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Mapping use patterns and affinity to Whatsapp status updates in India

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Abstract

In the present day media scenario, communication technology and social media have attained an unprecedented position of influence and power. In the shift from traditional face to face communication to the advent of technology, social media has captured interactions.

When Whatsapp was first released in 2009, It had a very different form of Status, simply saying 'available or busy', users could enter any text. Whatsapp status feature as we see it now including live photos was revealed in 2017. The previous feature was simply called 'about'. Now there is a need to ponder over the true meaning of the word 'Status' in this context. Is it linked to online image?

Social media has mirrored an intense focus on the self, driven by our hunger for self expression and cyber fame. So status updates, profile pictures, selfies are gaining in importance in the social fabric of our society. Recently Whatsapp introduced a new feature for some, a blue circle around the profile picture of those contacts who have posted new status updates. This indicates its increasing popularity and influence.

The motives influencing the topics of Whatsapp status updates, use patterns and affinity have to be assessed. Affinity is an indicator of audience attachment to a medium and its importance in their life. Uses and Gratification researcher Greenberg advanced the affinity concept and Alan Rubin developed the Television affinity scale, which is adapted and used in this study.

The literature reviewed indicated paucity of studies on Whatsapp status updates and how this technology is changing lives.

Marshall, Lefringhausen and Ferenczi in 2015 examined how Facebook status updates reflect personality traits and psychological motives. People with low self esteem and insecure about their relationships were more likely to update about their romantic partners while narcissists tended to update about their accomplishments.

Exploring the textual component of Whatsapp status updates from Jordan, Hamid Al Shishtawi (2019) found that language used is informal and abbreviated and a sizable chunk of the updates were on religious topics.

Mangeya and Ngoshi (2021) explores how whatsapp status constitutes a part of the public sphere and how they perpetuate racial stereotypes in Zimbabwe.

This study seeks to examine the motives and patterns of posting Whatsapp status updates, feedbacks and viewing status of others. The satisfaction and affinity levels are also assessed.

An online survey of 20 participants was supplemented with indepth interviews and Focus group discussion with people in the age group of 18 to 55.

The popular reason found for posting status updates was to make announcements followed by seeking attention, sharing emotions, sharing political and religious views, loneliness, habit. Majority gave importance to and are happy with their online image. 25% opined that their online image is even more important than their real life image. Correlation tests yielded rich data on various parameters. Low to medium levels of affinity to posting Whatsapp status point to affinity having not yet firmed up in Indian society. The study is significant as it touches the social fabric of society.

Key Words

Whatsapp, Status updates, Social media, communication technology

"It is only because ignorance, hatred and politics": Perceptions of cultural minority of their representations in the media during the covid-19 pandemic- the case of the Ultra-orthodox community in Israel.

Authors

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Dr. Tsurriel Rashi - Ariel University

Mr. Efi Friedman - Ariel University

Abstract

The purpose of this research is to examine how a cultural minority, in our case Ultra-orthodox community in Israel (Yaniv & Assaf-Shapira, 2020) perceives its representations in the media during a global pandemic. The importance of this research is in gaining a better understanding of the perceptions of minorities, especially religious communities, during global crises and will serve as a framework for various similar studies that deal with representation and perceptions of minorities during a global crisis.

Although the COVID-19 pandemic is a global crises and is supposed to be blind to cultural variations, communities especially religious ones, deal with pandemic in the consequence of mutual relations between the community system and the medical knowledge system (Trostle, 2005). Ultra-orthodox community in Israel were perceived in the mainstream media as those who do not obey the instructions of the Ministry of Health and the government of Israel during the pandemic comparing to their media. Therefore, the research question in this study is as follows: "How and in what ways do Ultra-orthodox community perceives their representations in the media during the COVID-19 pandemic?"

To answer this question, 64 semi-structured interviews were used, as is customary in qualitative research. The interviews were divided to three parts: First part- demographic part. Second part- general questions about the Ultra-orthodox community representations in the media and third part- questions of specific representations in media segments.

The findings show that the most of interviewees believe that the ultra-orthodox community dealt the corona crisis better than the general population and if there was a deviation it was in the first wave of pandemic and proven in the other waves. In addition, if there were reasons for the confrontation between the Ministry of Health and the government instructions, this was mainly because of the Halacha (the religion laws).

Furthermore, most of the interviewees believe that the secular mainstream media had a negative impact on their community compared to the ultra-orthodox media which they claimed had a positive impact.

The main findings show that the interviewees believe that the mainstream media did not represent them properly but did so in a stereotypical way. They think the mainstream media represent them in a negative way because three reasons: Firstly, the ignorance of media in understanding the special sociological characteristics of their community. Secondly, it is the same and old hatred the secular media has for the Ultra-orthodox community. Finally, it is the politics that matters. The media collaborate with the left parties and the economy elite in Israel to attack Ultra-orthodox parties and politicians. Some of them even said that it is pure antisemitism.

The research conclusions indicate that there are gaps between the representations of minorities in the mainstream media and the perceptions of them, in our case the Ultra-orthodox community. The gaps emerged mainly because the unique sociological characteristics of the minority.

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Key Words

cultural minority , perceptions, representations, covid-19, Ultra-orthodox, Israel.

"Newsers" – the new generation of news consumers: News consumption and political and civic participation among Israeli youth

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Abstract

One of the features of third-millennium life is the rapid development of communication and information technologies. Nowadays, audiences can consume news content through cross-media platforms, both old and new.

Youth live in an environment of media abundance and have a wide variety of media consumption options. Therefore, they can be called 'Newsers', the New News Consumers.

This research aims to understand various interaction aspects of Newsers' news consumption and political and civic participation.

The study's theoretical framework relies on studies that indicate that, in the digital era, there are new ways to consume news, as well as new opportunities to create news content and share information about news through social media. A review of studies on political participation and civic engagement indicates that in the digital era, youth have many new options to be active and involved. However, there are no conclusive findings about the impact of political knowledge on their participation and involvement.

The study was conducted using a nationwide survey among a representative sample of 673 young people aged 15-18 in Israel.

The findings revealed a high level of news consumption among youth, mainly through social media networks, YouTube videos, and satire TV programs. In addition, they are active in creating and sharing online news content and converse with friends and family about current affairs. However, the findings reveal certain inconsistencies: on the one hand, youth are highly interested in news about political issues and other areas of concern for Israeli society. On the other hand, their political and civic participation is very low, both in traditional forms and in forms connected to participation via new media. It is possible that this finding reinforces Lazarsfeld & Merton's ([1948], 1995) concern that excessive exposure to news in the media could lead to the "narcotization" of the public since it would make them feel sufficiently updated and informed about news issues and therefore would not feel the need to participate actively. Another similar inconsistency emerged regarding their ability to influence society. While youth believe in their ability to influence society and to try to change things that disturb them, this faith is hardly ever translated into actual activity, traditional or digital. A previous study (Dinnar & Nossek, 2019) found interrelations between news consumption, political participation, and civic engagement among Israeli young adults (age 18+).

Therefore, the active political participation of youth may be reflected in the next stage of their lives when they are young adults.

One of the conclusions of this study is that the high level of youth news consumption, primarily through social media networks and reinforced by the ability to create news, may indicate that in the new media age, news consumption as “Newsers” is perceived by them as political or civic participation.

This research’s contribution to the existing research focuses on examining news consumption among young people and the interactions between news consumption and political and civic participation.

Key Words

Youth, News consumption, Political participation, Civic participation

Audience Enjoyment of Murder Mystery Game Reality Shows: The Influence of Affective Disposition, Suspense and Parasocial Interactions

Authors

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Abstract

Murder Mystery Game reality shows have risen to be a popular media entertainment in China. To figure out what contributes to the popularity of Murder Mystery Game shows, the current study seeks to examine the roles of the crime narrative and the celebrities in audiences' enjoyment of the shows. Our study integrates the affective disposition model, the concept of suspense, the meaning transfer model, and the theory of parasocial interactions. A cross-sectional survey was conducted with 350 respondents in China in 2022. The results show that audiences' liking of the celebrities who play detective roles in the reality shows is significantly transferred to their affective disposition toward the detectives. The impact of audiences' positive disposition toward the detectives on their enjoyment is mediated by the audience's suspenseful feelings gained in the crime narrative of the reality shows. Besides, the audience's parasocial interactions with the detectives mediate the relationship between their positive disposition toward the detectives and suspenseful feelings. The current study is one of the first empirical studies analyzing audiences' enjoyment of Murder Mystery Game reality shows. We extend the area of affective disposition inquiry to Murder Mystery Game reality shows. The central propositions in the disposition model – audiences' liking of the characters influences their enjoyment and the mediating role of suspense in this relationship – were confirmed in this new form of media entertainment. The results show that the affective disposition model could also be applied to explain audiences' enjoyment of reality shows – Murder Mystery Game reality shows, besides scripted dramas and sports events. Beyond testing the disposition model in a new context, the current research also investigated the complexity of audiences' affective dispositions. Recent studies of the affective disposition model developed the original argument by showing that audiences' long-term affective disposition – the liking of the celebrity who plays the character affect their situational affective disposition – the liking of the character. Although celebrity likeability was added to the disposition model, there lacks a theoretical reasoning concerning how and why celebrity likeability influences character likeability. Our study fills this research gap by using source likeability in the source attractiveness model to conceptualize celebrity likeability and character likeability and introducing the meaning transfer model to justify the connection of celebrity likeability and character likeability theoretically. Moreover, we developed the disposition model by enriching the explanation of the generation of suspenseful feelings. We examined the mediating role of parasocial interactions in the relationship between character likeability and suspense. The significant finding suggests that the parasocial

interactions between audiences and the characters play a critical role when audiences' liking of the character evokes the suspenseful feelings. Practical implications concerning the role of celebrities in enhancing audience's engagement and loyalty to Murder Mystery Game reality shows in specific, and popular media entertainment in general are also discussed.

Key Words

Reality shows; Audience analysis; Suspense; celebrity; Murder Mystery Game

Gaming Motivations and its Relationship with Problematic Video Game Use

Authors

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Abstract

Video gaming is fast becoming a staple in our youths' media diet. While playing video games has been known to facilitate learning, such as literacy skills and planning abilities, concerns about its excessive usage abound. Such unrestrained consumption has resulted in damage to familial relationships, academic performance, social and psychological functioning – analogous to effects of gaming addiction. In this study, we term this problematic video game use. Intervention strategies employed to help youths with problematic video game use have typically adopted gamer typologies (largely used by game designers in designing more appealing video games) to ascertain the youths' motivation for playing video games. In this study, we have also employed such typologies and framed it as gaming motivations.

As such, this study explores the relationship between gaming motivations and problematic video game use. Through a literature review, this study hypothesised that (H1) all three motivational factors (i.e., Achievement, Social, and Immersion) are positively associated with pathological video gaming, and (H2) the Achievement factor will be the strongest predictor.

Persons aged 18 and above were invited to participate in an online survey which collected anonymous data. A survey link was sent publicly to participants in an online webinar that was conducted by the first author, and the participants were invited to pass the survey link along – snowball sampling. A total of 361 usable data was collected. Problematic Video Game Use ($\alpha = .78$) and Gaming Motivation (Social = .77; Immersion = .75; Achievement = .74) measures satisfied the reliability criteria. A hierarchical multivariate regression analysis was performed on the data collected.

Our findings showed partial support for H1 and no support for H2. The Social and Immersion factors significantly predicted pathological video gaming. This study explains that players high on Social motivation may feel strong social obligation to play video games with their close friends, especially if they are part of a team who has been playing for a long time. In turn, this will lead to increasing video gaming, and its associated gaming-related distress, thereby escalating the probability of developing pathological video game behaviour. Moreover, players high on Immersion motivation use video games to escape from real-life difficulties, a form of maladaptive coping mechanism, increasing the likelihood of developing pathological video game behaviour. Players high on Achievement motivation was not a predictor of pathological video gaming. This may be due to the sense of achievement being satisfied in other aspects of one's lives or seeking out

achievement in other areas if they are unable to attain a sense of achievement in gaming. Therefore, Achievement motivation was not one of (or the most) significant predictor of pathological video gaming. Interestingly, the Immersion factor was the most significant predictor of pathological video gaming, and may be attributed to cultural factors.

This study was able to identify factors that influence pathological video game use and provided a nuanced understanding of Uses and Gratifications theory. The authors hope that such findings will inform the rehabilitative work among pathological video gamers.

Key Words

Achievement, Immersion, Social, Video Game, Pathological

Inhabiting this Planet and Another: how audience will experience Metaverse

Authors

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Abstract

My presentation will proceed with a genealogy of the process that leads to the metaverse, from the perspective of the audience, considering the mediatization present in current society and deep mediatization processes, and how the likely changes will alter the daily life and the appropriation of the individual by the logic of platforms. The impact of the deep mediatization goal that may occur with the massification of the Metaverse will be considered in a constructivist way, using a review of the theoretical foundation and analysis of the announced initiatives, evaluating what seems to be effective and what seems to be just a marketing ploy when mediatizing the concept itself. Important elements will be activated for audience appropriation, including NFTs, social networks and platforming, with the epistemological objective of better understanding the construction of the metaverse.

This work is part of my doctoral research, in progress at the Graduate Program in Media and Daily Life at UFF (Brazil) and will bring a deeper understanding of the theme of audience behavior in the Metaverse, based on the historical analysis of the evolution of digital media that culminates in the perfect scenario for its appearance. The objective of this work is to proceed with the analysis of each phase of digital media and the projection of how the metaverse is expected to be, always based on renowned authors in the interdisciplinary field of data science, activating communication, statistics and technology, to provide better understanding of the scenario and its impacts.

The methodology used includes a genealogy (FOUCAULT, 2012) with a historical survey of the phenomena that stand out the most in preparing the way up to this moment, understanding the evolution in the use of the main media, the changes in people's behavior, the evolution of technologies and the social conditions that led to this phenomenon of media attention to the metaverse.

From the audience aspect, society has been being trained for the metaverse, for at least a decade, through the intense use of social networks; and the technical conditions are gradually being developed in our daily lives, as we incorporate new digital media as a primordial part of our lives. We noticed in social networks a potentialization of the social masks that mediate all relationships (GOFFMAN, 2011). It is important to emphasize that we do not understand masks as something false or negative, but rather as a natural result of social relationships, to facilitate exchanges, interactions and mutual recognition. As Goffman (2011, p. 16) explains, “when a person comes into the presence of others, there is, in general, some reason that leads him to act in such a way as to convey to them the impression he is interested in conveying”. Likewise, on digital channels, people also choose codenames, images and postures that define them and convey the impression

they want to convey. And this difference between backstage and scenery (GOFFMAN, 2011) has clearly been intensifying over time and the social network that was the leader over time.

In our research, we address the importance of mediatization (HJARVARD, 2014) present in today's society, including deep mediatization processes (HEPP, 2020), and how these social changes are altering everyday life (BERGER; LUKMANN, 2014), from the perspective of appropriation of the individual by the logic of capital. It seems coherent to us to think that the impact of this new channel will provoke a deep mediatization goal in society, as an exacerbation of the phenomenon that has been observed in online social networking systems (SNS).

As a complement, we will present an unprecedented result of our recent field research on Brazilians' knowledge and perception of the Metaverse. And will discuss other technologies and channels that are being developed to support the metaverse, such as Blockchain, NFTs (non-fungible token) and Artificial Intelligence (AI). The pandemic itself was a catalyst, greatly accelerating mass adoption of virtual spaces for holding work meetings, online congresses, broadcasting lives, etc., bringing familiarity with concepts of virtualization and remote presence.

Our preliminary results indicate that the theme has already reached common people and brings great potential (such as rapprochement with relationships or immersive teaching) and great risks (such as isolation, control, exclusion or self-esteem problems).

Key Words

audience; metaverse; interaction; communication; technology; daily life

An audience researcher on doing user-centric algorithm studies: Conceptual and methodological reflections after the ‘end-of-audiences’ moment

Authors

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Abstract

In this paper I reflect on lessons from two recent empirical projects on user centric algorithm studies to consider the possibilities and potentials for audience research to significantly inform user centric research in critical algorithm, AI and data studies. First, to lay the groundwork for my arguments I present insights from two projects investigating users experiences of algorithms where key methodological decisions had to be made to make algorithms real and able to be discussed in the field. The first project dealt with user responses to data-driven media personalisation and the second related to parents’ navigation of algorithms in relation to their parenting role. Particularly, I note that in neither of these projects were people framed as “audiences”, and in neither of these projects, was there a “text” to discuss in the field. I use these projects, though, to make two linked arguments about the potentials of audience research in the context of user-centric algorithm studies.

My first reflection concerns participatory methods in audience research. I suggest that the methodologies of audience research which have historically involved participatory approaches, placing the act of media use in the research context through various methods such as co-watching television programmes, for instance, has critical importance in making sure that critical data studies, critical AI and algorithm studies (c.f. Kitchin, 2017) always keep user centric approaches at their core. Methodologies that involve thinking aloud to investigate the recursive (Dogruel, 2022) relationship between algorithms and users in fieldwork, participatory methods such as citizens juries or the use of vignettes and scenarios in fieldwork (author removed) are some of the ways in which longstanding methods of mapping audiences’ interactions with texts need to be kept firmly in the frame when thinking about users interactions with algorithms.

My second reflection centres on the conceptual and empirical role of agency in audience research. Here, I suggest that audience research has always been far less about its terminology around listeners or readers or audiences or users, but more fundamentally about agency – particularly in being careful not to over-celebrate or hyper-valorise agency. I argue that such an understanding of agency lies at the heart of recent burgeoning developments in critical algorithm studies where the role of agency between data and citizens (Kennedy et al 2021), citizens’ prospective agency (Ytre-Arne & Das, 2021) in negotiating intrusive interfaces, and users’ agentic decoding (Lomborg & Kapsch, 2020) of algorithmic systems is at the forefront of user centric algorithm studies.

As many in media and communications know, the birth of social media saw significant reflection amongst audience researchers on the apparent end of audiences (Livingstone & Das, 2011; Livingstone, 2019) arguing for many of its lessons and methodological tools to be retained to investigate use. Nearly a decade and a half since then, as datafication and the rapid algorithmization of society has created newer debates and challenges, I suggest that there are key priorities within user centric approaches in algorithm studies where the conceptual and methodological repertoire of audience research holds enduring value.

(499 words)

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Key Words

Audiences; users; algorithms; methods; agency

Trapped in the cycle of time anxiety: A grounded theory on time management apps

Authors

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Abstract

Living in a fast-paced modern society, time anxiety has become the norm in people's life, numerous researchers have also pointed out that anxiety is the most representative social state of mind in contemporary China (Zhou, 2014). In order to manage time better, many people in China try to use time management apps such as Forest or Pomodoro Timer, but few people pay attention to the impact of apps on themselves. In fact, the concept of time in human society has evolved from natural time and clock time to media time (Bian, 2006), and technology has always influenced and dominated the way people think and act in the process. As a media technology to help users control their time, time management applications must have a massive impact on users' time perception.

Previous studies have shown that the use of time management apps can bring users back into a serialized modern time frame and help them achieve resilient disconnection to construct boundaries (Sun, 2021; Huang et al., 2022), but in a structural time dilemma where domestication and counter-domestication forces are intertwined (Liu et al., 2022), time management solutions remain a helpless struggle (Cao & Fang, 2022). These studies explore the social significance of time management apps, but less attention has been paid to the relationship between such apps and users' psychological states.

Therefore, this study aims at answering the following research questions: Whether the use of time management apps actually help users alleviate their time anxiety? And what factors influence the process? Based on a grounded theory approach, this study utilized in-depth interviews with 40 heavy users of time management apps to explore relationships between media use and time anxiety. These interviewees are gathered from social media such as Douban and Xiaohongshu, covering different occupations and genders. The content of the interviews covers the usage behaviour of time management apps, individual time anxiety, and comprehensive evaluation of time management apps. This study uses Nvivo to codify the interview data level by level, refine concepts and categories, and summarize the factors influencing time anxiety in the process of using time management apps.

This study finds that the use of time management apps can help users relieve time anxiety to some extent, but they usually become dependent on the apps and get trapped in the cycle of time anxiety. Based on Behavior Model (Fogg, 2009), Emotional ABC Theory (Eliss, 1991) and Addiction Model (Eyal & Hoover, 2014), this study proposes a model: "media use behavior - evaluation of

media effect - subjective emotional perception" model. That is, a certain use behavior directly leads to the personal evaluation of its effectiveness, which further stimulates the user's subjective emotional perception and stimulates the alleviation or exacerbation of time anxiety. In this process, individual personality traits, sense of self-discipline, stressful situations and social comparisons will also have a significant impact on their emotional perceptions, which in turn influence corresponding changes on time anxiety. It is worth noting that for heavy users of time management apps, the more they use such apps, the more dependent they will feel. Even if time anxiety is relieved in the short term, it can be exacerbated in the long run.

The findings make up for the lack of empirical research on the relationship between time management apps and time anxiety, making a theoretical contribution to the study of time management apps from the perspective of communication psychology. In the meanwhile, it responds to the academic debate on the proposition of autonomy and out-of-control in the quantified self, and further explores the relationship between human and media technology.

Key Words

time management apps, time anxiety, grounded theory, media dependence

Korean Women's Dating Apps Usage as Planned Behavior

Authors

Ms. Giyeon Baek - Ewha Womans University

Prof. Hye Eun Lee - Ewha Womans University

Abstract

While South Koreans tend to quickly adopt new technologies, such as mobile apps, without facing technological difficulties, this population uses dating apps at a relatively low rate compared with Western countries. Based on the Theory of Planned Behavior (TPB), the present study aims to explain why South Korean women, particularly female young adults, have rarely used dating apps considering psychological factors as opposed to technological factors.

TPB postulates that intention determines actual behavior, which is a result of the individuals' attitude, subjective norm, and perceived behavioral control over the target behavior. This relationship and the relative effect of each component would vary with different behaviors and contexts. Thus, the current study aims to accomplish the following: to examine the applicability of TPB in the context of dating app usage in South Korea, to identify the perceived risk dimensions related to the use of dating apps, and to examine the relationships among the person's attitude, subjective norm, and intention toward using dating apps.

Participants were 309 young Korean women, 153 participants were dating apps users, defined as people who used a dating app at least once, and the other 156 participants were non-users of dating apps. All participants were asked to complete an online survey assessing their attitudes toward dating apps, subjective norms about dating apps, and perceived risks.

The results showed that attitudes towards dating apps, which are affected by three kinds of perceived risks, could predict the use of the apps. This means that the low usage rate of dating apps among Korean women could be explained by negative attitudes towards the apps. Considering the fact that informational risk, time risk, and psychological risk have significant effects on attitude, lessening these kinds of perceived risks would be effective ways of increasing positive attitudes on dating apps and, consequently, Korean female young adults' dating apps usage.

There are some interesting findings which cannot be explained by TPB. First, although attitudes toward dating apps were the most important one to predict intention among three factors of TPB, the intention did not lead to the use of the dating apps as TPB predicted. The findings indicated a negative relationship between actual use and future intention. Second, subjective norm and three kinds of perceived risks – informational risk, time risk, and psychological risk – are influential to attitude rather than directly influential to intention, while TPB suggests that they would be on the same level. This result is partly consistent with studies showing that subjective norms could be influential on attitude and critical components in understanding attitude. Third, unlike TPB's explanation that intention is determined by attitudes, subjective norms, and behavioral control,

the results showed that direct influences of attitude towards dating apps on the actual use of dating apps are more significant than intention. Lastly, unlike studies not considering or measuring actual usages of target behaviors, this study showed that intention to use dating apps in the future negatively affected actual use.

Key Words

dating app; online dating; theory of planned behavior; perceived risk

Analysing digital parent networks from the perspective of communicative figurations

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Abstract

In times of deep mediatization (Hepp, 2020) the ways humans are (inter-)acting in various social fields with social institutions as well as among each other is changing radically. This effects parent networks as well. We analysed such networks in a cross-national qualitative pilot study in Austria, Denmark, Portugal and the UK. In each country we conducted four semi-structured interviews with families that were selected on the principle of constructing the most heterogeneity (number and age of children, SES, type of family, migration status, etc.) resulting in a total sample of 16 families. The interviews were conducted in June and July 2021. Our focus was on the role digital technologies play in the production and maintenance of parent networks, as well as on strategies of digital networking, communication, self-representation, searching for advice and organizing 'digital parenting'.

For addressing the diversity of communicative practices and communication structures in parent networks, we rely on the concept of a "communicative figuration" with the "frame of relevance" (ibid.) of family communication and parenting. Communicative figurations, as an extended concept to deal with mediated communication, encompass patterns of communication that rely on different media and practices, and are dealing with a particular frame of relevance. They rely on patterns of connections between people and groups of people by interweaving practices of cross-media communication. From this perspective, groups of people like parent networks are addressed as collectivities with a certain constellation of actors, which are possibly separated in space but connected through multimodal ways of communication such as phone calls, emails, various kinds of communication through digital apps and platforms, but also face-to-face communication. In understanding parent networks as a communicative figuration, we identified different communicative practices within these specific networks with focus on communication through digital media. In our presentation we will also focus on the perceived quality of (digital) parent networks and on digital communication from the perspective of mothers and fathers.

Key Words

user practices, online sociability, mediatization, parent networks, digital networking

The Imagination of the Metaverse : Technical Script and the Competition for Meaning

Authors

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Abstract

As a new thing, metaverse is full of imagination. From the perspective of social construction theory of technology, we can find that metaverse is constructed by the propaganda of technology companies and the comments of users. Taking the public speech texts of major technology companies from 2021 to 2022 and the related comments of users on bilibili as the research materials, this paper uses NLP to make LDA thematic cluster analysis and SnowNLP sentiment analysis on the speech texts of technology companies and user comments. Specifically, In the sample selection of "technology companies", the speeches of representatives from Facebook (now Meta), Nvidia, Microsoft, Tencent, Alibaba and Huawei were selected as the main data source, and the public speeches of the six top meta-universe companies were crawled. The total number of words in 6 texts is 50003. In terms of the sample composition of "users", we took into account the completeness of content inclusion, the activity of user comments, the comprehensiveness of information retention, etc., and used "metaverse" as the keyword to retrieve the top 10 videos on bilibili in terms of playback and comments. We used Web Scraper to crawl the user-level comment text, and obtained 12,034 user comments, totaling 523,238 words, and finally used NLP to analyze thematically and emotionally. It is found that technology companies have become the dominant players of metaverse technical scripts by virtue of their technological advantages, and try to enhance users' acceptance of technical scripts by emphasizing service and experience. Users criticize and deconstruct this, fight back with words and compete for meaning, and both parties jointly build the socialized construction process of metaverse technology.

Key Words

metaverse; social construction of technology; technical script; natural language processing

Explore BIRG and CORF phenomenon in political context via big data analysis of likes and comments on Instagram, Facebook and YouTube

Authors

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Mr. Roland Chang - Shih Hsin University

Ms. Yu Kang - Graduate Institute of Mass Communication, FuJen Catholic University

Abstract

The notions of Basking in Reflected Glory (BIRG) and Cutting Off Reflected Failure (CORF) have received a lot of attention in the psychology literature over many decades (Lachlan & Levy, 2016). BIRG is used to describe a person's connection to a successful person or group. On the contrary, when a person with which we have been previously associated meets with failure, we may distance ourselves psychologically, thus CORF (Spinda, 2011). Very few studies have ever utilized big data analysis to test the notions above that emerged in political context, and those studies seems to only focus on the messages shown on Twitter (e.g., Lachlan, Levy & Xu, 2018). This study, however, tried to examine the messages on other Internet platforms such as Facebook, YouTube and Instagram, hoped to explore if the BIRG and CORF phenomenon occurred in the 2022 Taiwan's local election. Two big data software, QSearch and OpView, were utilized. The likes for the major candidates that were shown on Facebook one week before and after the election were explored and over 4,300,000 of which were collected. In addition, over 23,000 comments related to the major candidates of the election on Facebook, YouTube and Instagram were also gathered 24 hours leading up to and following the vote. Any like and comment praising or supporting the major candidates after the election were considered as a BIRG behavior. In addition, we also checked whether the above likes and comments changed significantly before and after the election. Results of the big data analysis showed that on Instagram the frequency of the comments which praised or supported the winner after the election was higher than the frequency of it before the election, which is 37.10% vs. 24.24%. And the frequency of the comments which praised or supported the loser after the election was lower than the frequency of it before the election, which is 23.6% vs. 52.7%. In other words, the BIRG and CORF phenomenon did occur to Instagram users. When comparing the frequency of the comments before and after the election on Facebook and YouTube, pro-loser comments showed lower frequency after the election. Nevertheless, pro-winner comments also showed lower frequency after the election. Besides, on Facebook, the number of like on the positive posts about the winner did not increase after the election (over 260,000 likes) compared to the pre-election period (over one million likes), the number of likes on the positive posts about the loser was indeed lower after the election than before. The above results represented that the CORF phenomenon occurred to Facebook and YouTube users, however, the BIRG phenomenon did not occur to the users of those two Internet platforms. The possible reasons for these findings were discussed.

Key Words

Big data analysis, BIRG, CORF, Instagram, Facebook, YouTube

Hi, Mom and Detective Chinatown 3: Chinese film audiences' preferences during the COVID-19 pandemic and their impact on films' market performances

Authors

Ms. Xiao Yang - Monash University

Abstract

During the 2021 Lunar New Year, a film named *Hi, Mom* (*Nihao, Li Huanying/你好，李焕英*, 2021) earned more than 5.41 billion yuan (850 million US dollars) domestically, which made it the third-highest box office grosser in the all-time film list of Mainland China as of 2022. As a consequence, Jia Ling, the film director and the leading actress, overtook Patty Jenkins and became the world's highest-grossing female director. Concurrent events in China were the COVID-19 lockdown and the government's "stay put" advocacy for people who worked away from their home cities and wished to travel home to celebrate the Spring Festival with their family.

What rendered the popularity of *Hi, Mom* among Chinese audiences against the backdrop of the COVID-19 pandemic? This paper undertakes a comparative examination of audiences' different responses toward *Hi, Mom* and its competitor screened in the same period, *Detective Chinatown 3* (*Tangrenjie Tan'an/唐人街探案*, 2021). Employing a critical discourse analysis of these two films' short comments on Douban, a major film reviewing website in China, the paper observes that while *Detective Chinatown 3* was widely criticized online, *Hi, Mom* obtained high scores from audiences, which contributed to its market success. This paper then scrutinizes the multiple reasons behind the discrepancy of audiences' comments by contextualizing the comments in the social circumstances of the COVID-19 pandemic in China in 2021. It finds out that Chinese audiences at that time were not only craving for family intimacy on-screen which they can sympathize with but also impacted by the rising feminist waves online in recent years, which are two main factors contributing to their different judgements of the two films. In addition, the research shows that audiences tend to respond to a film based on their emotional experiences rather than rational evaluations. Instead of being sophisticated in the filmmaking techniques and scripts, *Hi, Mom* won the competition because of its authentic depiction of mother-daughter intimacy which resonated with audiences' emotional needs.

This paper contributes to audience studies in three aspects. First, by bringing up the cases of audiences' different receptions of *Detective Chinatown 3* and *Hi, Mom* during the COVID-19 pandemic in Mainland China, the paper provides some insights into what audiences needed and what they wanted to see on-screen during the pandemic. Second, the paper demonstrates how audiences' judgements toward films could be shaped by the socio-cultural environment, thereby providing new case studies for analysing audiences' opinions online. Lastly, the paper alludes to the significant role of audiences in the era of digital media and social media, as it shows how

audiences' different word-of-mouth, as a potent force, impacted films' market performances in Mainland China.

Key Words

Chinese film audiences, Chinese cinema, online comments, the COVID-19 pandemic

Disinformation, interest in news and trust: comparative analysis of France, United Kingdom and Spain

Authors

Dr. Livia García-Faroldi - University of Málaga

Dr. Laura Teruel - University of Málaga

Abstract

Disinformation is one of the most urgent threats facing contemporary societies around the world (Tandoc, Wei Lim, & Ling, 2017). Since the election of Donald Trump as president of the United States and the approval of the United Kingdom's exit from the European Union, research on this topic has flourished. Disinformation has also played an important role during the Covid-19 pandemic and, more recently, in the war in Ukraine.

This paper analyzes the audiences of three countries, France, the United Kingdom and Spain, with different media systems (Hallin and Mancini, 2003), using data from national representative samples obtained from the 2022 Digital News Report (Reuters Institute). First, we compare different variables related to information consumption between the three scenarios. Second, we analyze the association between interest in news and the degree of concern about fake news; between interest in news and the use of social networks for informational purposes (Twitter, YouTube, Instagram, WhatsApp, Telegram, Facebook and TikTok); and between the use of these networks and the probability of finding false news. Results show that around a third of Internet users in all three countries believe that most news can be trusted most of the time, with trust increasing slightly (especially in the UK) when evaluating the news consumed by the interviewee. Only a minority say they are little or not at all interested in the news and there are also very few Internet users who have not found false news in the five sections analyzed (International politics, National politics, Local politics, Covid-19 and Climate change) in the last week. We observe National differences: Almost six out of ten British citizens have found false news in three or more sections compared to almost half of the Spanish and French citizens. Findings also show several significant associations: those who are interested in the news are more concerned about its veracity, while it is more likely that those who are not interested in them do not use social networks for informational purposes and have not found false news. Finally, Spain stands out as the country where there is a stronger positive correlation between the use of the networks and the probability of finding false news and between interest in the news and the use of the networks, with the United Kingdom being at the opposite extreme. These results are part of a broader reflection on how during the pandemic period citizens trusted more traditional media than social platforms to get information throughout Europe, but with national differences (Adam, S. et al., 2022).

Key Words

Disinformation; international comparison; Digital News Report; social media; mass media

Embedding, Consumption and Reproduction: Chinese Millennials' Active Construction of Cyber Memory Space

Authors

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Abstract

The media technologies that have infiltrated the growth of the millennial generation have profoundly influenced their memory practices. As the illusion of the disappearance of modern human history through social media intensifies, it becomes crucial for millennials to make active measures in the face of memory anxiety under technological dependency. Chinese millennials practice the active construction of cyber memory space through the use of social media technological mechanisms and linking logics, showing an active audience gestalt shift. This paper takes the memory practices of Chinese millennials in local social media as an object of observation, through web log analysis and semi-structured interview, explains the context of their cyber memory practices in the specific experiences of Chinese millennials' growth, and on this basis analyzes the paths and effects of this generation's active construction of cyber memory space. The study finds that Chinese millennials' cyber memory practices are driven by their unique intergenerational experiences, which are related to the media environment, identity positioning, and historical orientation of the generation in the rapid transformation of the local society. Chinese millennials have actively constructed the cyber memory space along the tripartite path of material foundation, operational mechanism, and future extension. First, millennials' memory practices in social media are closely linked to their own life experiences, in a self-embedded way, they generate the material basis of cyber memory space, intergenerational memory, formed by the inter-construction of individual and collective memory. Secondly, millennials act as active consumers and use intergenerational memory as a pass to complete the symbolic consumption of the three fields of "ritual field", "commodity exhibition" and "hyperspace" in social media, to maintain the operation mechanism of cyber memory space. Finally, millennials gain the right to reproduce from the decentralization of media technology, realizing the flow from "media of memory" to "memory of media", and extending the resources of future memory space. The active construction of cyber memory space by Chinese millennials provides a reference paradigm of cooperation and reciprocity between audience and media technology, which alleviates the memory anxiety of youth today. In addition, we should also dialectically look at the impact of cyber memory space on reality perception.

Key Words

Chinese millennials, Intergenerational memory, Media technology, Audience, Dynamic role

A trifecta to empower audiences against disinformation: Social literacy, information literacy, and media literacy

Authors

Dr. Asta Zelenkauskaitė - Drexel University

Abstract

Given the debilitating effects of disinformation on audiences that are not only limited to information asymmetries (Hjorth & Adler-Nissen, 2019) but also to chaos-creation effects (Zelenkauskaitė, 2022), this study focuses on implications of disinformation for audiences and audience research. Disinformation as a concept has been crystalized in the past years as a deliberative intent to deceive and it is prevalent in online spaces, particularly in user-generated contexts, spaces where audiences and users typically inhabit and participate.

This study's specific focus is placed on an overview of the typical approaches to combat disinformation for audiences and the new approaches can be envisioned for the future of the resilient and trustworthy web for their audiences and users. The initial overview is based on the conceptualizations proposed by scholars such as Floridi (1996) where internet since the 90-ies has been discussed as a new form of mass media. Internet, since the 90-ies has been positioned as challenging because of the disinformation threats for the audiences as other types of mass media: where disinformation has been treated as a) lacking objectivity; b) lacking completeness of information (*damnatio memoriae*); c) and lacking pluralism (as in case of censorship) (Floridi, 1996).

In addition, current models of disinformation are posing new challenges not only from the content but also from the internet-based context: disinformation is embedded in specific sociotechnical infrastructures and algorithmic logics—that on one hand allow for more interaction and participation by audiences, but on the other hand, for others to exploit automation and anonymity to circulate disinformation (as argued by Howard and Wooley, 2018).

Proposed solutions on how to combat disinformation for audiences have been various, but all challenging. For example, while some treat disinformation is part of the cyberwarfare where users have to operate in online spaces where automated tools such as bots and regular users coexist, moreover, repercussions to combat disinformation actors are rather limited (Orend, 2014). An overview of solutions that have been geared to combat disinformation typically emphasize two techniques for audience resilience: prebunking and debunking. Yet, there are challenges related to both of these approaches for audiences and users, i.e., issues with the fact that it works best for challenging factual information (Kessler & Schmid, 2022), which is not always the key issue in disinformation. Additional challenges include the mere nature disinformation: since disinformation is typically known as being covert, affective, yet less tangible, even if its proliferation is vast through the viral content circulation by and among users and audiences.

In light of these challenges, this study concludes with some new ramifications and solutions for the future of the web for users and audiences. This study proposes to combine three approaches that relate to literacy: social literacy (Butter, 2020), information literacy (Bawden and Robinson, 2020), and media literacy used in tandem. Examples of how information and social literacy can complement media literacy, to go beyond quasi-normative initiatives where audiences would feel empowered. New solutions are proposed by empowering audiences through information navigational mapping by incorporating macro and micro visions, in addition to meta information.

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Key Words

disinformation; audience research; social literacy; media literacy; information literacy

Defence or Engagement? Exploring social media users' algorithm resistance practice based on the theory of planned behavior

Authors

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Abstract

Background. The past decade has witnessed the rise of new media platforms, algorithms have been deeply embedded in users' digital life on social media (Dogruel, 2021). Much more algorithm research explored the influence of algorithms, which found that despite the potential advantages algorithms provide, they also bring us underlying social and technological risks like privacy breaches (Lam&Hsu, 2006) and hegemony (Swart,2021).

However, past research overlooked that users are not passively exposed to the radiation of algorithms but actively practice and interact with them. They may become a negotiator who tries to make use of the algorithmic mechanisms or challenge and resist algorithms (Min,2019). The current focus of algorithm research should shift from "algorithm-centric" to "algorithm-user interaction" (Couldry&Powell, 2014). Much more importance should be attached to understanding the user side of a story to reshape the relationship between the algorithms and the audience, which may lead to a better digital society. Thus, this study intends to investigate the algorithmic resistance of Chinese social media users (N = 396), exploring the audiences' psychological mechanism to resist the algorithm.

Literature Review. Algorithmic resistance is a digital practice process in which users use their cognitive and practical abilities to cope with the influence of algorithms in the platform (Velkova & Kaun, 2021). Past research concerned with algorithm resistance explores this behavior based on qualitative methods such as semi-structured interviews and self-reports. Despite a lot of contributions, there remain some gaps in algorithmic resistance research. First, qualitative research was relatively trivial for generalizing factors and may lack general validity. Besides, previous study failed to distinguish the difference between engaged algorithmic resistance behaviors and defensive algorithmic resistance behaviors. They generalize algorithmic resistance as a whole, ignoring the responses of different audiences.

Based on the theory of planned behaviors (TPB, Ajzen,1991), this study intended to fill these gaps and explore the motivations of algorithmic resistance behaviors of social media users by integrating influencing factors such as attitudes, social norms. The study proposes to further extend and expand the TPB model in the context of algorithmic resistance. In terms of model elements, this study incorporates the *risk perception* into the TPB model to improve the deficiencies of the model at the level of individual rational perception. In terms of applicability, this

paper compares the differences between the models of factors influencing engaged algorithmic resistance behaviors and defensive algorithmic resistance behaviors to further enrich the understanding of the applicability of the TPB model in social media behaviors.

Result. A total of 396 citizens in China were recruited to participate in an online survey in December 2022. Then, the present study applied Structural Equation Modeling (SEM) by using Amos 26. Social norms ($\beta=0.277, P<0.01$), attitudes ($\beta=0.35, P<0.001$), and perceived behavioral control ($\beta=0.265, P<0.01$) are positively associated with engaged algorithmic resistance intentions. The defensive algorithmic resistance intentions are positively influenced by attitudes ($\beta=0.375, P<0.001$), social norms ($\beta=0.232, P<0.01$), and perceived algorithmic risk ($\beta=0.347, P<0.001$). Moreover, different algorithmic resistance intentions have a significant positive effect on individuals engaged and defensive algorithmic resistance behavior ($\beta=0.321, P<0.001$; $\beta=0.996, P<0.001$). Meanwhile, social norms ($\beta=-0.387, P<0.001$) inhibited engaged algorithmic resistance behavior, and algorithmic risk perception ($\beta=-0.187, P<0.05$) and defensive perceived behavioral control ($\beta=0.199, P<0.001$) have significant positive effects on defensive algorithmic resistance behavior.

Conclusion. Results showed that risk perception, social norms, attitudes and perceived behavioral control promote individuals' algorithmic resistance intentions, and algorithmic resistance intentions positively influence individuals' engaged and defensive algorithmic resistance behaviors. Theoretically, this paper further refines the theoretical model of planned behaviors based on the algorithmic resistance context. It deeply explored the internal psychological mechanisms of users' algorithmic resistance behaviors and contributed to the understanding of the complexity and dynamism of users' algorithmic practice processes. Practically, results of this study may give instructive suggestions for the the creation and improvement of algorithm-driven platforms.

Key Words

algorithm resistance, the theory of planned behavior, social media users

Communicating about the COVID-19 pandemic through data visualisations: audience engagement and influencing factors

Authors

Dr. Jingrong Tong - University of Sheffield

Abstract

Data visualisations have become prominent in the COVID-19 news coverage. During the COVID-19 pandemic commencing in 2020, the importance and statistical sophistication of health data mean that news media have to find an accessible way of presenting it in news coverage. Data visualisations are thought to help audiences understand COVID-19 data and related issues by visualising health data in engaging and fun ways. Therefore, most news media used data visualisations to communicate about the pandemic. However, as Kennedy (Kennedy, 2020) rightly pointed out, despite the popularity of data visualisations during the COVID-19 pandemic, their impact and how audiences make sense of them are yet unknown. How successful can COVID-19 data visualisations be in engaging audiences? What are the factors that influence their audience engagement potential?

Existing studies have identified different factors influencing audience perception of data visualisations and the effects of data visualisations (such as Pandey, Manivannan, Nov, Satterthwaite, & Bertini, 2014; Peck, Ayuso, & El-Etr, 2019; Kennedy & Hill, 2018; Kennedy, Hill, Allen, & Kirk, 2016; Spiller, Reinholtz, & Maglio, 2020). These studies are valuable in contributing to our understanding of what influences audiences' perception of data visualisations and flagging the importance of various factors in the process. However, they have not examined expert knowledge as an influencing factors.

This study draws on in-depth interviews with 18 UK audience members from diverse backgrounds, mixing expert and non-expert audience participants, to extend the discussion in this area and to answer the above questions. A detailed critical thematic analysis (Antony & Thomas, 2010) of the interview transcripts suggests that COVID-19 data visualisations' potential to engage audiences is extensively influenced by audiences' time availability and data literacy levels. Those expert participants' perception of data visualisations is closely connected with their professional knowledge. The time scarcity described by the research participants prevented them from reading and engaging with data visualisations. Their interpretation and appreciation of data visualisations are associated with their data literacy levels, with expert audiences particularly critical of data visualisations. It argues that the effects of health communication through data visualisations during the COVID-19 pandemic are associated with audiences' personal and professional backgrounds. The findings in this study echo some of the findings of the studies cited above. However, this case study directs our attention to the importance of audiences' professional knowledge in their engagement with and perception of COVID-19 data visualisations.

Key Words

the COVID-19 pandemic, data visualisations, audience engagement, influencing factors

The Influence of the Virtual Advertising Idol Image on the Brand Impression Construction of Gen Z Consumers

Authors

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Ms. Ruiyang Tang - Beijing Normal University - Hong Kong Baptist University United International College

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Abstract

Nowadays, the development of brand image has become a critical resource for competition among enterprises. Most enterprises create brand image through advertising idols. According to Elaboration Likelihood Model, the advertising idols significantly affect the brand image to consumers through the peripheral route. However, it is not always safe to use traditional celebrities as brand ambassadors since they may put the companies' image and reputation in danger if their images were ruined because of their wrongdoings or unethical behaviors. Recently, the disadvantages of using traditional celebrities as brand ambassadors have been gradually revealed, and virtual idols as a supplementary choice to endorse brands/products have gradually entered branding practitioners' vision. However, few current academic researches on virtual idols have been done, and the research focus is scattered. Under such circumstances, questions like how an enterprise could better seize the market opportunities and more effectively use virtual idols in their advertising strategy to maximize the brand's competitive advantage are unsolved.

To fill the abovementioned research gap, this study focuses on virtual idol advertising and its impact on the consumers of Generation Z by applying the Para-social interaction model. According to Horton and Wall's Para-social interaction model (1956), in the media environment, people treat the media characters inside the screen as friends or close people who exist around them and develop a one-way communication relationship that has certain similarities with real social communication. And among the consumer groups, the teenagers of Generation Z are most affected by the Internet and the media, and they have unique consumption habits and huge

consumption potential. According to a survey, 48% of the Z generation have their favorite virtual idols. The growth of this group provides a good carrier for the propagation of virtual advertising idols, a new subculture phenomenon.

Besides, our exploratory study aims to analyze how the typical characteristics of virtual idols (e.g. likability and professionalism) influence consumers' attitudes towards advertising endorsed by them and attitudes toward the endorsed brands through the empirical research of cross-sectional survey.

Overall, 106 college students including 28 males and 78 females were recruited to participate in the survey in November 2022. The study found that the likability and professionalism of the virtual advertising idol have positive impacts on the young's brand impression. Then, the likability and professionalism of the virtual advertising idol also positively influence the para-social interaction between the young consumer and the virtual advertising idol. Besides, the para-social interaction between the young consumer and the virtual advertising idol has a significant impact on the construction of the consumer brand impression.

Through the study, we can find that strengthening the likability and professionalism of virtual advertising idols is expected to enhance consumers' impression of the brand. Meanwhile, enterprises should also take into account the interactive level between the virtual advertising idols and the consumers, to achieve better promotion performance.

Key Words

Virtual Advertising Idol, Brand, Z Generation, PSI, Impression Construction

Contested understandings of technology in cultural and heritage site engagement

Authors

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Dr. Joan Ramon Rodriguez-Amat - Sheffield Hallam University

Abstract

An element of current thinking about access to heritage and museums is the potential for technology to facilitate “democratisation, multivocality and possibilities for feedback and dialogic engagement” (p2 Galani, Mason & Arrigoni , 2020) and for citizens’ engagement with museums to reflect wider societal issues (Grincheva, 2021); technology can also enable and enrich the democratisation of heritage through their practical and financial availability (Shults 2017). Heritage sites, and cultural sites are contested spaces: multiple stakeholders flag divergent interests and managing sites is inevitably complex (De Bernardi, Bertello and Shams, 2019); it is believed that technology can facilitate the mediation of these complex spaces.

This project discusses the role of digital technologies in the navigation of stakeholder engagement, in understanding the perspectives of the organisation and its audiences, and the divergences from their imaginaries of technology in heritage culture. It discusses how the haptic relationships with place, across time, can change as they are shared in a digitised world.

This project focuses these debates through Creswell Crags archaeological park, situated on the border of three counties in Northern England. It is a site that shows traces of human and animal habitation since the Ice Age, through heritage artefacts (bones, paintings), through evidence of 17th century folklore and superstition (apotropaic marks in caves), through more recent signs of surreptitious engagement with the site (graffiti), and it is a Site of Special Scientific Interest. The site is now a leisure and education destination, a meeting point of prehistory and the current, and a focus for discussion of the anthropocene in a changing environment.

During the Covid 19 lockdowns, Creswell Crags activated a programme of remote communications and interpretations, connecting audiences globally with this tiny patch of landscape; it has used photogrammetry in the communication of the apotropaic marks and developed a digital outreach programme on the history and changing use of the site, reaching classrooms of children from local schools, virtual tour participants from UK locations and scholars from around the globe.

This project seeks to understand the impact of these expedited virtual connections on the continued audience engagements post lockdown. It approaches this through a combination of qualitative and quantitative data analysis including audience engagement data, digital metadata, complemented with semi-structured interviews with delivery and management staff.

This discussion, directly emerging from the implementation of technology in this world relevant site, nuances and enriches conceptual debates about technology, access and heritage including the democratisation of archaeological sites, the complexity of multi-stake-holder decision-making interests, and the increase of social impact on heritage processes and spaces.

Key Words

culture; heritage; technology; audiences; communities; imaginaries; contested sites; access; democratisation

What role does the game play ? A metaphoric study of game reviews: Taking the game "Elden Ring" as an example

Authors

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Abstract

As a new art form and cultural product in the digital era, games have an extremely important influence on the personality shaping of the younger generation, and such influence largely depends on how they perceive games, i.e. what role games play in their world. According to literature analysis, the present game research in China tends to begin the analysis from the perspectives of game education and game addiction, with a singular perspective and a political preference of managers. Instead, it ignores the artistic and humanistic nature of games as cultural products, as well as the unique aesthetic ability and values of players as a young group.

In China, the value judgment of games is still a huge social generation gap. China has the largest number of game players in the world, where the media are more inclined to use macro terms such as "industrial economy" and "new way of recreation" to describe games. Although reports of games being "electronic heroin" have decreased in recent years (He Wei, Cao Shule, 2018), the loss of voice or politicization of the gamer community still demands vigilance. More perspective studies should be devoted to games to develop a more comprehensive interpretation and help society understand the gamer community in order to foster greater social understanding. This paper used the linguistic perspective and the knowledge of metaphorical classification and apply the discourse analysis method to study the metaphoric reviews of "Elden Ring", a single-player open-world game, which was the first place winner of the TGA Game Awards 2022, in an attempt to explore the role of the game in the players' perceptions and their own perceptions of it.

We first extracted a sample of 5,000 Chinese and 5,000 English reviews of "Elden Ring" from steam, the world's largest game platform, and eliminated invalid reviews for discourse analysis, creating a classification table of entity metaphors based on Johnson's and Lycov's linguistic knowledge. These valid reviews will be classified according to the classification table and the results will be calculated to make a hypothesis for the overall experiment. Thereafter, we took all 340,000 English reviews and 150,000 Chinese reviews of "Elden Ring", screened them for valid information, applied the pre-verified entity metaphor classification table, and completed the statistics. We found that players have the tendency to apply the intimacy model to the player-game relationship when describing the game, and as well as the tendency to regard the game as life and fate.

Key Words

game, review, metaphor, cognition, player, audience

Who Is “Trapped” in the Algorithm: Influencing Factors for Algorithm-Recommended Content Addiction

Authors

Prof. Dehuan Liu - School of New Media, Peking University

Ms. Xinyi Hong - School of New Media, Peking University

Abstract

Algorithm-driven mobile software (YouTube, TikTok, etc.) is mosaicking into our life at an accelerated pace. The “algorithmic media” driven by algorithmic recommendation technology will gradually replace games and social media as a new object of Internet addiction research.

Investigating the variables that influence the audience’s addiction to the algorithm-recommended content offers insight into the interaction between the audience and digital media in a mediated society, and helps to promote our understanding of the impacts that digital media have on human life from a socio-psychological perspective.

This article defines two elements of algorithm-recommended content addiction (excessive time spent and time management difficulties), and also explores the media and demographic factors that influence algorithm-recommended content addiction through thick-description logistic regression models. The data used in this study are from an online questionnaire survey conducted nationwide in mainland China in 2021 with a quota sample of 3,000 valid data. Respondents were divided into two groups (1) those who are addicted to algorithm-recommended content (N=1891) and (2) those who are not addicted to algorithm-recommended content (N=1109). The Nagelkerke R² of the final model is 0.260.

This article finds that AI cognition, perceived media content (Interest compliance, similarity, niche novelty), media trust, and media expectation all have positive and significant effects on algorithm-recommended content addiction. People who live in fifth-tier cities and the highly educated white-collar groups are less likely to be addicted to algorithm-recommended content. Unmarried women are more likely to indulge themselves in algorithm-recommended content. Conversely, married men are less likely to be addicted to algorithm-recommended content. Moreover, this study argues that the prevalence of algorithm-recommended content addiction reflects a slow shift of the audience from actively using instrumental media to passively being manipulated. In this process, a new “digital divide” between active users and the passive audience is probably occurring. This new phenomenon necessitates a further re-examination of the Media System Dependency Theory in the era of Artificial Intelligence.

Key Words

Algorithm Recommendation; Media Addiction; Audience; Social Psychology

Influencing Factors of Selective Avoidance of Chinese WeChat Moments Users in Controversial Public Events: Interpersonal Needs, Emotional Perception and Digital Unfriending

Authors

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Ms. Mengqi Yu - Communication University of China

Ms. Yuchen Tian - Communication University of China

Abstract

Technical intermediary that connects people has undergone rapid transformation (Baym, 2015). People can easily maintain, expand, or disconnect their online social networks (Sibona, 2014). While controversial public events keep triggering public discussion, the diversity of ideological cognition generates different opinions and may affect friendships between users and lead to digital break-ups. This behavior of terminating social relationships, such as unfollowing or canceling to avoid other people's content, is defined as selective avoidance on social media platforms (Skoric et al., 2022). However, previous studies lack the exploration of selective avoidance behavior in different cultural contexts. On China's social media platforms, what kind of behavior will users be triggered by the conflict of opinions? What are the influencing factors for the change in digital friendship? The examination of the questions above is of great significance for understanding the challenges faced by interpersonal communication theory in the social media age. Therefore, this study focuses on the selective avoidance behavior of Chinese users in the face of controversial content in WeChat Moments and defines selective avoidance as deleting, blacklisting, and blocking to explore the need for interpersonal interaction on social media.

Based on the theory of interpersonal needs (Schutz & Allen, 1966), this study first conducted 3 semi-structured focus group interviews with a total of 13 people to dig out the influencing factors of selective avoidance behavior triggered by controversial public events in WeChat Moments. We found that the interviewees often have strong emotional perceptions when seeing different views on controversial public events; inclusion needs, affection needs, and control needs may influence the interviewees' emotional response; and a new dimension called "social value needs" that suppress negative emotions and prevent selective avoidance behavior was proposed. Combining the results of interviews, we constructed a research model, proposed research hypotheses, and compiled the questionnaire for this study. We collected a total of 537 valid samples (n=537, 62.6% female). SPSS and PLS-SEM were used to analyze the data. We found that affection needs positively influence selective avoidance through emotional perception ($\beta=0.063$, $p<.05$); control needs positively affect selective avoidance through emotional perception ($\beta=0.079$, $p<.05$). And emotional perception plays a fully mediating role in the two processes. Moreover, social value

needs negatively moderate the relationship between affection needs and emotional perception ($\beta=-0.077$, $p<.05$), meaning that the positive relationship between the two weakens under the influence of social value needs.

This study found that emotional perception in online social interaction in the Chinese context has become an important factor in deciding whether to maintain a friendship on social media. Social value needs play a rational role in online interpersonal communication and have a restrictive effect on selective avoidance behavior caused by emotional perception. This study not only extends the theory of interpersonal needs based on the context of Chinese social media but also can be regarded as a peep into the selective avoidance behavior of social relationships in high-context cultures, which can provide insights for future studies on the maintenance of friendship in cross-cultural contexts.

Key Words

selective avoidance, controversial public events, friendship, interpersonal needs, emotional perception

Algorithms for Online News Production and Audience

Authors

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Abstract

Interests in searching some information always guide the audience's journey through the news, but the algorithms as well. This study finds out how the algorithms influence and determine the increasing audience interest in a news site.

It is well known that search engine algorithms are already involved in the processes of the journalistic workflow for writing articles using relevant words, for big data analysis and creating various infographics, or illustrating the evolution of a phenomenon in newsrooms.

This situation is a consequence of the fact that algorithms decide how and which information is received by the audience based on the users' keywords. All the online selection processes are determined by the algorithms that decide what information is preferred by the audience.

Algorithmic media follow the audience's interests in different topics but also different patterns of search. Frequently, a connection is established between search engines and social media algorithms and media consumption. These algorithms gain their strength through impartiality and offer to the audience more choices and perspectives on information. Algorithms filter the search in the immense space of information and give the most relevant for the audience. This content is also the most susceptible to being liked, shared, or commented on by users.

Algorithmic selection of news in newsfeeds is as popular as editorial selection shows research done by Reuters Institute (2018). In all these processes, the information quality associated with AI (Artificial Intelligence) and algorithms is considered.

Moreover, from the perspective of the news sites most facilities for automating journalistic activities based on different algorithms are achieved through the functionality of content management systems or other software for audience data management. Also, real-time online audience traffic monitoring software is an option for news automation. Meantime, improving automated news reporting and manipulation of video could prevent fake reports based on images and also detect them.

There are several initiatives related to artificial intelligence and algorithms but most newsrooms still do not consider these solutions or innovations in journalism. For producing great content with few resources, routine activities automation is very important.

This paper considers analyzing several cases of news sites making efforts to assure better online visibility and audience feedback based on automated processes and algorithms.

This study is concerned with the growing importance of algorithms in the composition, and distribution of news and discusses their impact on news production and gaining audience traffic in Romania.

The methodological solution in this study is the correlation between factors implied in Google or social media algorithms and audience traffic performance. At the same time, these factors influence how the content arrives at the audience. The factors considered in this study are components of Google's ranking algorithm and social media ranking algorithm. Also, factors for audience engagement are average visit duration, pages per visit, bounce rate, traffic from search, and traffic from referrals.

The conclusions of this analysis show different strong relations between factors of algorithms and audience traffic in the Romanian news sites.

Key Words

search engine and social media algorithms, algorithms in journalism

Are studies about ethnic stereotypes biased? A survey of Europeans' media diets and perceptions of Chinese people

Authors

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Prof. Leen d'Haenens - IMS, KULeuven

Abstract

Most of the literature about ethnic stereotypes focuses on trait-based (personal) stereotypes. Research into context-based (national) stereotypes is much less frequent. A possible reason for this unilateral focus is that ethnical (racial) stereotypes are often wrongly reduced to personal traits. Research effects might be another reason. Asking respondents to label people according to a pre-established list of personal traits, for example, implies that the answer is already contained in the question. To avoid possible biases, we conducted a largely inductive survey of the Belgian adult population (N=600) using a verbal elicitation test to discover what thoughts respondents spontaneously associate with Chinese people.

Multiple correspondence analysis (MCA) was used to process the data and to find out which concepts are schematically linked. Our survey additionally contained preformatted scales and questions on social attitudes, personal dispositions, and media consumption. The data collected were plotted as secondary variables on the MCA to see how they correlate with the schemas that we uncovered. The relative importance and statistical significance of these variables were assessed through a regression analysis

Our findings show that about half of the stereotypes associated with Chinese are nation-based. These nation-based stereotypes oscillate between (economic) product-based concepts and references to the political regime. Trait-based stereotypes revolve around a schema based on personal traits and a cultural traits schema, including both cultural icons and foods (which can also be considered cultural icons).

Analysis of the secondary data shows that respondents who experience low social distance from Chinese are more likely to associate them with personal traits. These respondents are more likely to be poorly educated and have little factual knowledge about China. These respondents prefer fiction and entertainment over news and current affairs; they are prone to consume soft rather than hard news and have a higher preference for low-brow culture.

Diametrically opposed are respondents that adhere to the political regime schema. These respondents are more likely to have a high education, and high scores on factual knowledge. On media consumption as well, political regime respondents counterbalance the personal traits

respondents. Compared to the political schema, however, the personal traits schema is only slightly more ethnically biased.

Our conclusions are threefold. First, the contrasts between trait-based and context-based stereotypes about Chinese people can primarily be attributed to low/high social distance and low/high knowledge of China. These factors reinforce each other. Second, people's media diets have a significant influence on the construction of context- or trait-based stereotypes. Third, ethnic prejudice plays a mitigating role in the construction of stereotypes about Chinese people.

Key Words

ethnic stereotypes; media diets; audience profiles; schemas

The "Ladies" and "Karens": toward cultural criticism in socio digital networks.

Authors

Dr. David Gonzalez - ITESO The Jesuit University of Guadalajara

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Abstract

Summary

In this paper, we analyze the reactions of Youtube users to viral videos that represent, in popular culture and social media, aspects related to racial, class, and gender formations in Mexico and the United States. We refer to the reach in number and virality of the videos of Karens, Kens or Chads, Ladies and Lords.

Here, we study commentary to video recordings of two incidents that occurred in different national contexts but illustrate intersectional stereotypes and meanings of race, class, and ethnic discrimination, along with the gender complexities intertwined. The first incident deals with the case of Amy Cooper, a white woman walking her dog in Central Park in May 2020. Christian Cooper (unrelated), a black man bird-watching in the park, asked Cooper to put a leash on her dog. Amy got upset with Christian's request, and he started recording her with a mobile phone. In the video, he says he will call the police, telling them that "an African-American man is threatening my life." After Christian Cooper's sister posted the video on her Twitter account, it received 40 million views. The second incident we analyzed occurred in Cancun, Mexico, in 2014. A woman filmed her domestic worker with her mobile phone while questioning her for keeping a "chile en nogada" in a container and putting it in her bag for later consumption.

In the video, he filmed and berated a woman, accusing her of a breach of trust and "theft of the chiles." Users of social networks described the employer as "Lady Chiles", making the video viral with millions of views. In this paper, we argue that the viralization of videos can be a form of resistance and a way to achieve social justice, drawing public attention to these intersectional abuses of power. We wonder how netizens use the comments section of the Youtube page to weigh in on the actions of Karens and Ladies. Our methodological approach integrates the qualitative textual analysis of the different interventions and feelings expressed in the reactions to the most controversial videos and some journalistic notes made in the American and Mexican press. Our analysis sections are organized according to our research question. In the YouTube comments under analysis, we identified four categories of general comments as results: solidarity with discriminated people, criticism of abusers, those who watch videos for entertainment without expressing any position, and those who ally with the aggressor. Users express support and empathy with the incidents, as well as criticism of bullying, victimization, and the bad-taste of abusers from positions of class, race, and economic power. In this paper, we conclude that these

recorded confrontations offer a powerful representation of the role of digital media as mediators of interpretive resistance and criticism of discrimination.

Key Words

Audience, social media, Karens and Ladies, cultural criticism, viral,

Does disconnection enhance digital well-being? The potential role of lack of distraction and boundary strength

Authors

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Ms. Kewei Yu - Zhejiang University

Abstract

While the ubiquitous connectivity afforded by social media brings benefits, it brings a number of burdens such as information overload, internet addiction and privacy leakage. Therefore, individuals disconnect from social media to safeguard their well-being. However, little is known about the potential explanatory mechanism between digital disconnection and digital well-being. Based on boundary theory, this study proposes a mediation model to examine how disconnection influences digital well-being through lack of distraction and boundary strength.

Digital disconnection refers to the act that users reduce social media use and involvement to selectively limit their mobile connectivity (Vanden Abeele & Nguyen, 2022). Distraction represents a state in which users deviate from completion of their tasks at hand and pay attention to social media instead (Siebers et al., 2022). Lack of distraction represents the behavioral consequence of disconnection. Boundary strength describes the extent to which different personal life domains (especially work and family domains) can be kept separate from (Hecht & Allen, 2009). Boundary strength represents the cognitive consequence of disconnection. Digital well-being shows a subjective experience of optimal balance between the benefits and burdens obtained from mobile connectivity (Vanden Abeele, 2021). Thus, we posit the following hypotheses:

H1 : Digital disconnection is positively associated with digital well-being.

H2.1 : Digital disconnection is positively associated with lack of distraction.

H2.2 : Lack of distraction is positively associated with digital well-being.

H2.3 : Lack of distraction mediates the relationship between digital disconnection and digital well-being.

H3.1 : Digital disconnection is positively associated with boundary strength.

H3.2 : Boundary strength is positively associated with digital well-being.

H3.3 : Boundary strength mediates the relationship between digital disconnection and digital well-being.

The results of an online survey ($N = 195$) found that the direct association between digital disconnection and digital well-being was not significant. Lack of distraction positively mediated the

relationship between digital disconnection and digital well-being. Boundary strength also positively mediated the association between digital disconnection and digital well-being.

Theoretically, this study examines the meaning of digital disconnection in the work-family context. Moreover, our proposed model highlights the explanatory mechanism of digital well-being by including lack of distraction and boundary strength as two mediators between digital disconnection and digital well-being. The findings also have some practical implications.

Key Words

digital well-being; digital disconnection; distraction; boundary strength

Internet Micro-drama: Changes in Internet Users' Audiovisual Logic and Psychological Traceability

Authors

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Abstract

• **Background** : Internet micro-drama are a brand new product of the inner logic of film and television development in the social media era, and have become a new audiovisual art form in the mobile Internet era, with unique artistic value and aesthetic characteristics. From a retrospective viewpoint, the changes in the user's viewing experience in online micro-dramas have shaped the new characteristics of their media forms and plot contents. Compared with traditional film and television works, online micro-dramas are characterized by micro-narrative, fast-paced and entertainment, strong conflict, suspense and reversal in terms of content, and grounded, lifelike and resonant in terms of emotion, which are more suitable for the communication logic and users' viewing mindset in the current environment.

• **Method** : This paper will use participant observation and questionnaires to analyze the changes of online users' viewing logic in the micro-narrative and fast-paced environment.

• **Design** : Approximately thirty TikTok user questionnaires were analysed in the pre-study period to briefly understand the elements of users' viewing needs, content preferences and reliance on online micro-drama. This paper will focus on further psychological tracing analysis of users of online micro-short dramas through selective psychological theory and use and satisfaction theory: (i) Psychological analysis of users' Selective Attention stage based on media Select Probability (Guarantee of Reward/Degree of Effort) and Diversion theory; (ii) Psychological characteristics of users' Selective Understanding stage through Primacy Effect and Desire Circuit psychology; (iii) Psychological characteristics of users' Selective Amnesia stage are analyzed by the expectation horizon and empathy effect theory. The above idea takes selective psychological theory as the thread, and uses and satisfaction and other user psychological theories as the points to gradually analyze the psychological characteristics of users at different stages of viewing, and to link up a psychological chain of users' viewing.

Users' Audiovisual Logic Virtual Construction : Generating demand for viewing (Following the trend, relaxing, being pushed, etc) — Selective Attention (Select Probability : Guarantee of Reward / Degree of Effort) — Primacy Effect (Impressing users by "Golden Three Seconds") — Selective Understanding (Differential understanding of the same text by different users) — Horizon of Expectations (Users generate potential aesthetic expectations in relation to their own experience, interests, cultivation and needs.) — Desire Circuit (Content that meets expectations

creates an appetite for knowledge and exploration, enticing viewers to continue watching) —
Transference Effect (Users interact with the content internally to achieve empathy) — Selective
Amnesia (Users selectively remember content that moves them and leaves a lasting impression)
— Diversion (Users watch videos to relieve the burden and stress of life and to satisfy their need
for entertainment and emotional release) — Users fulfilled viewing needs — Media Dependency
(The more people expect to receive information to meet their needs, the stronger the
dependency will be as long as they are not yet disappointed) .

Key Words

Internet Micro-drama, Users' Audiovisual Logic, Selective, TikTok

Understanding of What Chinese Female College Gamers Need and How Otome Game Gives: A Grounded Theory study

Authors

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Abstract

The growth of the China games market for female users is intertwined with the development of the Otome game (female-oriented love simulation role-playing mobile game). By 2018, the scale of female gamers reached 367 million (Wen & Zhou, 2018). Launched in 2021, an Otome game named Light and Night proliferated nationwide in China and attracted numerous female gamers, gaining total sales of 130 million RMB in its first month of launch (Huan, 2022). Previous audience studies of female-oriented games have explained the gratifications of female players in female-oriented games and the influence on their views of ideal intimate relationships through the Uses and Gratifications Theory and Parasocial Theory (e.g. Lai, 2020, Wu et.al, 2020). However, few existing studies go deeply into the specific needs that motivate female players' engagement in the interactive love stimulation game and how they are gratified through it. To fill the gap, focusing on the popular Otome game named Light and Night, this paper tries to explore two research questions: 1) What are the most important needs that affect Chinese female gamers to play the Otome game? 2) How these needs are satisfied in the game?

The results of our research questions are studied by adopting substitute satisfaction and grounded theory methodology under the contextualization of Chinese cultural norms of romantic relationships. Online in-depth interviews lasting for 40-60 minutes, conducted in November 2022, were adopted in the research. 14 female college gamers of Light and Night aged 18 to 21 were chosen to be interviewees through snowball sampling. The textual analysis, containing open, axial, and selective codings, is used to analyze participants' interview materials.

This research finds that Otome games satisfy female gamers' needs, especially for the intimacy needs and the spiritual needs of challenging social norms, by a) developing substitute satisfaction of the ideal intimate relationship in the game engagement through projecting their ideal partners to the male characters, and b) transferring their desire to break social norms through the behavior of the heroine in the Otome game. The findings of this study clarify the major needs of female Otome game players, and illustrate the mechanism of gaining substitute satisfaction in the game engagement under the social and cultural context in China. The insight into players' psychology and behavior not only helps paint a portrait of Chinese female gamers but also gives a glimpse of the general ideal intimate relationships in China. Simultaneously, the exploration of female players' motivations and purposes provides inspiration and guidance for the development of the female gamer's market.

Key Words

game, otome game, female players, intimacy, grounded theory, substitute satisfaction

Privacy Exposure and Usage Intention with Social Recommendation: Take the WeChat Video "Friends Praised" as an Example

Authors

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Abstract

Nowadays, with the continuous upgrading of the application of information technology in social media, users' experience of using social media has also been enhanced, but at the same time, hidden concerns such as privacy exposure have also emerged, and the two-way role of technology has been highlighted. Researchers have discussed the related content from the perspectives of theory and technology. In this paper, the research results of social recommendation, privacy exposure and usage intention of social media are reviewed, and based on Granovetter's theory of strong and weak ties put forward in 1973, taking WeChat video as an example, the attraction and repulsion of social recommendation to users are discussed. Wechat is a representative platform of strong ties with "acquaintances socializing" as its core. Wechat video has opened up a partition of "friends praised", which makes full use of the social recommendation mechanism to push users by reflecting the use behavior of friends and form social interaction while watching videos. The research model tested in this study was developed with reference to the internet users' information privacy concern model, social media craving scale, and the existing base of research in the social media and privacy systems literature. There three elements (privacy concern, beliefs, and intention to give information) from IUIPC were incorporated into the research model, while the specific factors were adjusted concretely according to the research needs. Besides, others' intention to give information was included as a possible moderator. Five-point scales anchored with "strongly disagree" and "strongly agree" were used in this research. A pretest of the questionnaire (including all construct measures) was conducted with 40 people. For main study, An online survey was conducted in which the 386 respondents answered anonymously. The research found that under this mechanism, on the one hand, some users were attracted by the goal of understanding their friends' hobbies, on the other hand, some users felt offended because of the exposure of what they watched and praised, thus reducing their willingness to use this function. The discussion in this paper can better demonstrate the two-way influence of Tencent's WeChat video on users' willingness to use interpersonal information, and provide suggestions for privacy disclosure and the cultivation of users' willingness to use under the social recommendation mechanism.

Key Words

usage intention, privacy exposure, social recommendation, and Wechat video

The Struggle of Contemporary Online Nationalism: The Languages, Movements and Harvesting of “Abstract Culture”

Authors

Ms. Ye Chen Gu - Communication University of China

Ms. Zi Han Wang - Communication University of China

Abstract

"**Abstract culture**" was born in the emerging online communication medium of live streaming, which first appeared on the Chinese Internet in 2015. The main audience is urban underclass youth with a college education or below, and their active platforms are Baidu Post, Sina Weibo, and the largest youth culture community on the Chinese Internet, Bilibili. As a subcultural community with a wide audience, abstract culture has a distinctive online nationalism. The abstract culture community has constructed a complete set of intra-circle language, organized consensual movements frequently, and often "broken out" into the public, even repeatedly merging with the mainstream culture unknowingly. **Online nationalism** originated on the Chinese Internet in 2003 (Liu, 2017) and gained widespread attention in the field of communication studies in 2016 with the "DiBa March" (帝吧出征) incident. In the early days, online nationalism in China was often based on a specific political issue that received widespread attention at the national level, such as the Diaoyu Islands incident and the South African Embassy incident, i.e. the issue was set from the top down. During the period of the "DiBa March", the issue setting of online nationalism shifted to a bottom-up discussion (Liu, 2017), spreading from a general case to a wider public sentiment, and then triggering mass mobilization. **Contemporary expressions of online nationalism** are more of a cathartic orgy of circle culture than traditional nationalist movements. Using a **virtual ethnography** approach, this paper looks at Bilibili, as a virtual field, and conducts a four-month latent observation based on participant observation methods, combining interviews and content analysis with specific operational methods for in-depth research. **The results show that**, firstly, the essence of the rise of abstract culture is the rebellious idea of consensus and the linguistic symbols that provide the legitimacy of group identity and codes of behavior; secondly, the popularity of abstract culture in contemporary times is due to a certain mass base and the refinement of abstract language by the masses in the context of class consolidation, but it cannot escape the misinterpretation and adaptation of its meaning by the mainstream culture; thirdly, the hostile target of the abstract cultural consensual movement is still at the level of imaginary enemies, trapped by limited knowledge, ideology, social reality, and others comprehensively, lacking a clear goal of struggle, and are hardly related to patriotism.

Key Words

Abstract culture; Subculture; Online nationalism;

The limits of sentiment analysis as an audience research method in entertainment

Authors

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Mrs. Fatima Regis de Oliveira - UERJ

Abstract

The theme of this study is the potential contribution of Information Technology to the research of media audiences, in particular, the use of programming codes for collecting and forming a database to be analyzed under the bias of sentiment analysis. It is a machine-learning tool that analyzes texts for polarity from positive to negative. By training machine learning tools with examples of emotions in text, machines automatically would learn how to detect emotions without human intervention. The main objective of this research is precisely inserted in that context: to verify the limits of that method when the research intends to understand the affectation of audiences in entertainment consumption processes.

A methodological path was adopted to achieve that goal. First, a literature review was carried out around the theme focusing on the literary productions of Walmsley (2019, 2021); Livingstone (2019); Sedgman (2019); Thonhauser, G., & Wetzels, M. (2019) e Ferraresi, M., & Gucciardi, G. (2020). Secondly, a case study was elaborated. Considering the variety of sectors that constitute the entertainment industry, in this research, the study object is the audience related to Brazilian football. To be more precise, the focus is the participation of Clube de Regatas do Flamengo in the Club World Cup 2023. With more than 49 million fans only in Brazil, 16.4 million followers on Instagram, and another 10 million on its Twitter profile, the Brazilian club has significant numbers and, therefore, poses a research challenge. The proposal is to make a sentiment analysis of the reactions collected during the sports event (to be held on 11th February) and determine how accurate sentiment analysis can be when performed by the machine.

Initial results indicate that researching media audiences is a complex task, and there are at least four reasons. The first one is the media landscape. It is constantly evolving, with new platforms and technologies emerging, making it challenging to keep up with and accurately measure audience behavior. Secondly, there is no standardized method for measuring media audience size and engagement, making it difficult to compare and analyze data from different sources. The third reason is sampling bias. Surveys and focus groups, commonly used methods for researching media audiences, may not accurately reflect the general population due to sampling bias, where the sample may not represent the larger population. Finally, we must consider privacy concerns. With increasing concerns about privacy and data protection, it may not be easy to obtain consent from the audience.

Considering all those aspects, some aid can come from Information Technology, whose epistemology has increasingly converged with Communication, especially regarding methods. The advancement of technology has led to new forms of social Communication, such as chatbots, open AI, databases, social media, instant messaging, and online forums. As a result, the study of social Communication has expanded to include examining these new technologies and their effects on society, culture, and interpersonal relationships. Information technology also provides new tools and methods for researching and analyzing communication data, further strengthening the connection between the two fields.

Key Words

sentiment analysis; information technology; sports audience

The objectifying fitspiration on YouTube: an analysis of audience duplication networks and audience comments

Authors

Ms. Xuzhen Yang - Hong Kong Baptist University

Abstract

Background

On the increasingly networked social media platform YouTube, the popular *Fitspiration* movement promotes a healthy lifestyle and produces some unfavorable influences on audiences. The fitspiration culture revolves in large part on appearance, weight and superficially aims, the video description of this category mainly portrays a fit body, attractive poses, and objectified cues instead of exercising or inspirational advocacy covered on a picture of a body or a neutral background.

Introduction

This study aims to identify the presence of fitspiration-related influencer networks on YouTube, examine that the objectified cues posted by influencers are shaping audience formation at network and subgroup levels and investigate audience discussion topics following a more objectified set of channels.

For networked celebrities, uploading videos is presupposed and is dependent on an intended user. The research focusing on a single uploader or audience on a networked site is limited. This study combined the producer and audience-based perspectives to investigate the network of fitness influencers through shared audiences.

Method

This study combines social network analysis to identify the network of fitness culture in popular fitness influencers (N=103) on YouTube, visual content analysis on content (N=1030) uploaded by influencers to uncover the objectification cues, content analysis to reveal the audience discussion topic in users' comments (N=58159).

First, this study creates an audience duplication network on which fitspiration-related channels are presented as nodes and edges represent the strength of shared commenters between a pair of channels. Second, the approach of community detection with the Louvain algorithm was operated. Third, I assume the different objectified levels of fitspiration images and themes in different subgroups. After visual and textual coding for selected videos' thumbnails and titles of each channel.

Finally, I investigated the audience comment under each subgroup, and I also observed that audience discussion following a more objectified set of channels spread more appearance-related and weight-related concerns in illustrating how the shared audience traffic forms on fitspiration

culture; this study makes an empirical contribution on the impacts of gender, location, ethnicity and implicitly objectification.

Result

Because lower modularity and lower centrality illustrate a comparatively fragmented fitspiration community on YouTube. The subgraph in this network tends to disconnect from one cluster to another, indicating multiple centers of the cluster, each group with its influencers and audience.

After the Louvain algorithm was conducted, the fitspiration channels network was divided into six different sub-communities. The community detection results suggest that even in a unified fitspiration field, it also distinguishes different types of sub-graph based on demographic characteristics like age, gender, race, and location. Except for the explicit demographic the nodes shared, different topics expressed by clusters were found.

When I take the customized videos' thumbnails into consideration, it can be demonstrated that the objectified cues that appeared in cover images are distinguished between subgroups. Logistic regression was conducted to explore which subgroup presented more objectified cues in their videos' thumbnails.

The results uncover the different levels of objectification of fitspiration among influencers' networks and the networked dimension of objectification effects on the audience fitspiration-related perception and discussion.

Key Words

Fitspiration, YouTube, Audience overlap, Social network analysis, TF-IDF

Possessed by spirit of innovation and progress; The user and the experience of being

Authors

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Abstract

What is a user? How do we become users? In the everyday we use tools, machines, and spaces, both virtually and physically. Many times, either being aware or unaware, we use things and are used by them. Today the term user is used mostly to depict our mode of interaction with information technologies. Such is the case for websites, applications, digital media, dashboards, and electronics in general. Being a user puts us in a position of being related and crucial for something, to be part of something which is incomplete if it is not used by the user. I explore the theoretical and philosophical tensions that exist around the concept of the user and the critique of some of its definitions and uses by technology industries as well as designers and engineers. It is only until very recently that in human development. We have seen ourselves and addressed others as users. What kind of world has been built under this economic category? The category of the user assumes some political intentions as well. The imagined universal user was drawn under the secular expansion of the west, and particularly under economic liberal ideas, but not exclusive, of freedom and individuality. The question of 'what is the user experience?' has its historical roots in the industrial revolution. – As Marx probably assumed from early on about the material conditions – From the development of production and automated systems, the acceleration of globalization processes, and, more recently, the internet, the figure of the user has gained prominence. The concept of having an experience has now traveled from the fields of philosophy to the ones of science and technology. What was once understood as the human experience has now become the user experience. The ubiquitous presence of the user is perhaps an invitation to think about its role as a new political subjectivity that transcends that of the citizen, the audience, the humans, and the public. In this paper, I take this provocation seriously with the objective of finding the uses and limitations of the figure of the user. By using possessed on the title as wordplay, I wish to invoke the spirit of modernity and shine a light on how designed objects and designers actually explore the metaphysical of human spirit, creating something new that might change –both symbolic and behavior – the way people move, interact, work, think, and live: in other words the design of new experiences is to occupy some else body. Do we humans/users need to be exorcised in order to see the ideology under which technology has moved under the discourse of innovation and progress? The spirit of the object is not necessarily an ethos to be de-codified but rather a history.

Key Words

User, Experience, Design, Critical theory, Secular

Film Modes and Audience Reception of Women Centric Documentary Films - An Exploratory Study

Authors

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Prof. Kiran Bala - Manav Rachna International Institute of Research and Studies

Abstract

Documentary Films have transformed into a powerful way to depict diverse social strata since the inception of cinema. This is especially true with documentary films that mainly feature real-world problems pertaining to individuals or groups. Women's representation in films within the Indian patriarchal framework has been a topic of discussion throughout the history, from the fantasy of fictional cinema to fact-based documentary films. Documentary filmmakers have attempted to highlight women-centric issues through this genre in order to expose viewers to the various types of representations of women yet their reception fails to achieve the objective of such films. The objective of the study is to find the association between the outlook of Women and film modes. To achieve the objective non-probability purposive sampling strategy was used to conduct survey on three hundred thirty respondents from India's National Capital Region (Delhi NCR). The depictions of various outlooks of women's portrayal, such as commercial, empowered, victimised, and goal-setters, were adjudicated on the Film Theoretician Bill Nichol's six modes of films using the Schematized Survey. A well-structured questionnaire was designed on these six modes and fifteen segmentized questions based on the Likert scale were used to gather data.). The process included the pre-determined exclusion of responders who categorically prioritized themselves toward fiction formats. Chi-Square Test of Independence with Effect size were performed statistically. The results establish the adaptable film mode that filmmakers should practice while envisioning the idea and portraying the women-centric issues for producing a receptive women centric documentary film.

Key Words

Women Outlook, Film Mode, Audience perception, Documentary

Research on comments and bullet screen text of bilibili website from the perspective of uses and gratifications approach

Authors

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Abstract

In various network platforms, people are eager to express their thoughts and feelings. Sentiments are generated, gathered and diffused in the discussion. Sunstein believes that the proportion of network group polarization is more than twice that of face-to-face discussion. There are great differences in structure, content and sentimental expression between bullet screen text and comment text. Therefore, this study starts with the phenomenon of sentimental polarization, analyzes the sentiments of the bullet screen text and the comment text in the eighth episode of the 1987 version of the TV series *A Dream of Red Mansions* on the bilibili website, and compares the differences in their sentimental expression. This study obtained 7200 bullet screen texts and 1175 comment texts for research. The bullet screen text is analyzed by the sentiment curve based on time series, and the comment text is analyzed by the sentiment analysis method based on sentiment dictionary. And the Latent Dirichlet Allocation (LDA) model is used to cluster topics and analyze the differences between the two topics. For the eighth episode of *A Dream of Red Mansions*, research shows that in the screen, positive sentiments are more prone to sentimental polarization, but the output of views is less. The huge absolute number of screen and the fluidity of video reduce the possibility of a single screen being noticed, thus inducing the audience to be more inclined to release the "reader" type screen with meme effect. The comment text is more suitable for the thought that TV dramas want to express. Negative sentiments are easy to cause people's discussion and sentimental resonance. This study found that in the process of using bilibili website, the audience is more active in processing the original content. In addition to the satisfaction of experience, content and social interaction, the satisfaction of the audience is a kind of reconstructed satisfaction brought by participating in the deconstruction and reconstruction of visual elements in TV dramas, and internalizing these contents and thoughts, which makes it easier for the audience to achieve sentimental polarization, and in turn obtains further happiness and greater satisfaction in the group carnival. The focus of this study is not only to compare the differences between the commentary and the bullet screen text, but also to see the deep reasons and motivations behind the two from the perspective of sentimental polarization. This study aims to enrich and develop the use and satisfaction theory, and provide new ideas and methods for audience research in the era of AI.

Key Words

Sentimental polarization, uses and gratifications approach, sentimental analysis, LDA model.

Adicción a Internet en estudiantes universitarios y su afectación a la salud psicológica

Authors

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Dr. Adrien Faure-Carvalho - Universitat de Barcelona

Dr. Caterina Calderon - Universitat de Barcelona

Dr. Lydia Sánchez - Universitat de Barcelona

Abstract

Los avances tecnológicos y los medios sociales tienen un gran impacto en nuestra vida. El hecho de que la mayor parte de la comunicación, hoy en día, se desarrolle de forma online nos conduce a cambios de comportamiento y a la posibilidad de desarrollar adicción a Internet en edades tempranas. Concretamente, la generación Z (personas nacidas entre el 1997 y 2015) destaca como la más vulnerable, ya que pasan un promedio de 3 horas y 13 minutos al día, casi un 25% más de tiempo que la media del resto de segmentos de edad (Galeano, 2022). Numerosos estudios han indagado sobre dichos cambios, Wu et al. (2013) aportaron que las personas que pasan más tiempo en las redes sociales tienen una mayor tendencia a la adicción a Internet. En este caso, la tendencia a dicha adicción se asoció positivamente con la impulsividad. El objetivo principal de este trabajo es analizar la adicción a Internet en el alumnado universitario. Se trata de una investigación cuantitativa, en la que se analiza el grado de adicción a internet y su relación con la impulsividad, malestar psicológico, el uso del móvil y rendimiento académico, en un conjunto de 865 estudiantes universitarios, de 5 facultades de de la Universitat de Barcelona (Información y Medios Audiovisuales, Educación, Psicología, Geografía y Historia y ESCAC). Los resultados evidencian la presencia de adicción a Internet en las personas participantes, siendo esta mayor en las menores de 23 años, y se confirman consecuencias de la adicción como malestar psicológico, adicción al teléfono, falta de atención, falta de autocontrol, falta de planificación y la impulsividad. Los resultados obtenidos confirman que la adicción a Internet causa consecuencias negativas en la salud, sobre todo psicológica, como alteración del estado de ánimo, impulsividad, depresión y/o salud mental adversa, que afecta directamente al rendimiento académico, siendo este un predictor a la vez de la adicción a Internet. Por ello, advertimos sobre la necesidad de promover una educación temprana preventiva que desarrolle la capacidad crítica y prepare al alumnado frente al uso de Internet.

Key Words

adicción, Internet, estudiantes, phubbing, smartphone, redes sociales, ansiedades, malestar psicológico.

The Order of Things: Readings of Adult Mexicans and Dominicans to Audiovisual Content with Gender Violence

Authors

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Dr. Elizabeth Tiscareño-García - Tecnológico de Monterrey

Abstract

Debido a distintos factores, como el reciente confinamiento por la pandemia, han incrementado los casos de feminicidio en México y el mundo. En 2021 hay registros de al menos uno o más casos de feminicidio por cada 100,000 mujeres en México, mientras que en República Dominicana la cifra asciende a 2,7 casos (CEPAL. Observatorio de igualdad de género). El presente estudio se enmarca en el objetivo de desarrollo sostenible (ODS) 5, relacionado con la igualdad de género, el cual tiene como meta eliminar todas las formas de violencia contra las mujeres y las niñas en los ámbitos público y privado (ONU MUJERES, 2022).

La representación de los casos de feminicidio en los medios de comunicación tradicional y digital ha traído como consecuencia la inclinación del uso del lenguaje de los medios en detrimento y desventaja de las víctimas, y en beneficio de los victimarios (Tiscareño-García y Miranda-Villanueva, 2020; Tiscareño-García, Gallur, y Miranda-Villanueva, 2022). No obstante, la literatura indica que las representaciones en los medios, y su lenguaje utilizado, no necesariamente son tomados por las audiencias de forma explícita; hay factores que propician algo distinto o totalmente lo contrario (Hall, 2006; Liebes, 1996; Miranda-Villanueva, 2016; Doncel de la Colina y Miranda-Villanueva, 2017). El objetivo de esta investigación fue identificar de qué manera jóvenes y adultos en México y República Dominicana interactúan con el contenido de la película: El orden de las cosas (Alenda y Alenda, 2010).

José Esteban Alenda accedió a conversar con estudiantes y profesores acerca del contenido de su película para identificar sus características principales (Conversatorio sobre “El orden de las cosas” (2010), 2022). Después se recolectaron 59 entrevistas semi-estructuradas y abiertas (Marvasti, 2003; Seidman, 2006; Wimmer y Dominick, 2011) en ambos países, en donde se le preguntaba a las y los interlocutores acerca del contenido de la película bajo cuatro dimensiones: la hegemónica, la ideológica, la estética y la lúdica (Liebes, 1996). El perfil de las y los sujetos de estudio fueron jóvenes, de entre 18 y 28 años, y adultos, de entre 50 y 60 años, hombres y mujeres de dichas nacionalidades y que habitaran en su país. El número de entrevistas se hizo casi de forma proporcional en función de las variables independientes de nacionalidad, rango de edad y género. Las entrevistas tienen una duración promedio de 20 minutos a 45 minutos.

Análisis preliminares del contenido de las entrevistas muestran dificultades de las y los adultos para leer la dimensión estética de la película. Sin embargo, en la dimensión ideológica los hombres adultos tienen una lectura adversa a las acciones de violencia desarrolladas por el protagonista

hombre sobre la protagonista mujer. Mientras que se identifica una conciencia de grupo (Alasuutari, 2004) por parte de las mujeres adultas y jóvenes bajo las misma dimensión.

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Key Words

contenido audiovisual, orden de las cosas, lecturas, violencia de género

Emergence of the Ethics of Information Abundance: Audience Resistance and the Recycling of Digital News Archives on Social Media in Nepal

Authors

Mr. Harsha Man Maharjan - Martin Chautari

Abstract

Scholars acknowledge the shift from scarcity to abundance in society. News media organizations are also making the transition from scarcity to abundance, thanks to digitalization and the transformation of their operations.

This paper examines the ethical implications of information abundance, specifically focusing on the use of news archives by a Nepali newspaper company on its Facebook pages and the resistance of audiences on this platform. The Nepali case is selected as the use of older content in print is discouraged by the Press Council Nepal, a newspaper regulatory body, and the audiences have raised that such rule also applies for online newspapers.

The conventional understanding views the use of old content in print as a scarcity issue, due to the limitation of infrastructures but this article argues that the use of such content on social media should be considered as an issue of abundance. The attention economy, affect, and media accountability concepts will be used to analyze the ethical concerns raised by users on social media. The attention economy pertains to the potential to convert audience attention into revenue, while affect is a philosophical concept that explores the impact of being affected and affecting others. Media accountability systems are means to improve media services to the public. It argues that the ethics of the recycling of archive content has emerged as an ethics of abundance in the form of audience resistance in the context of attention economy, affect and media accountability.

To understand the policies and practices related to the recycling of news archive, the article conducted an analysis of content, interviewed content producers and social media team at Kantipur Publications, and a few audiences. The process involved publishing news first on the Kantipur website, then posting it on the Facebook pages of Kantipur and ekantipur. Reposting on the Facebook page of ekantipur is referred to as recycling. Important cases from 2015-2022 were selected and analyzed by reviewing the Facebook pages of ekantipur.

Key Words

Media Accountability, Affect, Attention Economy, Audience Participation

Analysis of the factors influencing the audience to watch the user-generated short introductory videos actively and then go to watch complete TV dramas and movies afterward

Authors

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Abstract

Recently, user-generated short videos have enjoyed great popularity with the development of the internet and smartphones. A type of user-generated short videos that introduce TV dramas and movies has grabbed the audience's attention. Many audience members often choose to watch such short videos before they decide to watch TV dramas and movies. In this case, the short introductory videos play an important role in the promotion of TV dramas and movies. Combining uses and gratification theory and parasocial interaction theory, this research investigates the audience's engagement of the short introductory videos and their subsequent involvement with TV dramas and movies. A cross-sectional survey was conducted with 267 respondents in China in 2023. The results show that the audience's cognitive needs for the information about TV dramas and movies motivate them to watch the short introductory videos. And the more the audience watch the short introductory videos, the stronger their intention of watching TV dramas and movies subsequently. Meanwhile, I found that the audience's social integrative needs motivate them to interact parasocially with the characters in the short introductory videos. And the greater the audience's parasocial interactions, the stronger their intention of watching the TV drama or the movie subsequently. Furthermore, the results show that the audience's parasocial interactions exert a greater influence on their intention of watching the TV drama or the movie than the intensity of viewing the short introductory videos.

These findings have some implications. Firstly, in the multiplication of media content in the new media age, audience desire to get information about TV dramas and movies to make viewing judgement. The user-generated short introductory videos about TV dramas and movies play an important role in influencing the audience to watch a complete TV drama or a movie besides the official trailers. Thus, in the promotion of TV dramas and movies, the marketing team could incentivize internet users to create short videos that introduce properly the topic or plot of TV dramas and movies. In this way, chances are greater that TV dramas and movies have good viewership. Secondly, since the audience's parasocial interactions with characters in the short introductory videos enhance the likelihood of viewing TV dramas and movies, it is important that the short introductory videos present characters in a way that strengthen the audience's parasocial interaction, like improving the attractiveness of characters, designing the direct addressing style, etc. Moreover, the greater influence of parasocial interactions on the intention of watching TV dramas and movies suggests that, instead of releasing a large number of short introductory videos,

it would be more effective to cater to the audience's psychology accurately, that is satisfying the audience's social integrative needs and enable them to have sufficient parasocial interactions with the characters in the short videos.

Key Words

User-generated short introductory videos, TV& film promotion, Parasocial interaction, UGT

Why do people keep watching bullet screen videos? A uses and gratifications perspective on viewer experience and habit

Authors

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Abstract

Bullet Screen (or Danmaku) is a successful form of interactive media in Asia. It has been used to create a more participatory experience for viewers, resulting in increased engagement and viewership. Bullet screen platform users can post comments during a live stream or video. These comments are then displayed in the form of “bullets” that appear on the screen in real-time, allowing viewers to consume the media content in a more engaging way (Liu et al., 2017; Wan et al., 2019).

Based on Uses and gratifications (U&G) theory, this study explores the users’ gratification and habitual viewing behavior of bullet screen videos. At stage one, a total of 20 frequent viewers between the ages of 18 and 27 were obtained for three focus group interviews. At stage two, 8 typical bullet screen video-viewers were selected for in-depth individual interviews. The transcripts were analyzed using thematic analysis.

Unlike second screen and social TV, this study argues that bullet screen video viewing is a unique “polyphonic media” viewing experience on a single screen. Users actively choose this polyphonic medium, expecting to gain richer information, entertainment value, and emotional experience from a passive viewing experience. Bullet comments have been used by viewers 1) to complement the main video, 2) to "set" the main video content, or 3) to be integrated into the main video content, creating a new form of media entertainment.

The results distinguish between viewers’ content gratification and process gratification when watching bullet screen videos. Different from the findings of previous studies on second screen use (e.g., Hwang & Lim 2015; Raney & Ji, 2017), the polyphonic nature of bullet screen creates a unique form of media enjoyment. Similar to how comedic timing can be used to enhance the impact of a joke, the nuanced timing (or simultaneity) of bullet comments on the main content creates comic effects and adds new levels of enjoyment. In terms of process satisfaction, the study has two primary findings. First, some viewers find comfort in the fact that the bullet comments occupy space on the screen, as this format creates a sense of co-viewing. Second, the polyphonic structure of bullet comments offers a deeper emotional experience and more enjoyment via two probable mechanisms: media arousal and involvement (Nabi et al., 2006).

Building on this, this paper also explores what drives the repeated use of bullet screen videos. Through the lens of gratifications sought (GS) and gratifications obtained (GO), we found that viewers were more often feeling over-gratified through the viewing experience. It is a low-cost way

for them to feel connected to others, and it offers viewers greater user autonomy (compared to other forms of media consumption). The platform's algorithmic recommendations also help keep users coming back to the bullet screen to watch videos.

Key Words

bullet screen; Danmaku; Uses and gratifications; habitual viewing

Effects of persona transformation strategies on modulating audience's acceptance preferences of stars— Evidence from EEG

Authors

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Abstract

Stars, with their large fan base and box office appeal, play an influential role in every link of the movie production chain, making them the main form of capital in the modern entertainment industry. Though the stars, as a kind of asset, seek to maximize their economic returns, it's quite difficult for them to keep 'shining' for a longer period, because the star ecosystem is rapidly changing, with fierce market competition and numerous new faces upcoming nowadays. As their age grows and audiences' preference changes over time, the stars have to change their current persona to better fit in the market, attract more audience, and maintain their economic value. In recent days, since the audiences' love for stars is more quick-change, and the time it takes for old stars to be overtaken by new ones has been drastically shortened, the need for stars to change their persona becomes more urgent, especially for young idols (e.g. the metrosexual stars), most of whom gain popularity simply by outstanding beauty, which is easily faded. To successfully perform a persona change and be accepted by the audience is an essential factor for stars to prolong their career, and increase their value, however, 80% of stars failed in changing their persona. Therefore, it is important to research theories of audience acceptance of stars' persona change.

Previous studies have paid little attention to the star's persona change, which is only mentioned as a sub-stage of the evolution of the star persona. The star persona, a part of the construction of a star's identity, is a crafted and consolidated public projection of the real person. As crucial means of gaining publicity and self-promotion, the persona forms the private life and off-screen activities into a public and emblematic shape, providing a sense of the stars' "real" personality, which is more powerful and influential than their onscreen performances. The star persona is a complex configuration of symbols. In the semiotic perspective, it consists of two sub-symbols: outer body symbol (physical attributes) and inner temperament symbol (personal qualities), and according to this, the way stars perform persona change can be divided into outer body change (e.g. change appearance) and inner temperament change (e.g. Involve in charities).

Focusing on audience responses when receiving stars' persona change, we use metrosexual stars as an example to investigate how two different persona change strategies (outer body vs. inner temperament) modulate audiences' acceptance of stars by combining self-reported measures and neural measures (electroencephalography; EEG). The ERP (event-related potentials) and neural oscillation data are used to analyze how much audiences accept metrosexual stars after either outer body or inner temperament change and to figure out the underlying brain mechanism when audiences receive stars' persona change. The results show that audiences are more willing to

accept stars performing inner temperament change, with less cognitive conflict, more sense of novelty, less emotional arousal, and less sustained attention. This study pioneers to embrace the neuroscientific technology to explore the audience acceptance preferences and their internal mechanisms of stars' persona change, and proposes the audience acceptance theory of stars' persona change based on the mental processing mechanism, that is, the audience's acceptance of stars' persona change is mainly cognitively assessed in four dimensions (cognitive conflict, sense of novelty, emotional arousal and sustained attention) to yield acceptance preference. This study is innovative in theory and methodology and has practical implications for the movie industry.

Key Words

Stars' persona change, Audiences' acceptance, Semiotics of Stars, EEG

Unveiling audiences' attitudes towards deepfakes

Authors

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Abstract

Deepfakes (DFs) are any fake visual, audio, or audio-visual production generated by deep learning methods (Laisham et al., 2021). Deepfake technology (DT) is still in an early stage of development and use (Wahl-Jorgensen & Carlson, 2021). However, rapid synthesizing technologies advancements and access already allow users to make videos and clips of individuals doing and saying things they never did or said. Nowadays, users can synthesize an individual's voice from transcripts, produce an entirely new video of people speaking by lip-syncing to their face, or swap one person's face onto another person's body. For doing so, they can use sophisticated techniques or less-intensive applications, such as the so-called *cheapfakes* (Diakopoulos & Johnson, 2021).

There is little empirical knowledge about DFs (c.f. Ahmed, 2021a, 2021b, 2021c). Particularly, the psychological processes and consequences associated to DFs remain largely unstudied. Scarce experimental research typically relates them with greater uncertainty about media contents or to certain cognitive abilities on social networks (Ahmed, 2021a, 2021b, 2021c). Recent research also evaluates the effectiveness of specific strategies for combating the impact of DFs within media literacy programs (Hwang et al., 2021) or the individual differences in detecting and resisting DFs (Iacobucci et al., 2021). Finally, other scarce studies connect previous knowledge on deepfake effects to potential policies (Vasileia & Noorbhai, 2021).

From a communicative perspective, very few studies particularly observe sharing behaviors of DFs within social networks. They show that cognitive abilities impact deepfake sharing, that political interests intensify sharing behavior in extensive social networks, and concern and exposure to DFs are related to news on social media skepticism (Ahmed, 2021a, 2021b). However, there is surprisingly little knowledge about how users engage with this technology. To fill in such gap, the research departs from a non-aprioristic basis and adopts an exploratory-descriptive qualitative (EDQ) approach (Lederman, 1993; Stebbins, 2001) which is recommended when there is a need to know how a little-understood phenomenon is manifested (Polit & Beck, 2012) or when the topic is limited in coverage within literature. EDQ allows participants to contribute to developing new theory (Reid-Searl & Happell, 2012) by describing a phenomenon (Holloway and Wheeler, 2010). Specifically, the research seeks to find an answer from the next research questions (RQs):

RQ1) What are the audience's attitudes (positive and negatives) about fake technologies and their use?, and

RQ2) Are there differences in the attitudes of audiences to fake technologies depending on the genre of the fakes?

Theoretically, the research is mainly rooted in the Uses & Gratifications (U&G) perspective which states that audiences are: 1) aware of their media needs; 2) evaluate media options; 3) purposively use/select media for satisfying specific gratifications, and 4) capable of identifying and reporting their needs, motivations and gratifications for consuming media (Katz et al., 1974; Palmgreen et al., 1985; Rubin, 2002). U&G allows us to identify audiences' attitudes in appreciating and consuming diverse types of fake technologies.

The research team conducted five online focus groups FGs (5-6 participants each, $N = 27$, $\text{Mean}_{\text{Age}} = 24.6$ years-old, $\text{SD} = 5.9$, $\text{Rg}_{\text{Age}} = 19-46$, 70% female), which elicited experiences, beliefs and opinions and helped to examine how individuals think and feel (Gundumogula, 2020). The interpersonal and interactive nature of FG produced varied information (Greenbaum, 2003; Kaplowitz & Hoehn, 2001; Kidd & Parshall, 2000) and a wide range of views and ideas about the attitudes of people towards DFs (Kidd & Parshall, 2000; Krueger & Casey, 2015). FGs have been a popular data collection technique in U&G research (e.g., Cha, 2016; Perks & Turner, 2019). During the focus groups, there were 12 (30s – 1:00 mins) videos shown containing DFs from different genres [e.g., celebrities, news, politicians, advertisements, *cheapfakes*]. After watching each DF, the participants were asked about the aspects they liked and disliked the most and their willingness to share the particular DF through their social networks.

Main results show that participants hold different attitudes towards DFs depending on their genre. Political DFs induced the most negative attitudes than the rest of the genres, whereas entertainment DFs elicit the most positives. Moreover, familiarity with the *deepfaked* person moderates the evaluation of the DFs and their content. Indeed, familiarity impacts not only the participants' attention but their perception of realism within the DF and their willingness to share them. Finally, the genre affects sharing behavior: participants are willing to share *cheapfakes* to a greater extent than deepfakes. These results inform media scholars, regulators and literacy initiatives.

Key Words

Deepfakes, Misinformation, Audiences, Attitudes, Cheapfakes, Responses, Uses and Gratifications.

Rise of OTT Platforms in Bangladesh: From Satellite Channels to HoiChoi

Authors

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Abstract

In the late 1990s, Bangladesh has witnessed the emergence of television broadcasters with terrestrial, satellite and also transnational broadcasting companies. According to the National Media Survey (NMS) and the Neilson survey highlighted in the Media Landscapes report (Azad, 2023), television viewership rose significantly from 42% in 1998 to 82.9% in 2016. However, the report suggested a downward trend in viewership since 2017. The paper identified a rising popularity of audio-visual streaming platforms often referred to as over-the-top (OTT) globally and locally. According to an international research organization Statista, the market size of the global OTT platform is estimated to surpass US \$ 275 billion by 2027 (Statista, 2023). Riding on this digital revolution, local OTT platforms such as *Bongo*, *Bioscope*, *Hoichoi*, *Chorki*, *Banglaflix*, *Addatimes*, *Binge* and *Toffee* are also strengthening their positions among the young adult viewers of the country with a market share of US \$ 114 million which is expected to rise to US \$ 208.7 million by 2027 (Statista, 2023).

Using convenience sampling, 100 respondents (aged between 25 to 40 years old) were surveyed to investigate the viewership trend. Findings from this survey suggested that one of the primary reasons for this fall in viewership is the shift from satellite channels to online TV or video streaming platforms. Based on the descriptive data collected from the surveys, two focus group discussions (FGD) were conducted to examine their content preference and expectations from these platforms. Findings from the FGD groups further denote that the young adult viewers of the country prefer OTT platforms over satellite channels mainly because these streaming platforms provide original contents with better scripts and higher production value which are both advertisement-free and high definition. Moreover, findings suggest that the availability of high-speed internet in the country and the increase in the usage of smartphones and smart televisions further aided this transition. Blumler and Katz's (1974) 'Uses and Gratification' theory was used in this study to examine how the viewers are actively choosing OTT platforms to gratify their needs.

Key Words

Bangladesh, Audience, OTT, Satellite Channels, Visual Culture

Why do people consume video game live streaming on the platform? An exploratory study connecting affordance-based gratifications, user identification, and user engagement.

Authors

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Abstract

The live streaming of video games, where users can observe others playing video games in real-time through online platforms, is a rapidly growing trend due to advancements in internet and media technologies (Johnson & Woodcock, 2019; Sjöblom & Hamari, 2017). These live-streaming platforms have also made a significant contribution to the prosperity of the gaming industry (Johnson & Woodcock, 2019). In China alone, there were 305 billion live-streaming users by June 2022 (CNNIC, 2022), with popular platforms like Douyu, Huya, and Tencent Esports thriving in this booming sector. Researchers have previously explored people's live-streaming habits from the perspective of uses and gratification (e.g., Sjöblom & Hamari, 2017; Tang et al., 2021). However, two unresolved issues remain. Firstly, the increasing importance of the platform economy (Kenney & Zysman, 2016) highlights the need to consider how the embedded functions of these platforms, known as affordances, shape users' viewing experiences and impact their viewing habits beyond users' personal needs (Ruggiero, 2000); Affordance-based gratification is used to describe the gratification obtained from the platform itself (Chen et al., 2022). The other key aspect to consider is the variability of user behavior on live-streaming platforms. People engage in game live-streaming through a variety of actions such as watching, liking, subscribing, sharing, commenting, and gift-giving. It is therefore worth exploring the intersection of these different behaviors and affordance-based gratification to gain a better understanding of people's motivations for consuming game live-streaming.

To measure affordance-based gratification, the variable was divided into four dimensions (Chen et al., 2022; Ruggiero, 2000): Modality-based gratifications are obtained from features that offer information through a mix of modes, such as text, photos, and video. Agency-based gratifications are linked to features that empower users to become information providers. Interactivity-based gratifications come from users' ability to make real-time adjustments to the content. Navigability-based gratifications refer to the ability to navigate through the medium, which is crucial in satisfying users' interests and preferences. To determine varying degrees of engagement, participants were asked about their frequency of behaviors such as watching, liking, subscribing, sharing, commenting, and gift-giving. Seven-level Likert scales were employed to assess these variables, with all internal reliability surpassing 0.9 on Cronbach's α .

To carry out our research project, we intend to reach out to our target participants and gather data with the assistance of *Sojump*, a well-established Chinese online survey company. Several published studies have utilized their sampling and data collection services (e.g. Huang, 2020; Lien & Cao, 2014; Wang et al., 2022). Our sample will consist of video game live-streaming viewers selected from *Sojump*'s sampling pool, with a target sample size of 500. Before collecting the data, we conducted a pre-test survey on various online communities of video game live-streaming platforms such as Douyu and Huya, yielding 90 valid responses.

Our pre-test showed that interactivity-based gratifications were positively correlated with all forms of engagement (liking, $r = .436$; subscribing, $r = .416$; sharing, $r = .367$; creating, $r = .324$; and gift-giving, $r = .405$; $p < .05$), except for watching behavior. This might be due to the effect of interactivity features on activities, as suggested by Sundar (2008). On the other hand, navigability-based gratification was found to have a positive correlation with watching behavior ($r = .368$, $p < .05$), likely because of the algorithms used by these platforms to cater to users' media preferences (Meng & Leung, 2021). The creation of user-generated content and the flow of cash, which are crucial for the success of the platform, were found to be positively related to modality-based gratifications for both creating ($r = .336$, $p < .05$) and gift-giving behaviors ($r = .128$, $p < .05$).

Our study revealed that different consuming behaviors in game live-streaming are characterized by different affordance-based gratifications. Theoretically, this study supports the Use and Gratification theory as a valuable framework for analyzing engagement on social media platforms. Additionally, this study is one of the initial attempts to explore the impact of affordance-based gratifications in game live-streaming consumption. The outcomes could inform the design of future game live-streaming platforms, including improvements to interactivity and recommendation algorithms, to increase user engagement.

Our next step is to complete the data collection and validate our existing findings. To deepen our understanding of the connection between affordance-based gratifications and user engagement, we plan to explore potential mediating variables such as individual involvement. The type of game genres watched will act as a moderator, influencing the relationship between affordance-based gratifications and consuming behaviors.

Key Words

U&G 2.0; Affordance-based gratification; user engagement; Game live-streaming; Live-streaming platform.

How Can Games Enhance Realistic Collaboration? Exploring the Relationship Between MOBA Game Experience and Players' Future Collaboration Intentions

Authors

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Dr. Jiaojiao Ma - School of Media and Communication, Shanghai Jiao Tong University

Abstract

According to cultivation theory, the mass production and rapid dissemination of information creates new symbolic environments and short-circuits other social communication networks, which have profound implications for the quality of human life, the cultivation of dispositions and perspectives, and the management of society. Gamers' engagement in online games constitutes a specific type of mediated encounter, but existing research still lacks a comprehensive understanding of how games foster cooperation, which prevents us from successfully wielding the potential of cooperative play. Based on this, we propose the following hypotheses:

H1: Players' realistic teamwork ability positively influences players' game behavior.

H2: Players' realistic teamwork ability positively affects players' future realistic teamwork intention.

H3: Player game behavior positively influences players' future real-life teamwork intention.

H4: Player game experience positively mediates the relationship between player's realistic teamwork ability and future realistic teamwork intention.

H5: Player game experience positively mediates the relationship between player game behavior and future realistic team cooperation intention.

The respondents of this study are youth gamers. The document of China's medium and long-term youth development plan (2016-2025) mentions the age of youth as 14-35 years old, and this study locates the sample as MOBA game players aged 18-35 years old based on this document.

Considering that this study was conducted on youth gamers, the study adopted a convenience sampling method to select the sample. By posting the link to the questionnaire in Baidu bars of major popular MOBA games in China (such as DOTA2, League of Legends and Glory of Kings) and recruiting players to fill out the questionnaire online, each participant was rewarded with a RMB 10 bonus packet. The study completed the pre-test and final survey between January and early February 2022. A total of 457 questionnaires were distributed for the study. Questionnaires with an answer time of less than 300s, filling out showing obvious patterns or showing obvious outliers were considered invalid responses. After manually eliminating the invalid questionnaires, a total of 420 valid questionnaires were recovered, with a valid recovery rate of 91.9%.

This study focuses on the facilitative effect of multiplayer online tactical competitive games on cooperative behavior, with attention centered on the effect of online game players' realistic team cooperation ability on players' future realistic team cooperation intention, mediated by players' game experience.

First, our findings found that player game behavior enhances players' future realistic teamwork intentions. In a multi-player cooperative context, the achievement of game goals relies on the active cooperation of players. This teamwork enhances players' sense of responsibility and stimulates their team cohesion. Players learn how to cooperate with others in games. This finding extends previous research that games can increase players' pro-social behavior, suggesting that cooperative social interactions during games are beneficial to players in real life. Second, few studies have discussed players' game experience in terms of their game experience, and our results support the hypothesis that players' game experience mediates the relationship between players' real-life teamwork abilities and players' future real-life teamwork intentions. This finding emphasizes the role of individual players' in-game experiences in facilitating future real-life experiences. In this sense, games play the role of a broker, linking players who are unfamiliar with each other and also linking the virtual and real spaces, acting as a bridge between the virtual and real spaces.

We think this study has some implications. Currently, the function of games is often understood in a simplistic and one-sided way, ignoring the subtle effects of games on people. In fact, competitive multiplayer online tactical games have a positive effect in promoting and fostering realistic teamwork intentions. In today's society, cooperation is of invaluable value. True cooperation is often fostered through subtle actions. Previous research has also shown that players who play online games cooperatively with others are more inclined to verbally help and behaviorally help others in reality. Our research suggests that multiplayer online tactical competitive games create an online virtual space that does not require physical co-presence, where unfamiliar players are connected through the game, have good behavioral and participatory experiences in the game, and enhance future real-world teamwork intentions.

Gamers in social networks see playing games as a way to interact with real people, where players build a sense of belonging and engagement with the gaming community. In today's society, we should think about the main impact of the game experience on players' behavior. This can provide new ideas for understanding the theoretical and practical activities of games in facilitating social interactions, among others.

Key Words

MOBA game audiences, cooperation, cooperation intention, cultivation theory

Trust Measurement of Social Robots Based on Media Equation Theory

Authors

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Abstract

Reeves and Nass proposed the media equation theory in 1996. According to this theory, people perceive media such as computers and television as people in society. Then, social responses such as trust and affection are generated based on the media's social cues. With the development of science and technology, social robots gradually enter people's life. They establish a human-machine relationship in various forms of interaction, that is, to provide information for human beings, aid decision-making, and even copy human beings. The media equation theory has been constructed more entirely on the anthropomorphic behavior of robots, and the human-machine relationship has gradually become the focus of communication scholars.

However, in the post-truth era, the audience has a crisis of trust in new media. As one of the new media information supply channels, social robots also face questions such as algorithm discrimination, privacy protection, and data abuse. So how much trust do audiences have in social robots today? What social cues drive trust in audiences? What is the trust formation mechanism of the audience?

Based on more than 600 minutes of in-depth interviews, this study constructed a social robot trust measurement scale with social cues as the dimension. Then, 367 valid questionnaires were collected, all with reliability and validity exceeding 0.9. We use the structural equation model to measure the internal structure and relationship of social cues, get the influence of different social lines on human-machine trust, and explore the formation mechanism of trust. It provides a reference for the follow-up measurement. It puts forward suggestions for the academic and industrial to further understand the human-machine trust relationship and strategically build and improve social robots.

The study found that the audience's trust level in social robots is generally low. Most audiences use social robots for practical purposes, while only a small number of audiences have emotional needs for social robots. With the increase in age, the audience's trust in social robots shows a U-shaped trend, and teenagers and older people trust social robots more. In the five dimensions of social cues, including response, voice, language, role, and emotion, the influence of the voice and the role of social robots on audience trust is clearly directed. Audiences tend to trust gentle, slow-speaking female characters corresponding to the "mother" role.

Interestingly, faster is not always better. A too agile and smart service will raise privacy concerns among the audience. At the same time, the emotional dimension is a key indicator that affects whether the audience is willing to establish human-machine trust with the social robot. A lack of emotion will lead to mechanical boredom, causing the audience to resist psychology. However, if the emotion is too delicate, the degree of anthropomorphism of social robots is high, which can easily bring about the uncanny valley effect, causing humanoid panic.

Key Words

human-machine trust; media equation; social robots; post-truth; structural equation model

The Interrelationships Between College Students' Perceived Value, Satisfaction and Viewing Intention Towards Chinese New Mainstream Films

Authors

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Abstract

In recent years, the Chinese film market has grown fast and maintained an annual compound growth rate of 30% globally (Chen & Zhang, 2022). New mainstream films, in particular, hold a significant presence and bring new development opportunities and more possibilities for the Chinese film industry. However, the quality of many of these films is not satisfied by audiences, which may reduce their willingness to watch the Chinese new mainstream film genre. How should filmmakers improve Chinese new mainstream films and make their development sustainable?

For this topic, most of the previous studies have qualitatively analyzed the historical development and characteristics, such as content, purpose and value, of Chinese new mainstream films (Zhou, 2019; Wang & Liu, 2022), while few have attempted to quantify the communicative impact of these films from the perspective of consumer psychology. Meanwhile, research on the psychology

of audience consumption also mainly focuses on corporate branding and online platforms (Lavidge & Steiner, 1961; Meng, 2018), few concentrate on traditional media including films, especially Chinese new mainstream films. To bridge these gaps and offer practical suggestions for the film industry, a quantitative study was carried out to study the influencing mechanism on the audience's viewing intention in Chinese mainstream films based on the C-A-C (Cognition-Affective-Conation) model, and as young people, particularly university students, are the main audience for movies, the primary target of this study are college students.

An online questionnaire was distributed to Chinese college students (including undergraduates, graduate, master, doctoral and specialist students) in December 2022 to assess their perceived value (including cognitive value, aesthetic value, and social value), satisfaction, and viewing intention in the Chinese new mainstream, and their interrelationships were further analyzed. To choose the target participants, purposive sampling was used, and there were 106 valid data with 39 male participants and 67 female participants.

The results obtained in this research include the following contents: (1) College students' cognitive value, aesthetic value and social value all have a positive effect on their satisfaction with Chinese new mainstream films. (2) College students' cognitive value, aesthetic value and social value all have a positive influence on their viewing intention. (3) College students' satisfaction with the Chinese new mainstream has a positive correlation with their viewing intention. These findings indicate that to encourage the audience to watch Chinese new mainstream films so as to further develop them, practitioners need to focus on the audience's psychology to increase their perceived value and satisfaction. Meanwhile, the results suggest that college students, who are one of the main moviegoers, generally have low perceived value, satisfaction, and viewing intention of Chinese new mainstream films, indicating that filmmakers should combine the psychological and consumption characteristics of college students to enrich the form and content of new mainstream films, so as to prevent audience loss.

Key Words

Chinese mainstream films, perceived value, satisfaction, viewing intention, Cognition-Affect-Conation Model

Empty-Nest but not Empty Heart: How Social Media Use of “Empty-Nest Youth” Influences their Sense Of Urban Acquisition

Authors

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Abstract

“Empty-nest youth” is a group of young and vulnerable urban new immigrants in China who choose to live far away from their hometown, working and living alone in a supercity. As a product of modernization and urbanization, they are the backbone of urban development as well as the beneficiaries of it. The population of “empty-nest youth” was projected to surge to 95 million by 2021 and is currently becoming a more and more indispensable and highly concerned group in China. Thus, it is of vital significance to explore how this group of young people encounter all the challenges in a new environment and try to integrate themselves into the city in the digital era.

Through a combination of quantitative and qualitative approaches, this study discloses how social media use of “empty-nest youth” affects their psychological capital, which in turn affects their sense of urban acquisition (a widely recognized standard for measuring people’s living status in China). Taking into consideration the characteristics of the Chinese society which put emphasis on interpersonal relationships, also known as “guanxi” in Chinese, the study divides psychological capital into task-oriented psychological capital, which helps individuals deal with daily affairs, and, guanxi-oriented psychological capital, which supports individuals to get along well with others.

By developing a structural equation model based on the data from the targeted samples (N=309), the study showed that for “empty-nest youth”, task-oriented psychological capital can mediate the positive influence of instrumental social media use and interpersonal social media use on their sense of urban acquisition, and can also mediate the negative influence of entertainment social media use on their sense of urban acquisition, while guanxi-oriented psychological capital can respectively mediate the positive influence of interpersonal social media use on their sense of urban acquisition and the negative influence of entertainment social media use on their sense of urban acquisition.

Through the qualitative method of a semi-structured in-depth interview, the research finds it inevitable for “empty-nest youth” to go through a gradual process from adapting to a solitary life at first to finally integrating into urban life. In this process, the unique features of their social media use are highlighted: (1) Their self-improvement behavior on social media, driven by pressure and gaze from themselves, is parallel to a process of self-discipline, but what they gained exactly from it can be fragmented; (2) They use social media to construct new connections with other parts of the urban space and maintain the existing tie with the space of their hometown, but ironically, they also show strong anti-connection demands; (3) On top of that, the decentralized and de-elitist

media ecology as well as “the generalization of media spectacle” of it has also made them disoriented and become a counterforce hindering them from integrating into the city.

Key Words

“Empty-nest Youth”; Social Media; Psychological Capital; Sense of Urban Acquisition

The importance of Authenticity and Socio-Cultural norms in Rural Women's Engagement with the Turkish Television Program Müge Anlı and Tatlı Sert

Authors

Dr. Miriam Berg - Northwestern University in Qatar

Abstract

The purpose of this study is to examine the way rural women in the village of Büyükkarabag, located in western Türkiye, perceive authenticity in their engagement with the Turkish television program Müge Anlı and Tatlı Sert (Müge Anlı show). The program is unique in its combination of crime investigation and talk show elements, making it a relevant subject of study. The researchers aim to explore the concept of perceived authenticity through the lens of social identity theory and has employed a combination of ethnographic methods such as informal conversations, structured and unstructured interviews, and participant observations. To gain a deeper understanding of the women's experiences with the show, the research included in-depth interviews with 40 women villagers during the summer and autumn of 2022. The results of this study are highly informative and reveal that the rural women's experience of authenticity with the Müge Anlı show is rooted in local values and beliefs, particularly with regards to gender roles, honour, family values, and motherhood. The show and its host are seen as providing a voice to the voiceless and as a gatekeeper of conservative values, where crime, adultery, and other illicit behavior are portrayed as examples of moral decay. The findings of this study also indicate that the women's perceived authenticity of the show is heightened because many of the participants come from similar socioeconomic backgrounds. This allows the women to identify with the concerns and decisions of the individuals appearing on the show in a manner that is deeply connected to their own experiences as rural women and mothers living in a culturally conservative community. The women feel that the show accurately represents their values, beliefs, and struggles, and they are able to relate to the scenarios and events portrayed in the program. In conclusion, the study sheds light on the complex relationship between television and its audience and provides an important contribution to our understanding of rural women viewers, which is a highly underexplored area of research. It highlights the need for continued research in this area and serves as a valuable resource for those seeking to understand viewers in rural and culturally conservative communities in the Global South.

Key Words

Rural women; Müge Anlı Show; authenticity; social identity theory; Türkiye

The Crowd To The Cloud: The Value-Added Effect Of Danmaku On Influencer Marketing

Authors

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Abstract

Danmaku, which originated from anime websites, is a way for viewers to post their views in real-time, forming a bullet-like screen of interaction, giving the traditional media the possibility of "imaginary co-viewing". The prevalence of danmaku technology has changed the way people watch and the way they live in the media. Also, the popularity of social media has brought influencer marketing, which focuses on the influence of bloggers, into the spotlight. In the virtual environment of the Internet, the shopkeeper becomes the video blogger, the customer becomes the audience, the interaction in reality becomes the danmaku interaction, and the number of danmakus reflects the level of popularity. This sense of "a much-visited house", namely "crowded with customers", is reflected in influencer marketing, making offline business into online cloud gathering, profoundly affecting the social presence and parasocial relations, realizing the mediated communication from oral to visual, from physical presence to remote presence. The all-encompassing video and danmaku content is embodied in an online gathering, fully reflecting the extent to which media technology has shaped people and mediated their existence.

A 2(perceived interactivity: high vs. low) × 2(product type: experience vs. search) × 2(sponsored disclosure: Presence vs. Absence) online group experiment (N = 261) was conducted, and through the hypothesis test, it demonstrated that in Bilibili's influencer marketing, the sense of "a much-visited house" formed by the interaction of danmaku in the process of consumers watching the embedded advertising video has a value-added effect on the advertising effectiveness. That is, the stronger the perceived interactivity, the better the advertising attitude and purchase intention. Among them, the parasocial relationship has a significant mediating effect, which means that the stronger the perceived interactivity, the better the advertising effectiveness. Sponsorship disclosure and product type have a moderating effect, when sponsorship disclosure is present, the stronger the perceived interactivity, the better the advertising effectiveness compared to when sponsorship disclosure is not present; when the implanted product is a search product, the stronger the perceived interactivity, the better the advertising effectiveness compared to the experience product.

Considering videos with danmaku as "doors and yards" in the new media environment, the findings can inspire influencers, brands, consumers, and platforms in influencer marketing, and have some theoretical value for influencer marketing. Similar to the common sense of "the higher the popularity, the better the business" in offline marketing activities, the number of danmakus also reflects the popularity of the influencer, the "crowded" feeling brought by the interaction of danmakus in Bilibili videos is beneficial to consumers' attitude towards advertising and purchase

intention of implanted products. As a material medium, the danmaku videos have changed the media practice of watching, digitizing the real body into the virtual danmaku text, realizing the traditional offline "crowded" transformed to online through interaction, and the media synergy under the scenario of integration causes people's attitude and behavior to change.

Key Words

danmaku; influencer marketing; perceived interactivity; media practice; audience research

Disconnect to reconnect. The role of physical activity in family digital detox

Authors

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Abstract

Research indicates that in the sphere of physical activity, we are increasingly seeing the opposite trend to the dominance of digital technologies in sport (author, 2019). Users, experiencing the negative impact of media technologies on different levels (from the physical, to the health, emotional, social, and spiritual), implement single practices as well as complex strategies that allow them not to use specific technologies, platforms, services or specific content. On the other hand, we observe great difficulties in digital self-regulation by members of Polish families. One of the methods of regulation is the search for substitute activities to the use of media technologies and physical activity is recognised as such (author, 2022).

The subject of this study was physical activity and digital activity of members of Polish families. The relationships between regular physical activity and practices described as digital disconnection were analysed. The informants were members of Polish families meeting two conditions: carrying out regular (at least once a week) and sustained (for at least a year) physical activity that involves all family members living together; and implementing (common or differentiated) media technology self-regulation practices (e.g. measuring and limiting so-called screen time, digital and/or media space detox, regular 'device-free' tourism, etc.) that also involve all family members.

The following research questions were posed: Does physical activity help or hinder the implementation of digital regulation practices? What factors of physical activity determine the digital detox? How do members of Polish families assess the relationship between physical activity and digital regulation?

In order to get answers to those questions, a study was conducted with 30 Polish families diverse in terms of demographics, including type (full and single-parent families), number, age, gender of children, age and education of adults, type of work done by adults, place of residence (both urban/rural and different provinces), economic situation (declared as bad, average, very good), among others. Data was collected using in-depth semi-structured interviews with adults, supplemented by the completion of a questionnaire containing quantitative questions about each respondent. The data obtained was analysed thematically.

Results indicate that regular physical activity is a key element in supporting digital detox. It is the main substitute for digital activity in families and at the various levels physical activity facilitates digital detox, i.e. supports the emotional balance of individuals and improves relationships between family members, which facilitates digital abstinence. Physical activities that are practised together, regularly and relatively often, but which are not (para)professional sports, are of greatest

importance for families' digital well-being. In the case of the latter, there is an increase in the use of technology, but with specialised and sport-dedicated technologies. The Polish families surveyed see a strong link between physical activity and digital detox: they actively seek to increase the role of sport and reduce technology and use a variety of strategies, methods and tools. Ultimately, however, they believe that awareness, self-discipline and consistency are key in efforts to achieve family digital well-being.

Key Words

digital disconnection, digital well-being, family, digital media, physical activity

Digital News: Effects of hyperlinks and celebrity exemplification on audience experiences

Authors

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Ms. Jiaqi Bao - The Pennsylvania State University

Dr. Juliet Pinto - The Pennsylvania State University

Abstract

Digital journalism offers audiences many options for engaging with news stories, such as commenting on, sharing, or clicking hyperlinks within stories. While the presence of a hyperlink in a news story may seem insignificant, previous studies have investigated the impact of hyperlinks in online news stories on people's news learning and credibility perceptions (e.g., Eveland et al., 2004; Borah, 2014). Hyperlinked stories have been perceived as more credible than non-hyperlinked stories and have elicited higher information seeking intentions and actual information seeking behaviors than non-hyperlinked stories (Borah, 2014). Hyperlinks (versus no hyperlinks) can elicit more perceived control among readers, and hyperlinks can have an indirect effect on story appreciation through perceived control (Lagerwerf & Verheij, 2014). However, less is known about how audiences seeking information may process affective responses to hyperlinked material. This study's goal is to examine how risk perceptions, emotions, and cognitive responses (e.g., elaboration and cognitive overload) impact those information seeking intentions.

In addition to hyperlinking to content, journalists can include exemplars in stories to humanize a news event and attract people's attention. Exemplification theory explains that people are more likely to rely on exemplifying information, or exemplars, about individual cases to interpret a social phenomenon, regardless of the base-rate information (Zillman et al., 1996). Celebrity exemplars (compared to ordinary people) suffering from health risks can facilitate general audiences' risk perception and risk-prevention behaviors (Cohen, 2020). For example, a message about Tom Hanks testing positive for COVID-19 significantly increased people's anxiety and perceived susceptibility toward COVID-19 disease compared to the message about an ordinary person infected with COVID-19 (Cohen, 2020). News articles that include exemplars emphasizing the negative consequences of celebrity smoking significantly increased college students' perceptions of smoking-related health risks and reduced their smoking intentions, compared to news articles with no exemplars (Yoo, 2016). In summary, celebrity exemplification can increase audience's risk perceptions and perceived susceptibility to illness.

Hyperlinking to additional content and using exemplars in news stories are just two decisions that could affect the audience experience while reading digital news and reader's intentions to seek more information. Previous research has investigated the effects of hyperlinks on cognition (e.g., Wise et al. 2008, Eveland et al., 2004; Borah et al., 2014), but scholars (e.g., Wise et al. 2008) have

called for additional work investigating attitudinal responses to hyperlinks. To our knowledge, little research has explored affective responses elicited by hyperlinks. Given this research gap, we investigate if exemplification techniques engender affective responses, and if there may be an interaction effect between exemplification and hyperlinks to produce strongest information seeking intentions. This study proposes a 2 (hyperlink presence: high vs. low) X 2 (celebrity exemplification or base-rate only articles) between-subjects experiment to investigate the relationship between hyperlink presence and exemplification techniques used in digital news stories on readers' information seeking intentions. We ask whether risk perceptions, emotions, and cognitive responses (e.g., elaboration and cognitive overload) mediate the relationship between the IVs on information seeking intentions. Data will be gathered and analyzed by the conference.

Key Words

Exemplification, risk perceptions, audience experience, hyperlinks, digital news

Rethinking Audience Studies after AI: Complexity Model and Youths in a Global Context

Authors

Prof. Toshie Takahashi - Waseda University

Abstract

New and emerging technologies such as AI and robots introduce a range of risks and opportunities, locally and globally. Narratives surrounding the development of AI often seem to fall into a dichotomy between utopia and dystopia. The extent to which narratives are utopian or dystopian seems to vary by culture, with Japanese views in particular leaning more towards utopia, focusing on the potential societal benefits of AI, especially to cater to a rapidly aging population. By contrast, European and other Western narratives, exemplified by the image of “The Terminator”, “Ex Machina” or “i, Robot”, are typically dominated by fears; for example, that AI and robots will drive mass unemployment and inequality.

In order to maximize new opportunities and minimize risks and create a better AI society, I suggest “Human First Innovation”. The goal of “Human First Innovation” is to contribute towards a vision of a future where human happiness takes centre stage. I make the following three points: “Human First”, “Cross-disciplinary” and “Self-creation”. AI has to be used towards achieving our sustainable future globally. But to do so, we must move from “AI first” and “nation first” to “human first” innovation.

Theoretically, this paper extends the complexity model of communication (Takahashi, 2016) by exploring key dimensions of human-machine engagement. The complexity model of communication is an adaptation of an earlier model for understanding media audiences, originally termed “the complexity model of audience” (Takahashi 2009), the framework had been reworked to accommodate the broader scope and impact of the current technologies with the multiple dimensions of AI engagement, from individual perceptions of AI to global efforts of creating a future with AI where human comes first and is centered.

After introducing “the complexity model of communication” for a deeper understanding of the social impact of AI, I briefly demonstrate both similarities and differences from a result of cross-cultural research on AI/robots by comparing the different levels of AI engagement with over 9000 participants in the surveys among the US, UK and Japan.

Key Words

AI narratives, Gen Z, AI/robot engagement, Human-centered, risks, opportunities, future

From cleaning the house to serving as a mayor, young people's perceptions of the roles of AI and Robots in the U.S.

Authors

Dr. SUNNY XUN LIU - Stanford University

Prof. Jeff Hancock - Stanford University

Abstract

Robots and AI have rapidly changed what the world looks like. In this study, we interviewed 30 diverse young Americans born from 1996 to 2010 to explore their attitudes, perceptions and concerns of AI and robots. The vast majority of participants viewed AI and robots positively, with one participant going so far as to say that robots and AI “offer so much potential to society and, the workforce and... can just really push us to becoming this species that's gonna last just for a couple of thousand years to many millions”. Other participants reflected the roles robots and AI can play to enhance quality of life.

Even though people were in favor of the development of these technologies they expressed some concerns with these technologies. One major concern that participants communicated in terms of AI and robots in the future was the concept of control. Several interviewees voiced uneasiness about these technologies one day advancing to the point where they would “take over the world”. One potential reason for this fear could be media works influencing participants' perspective. This proposal seems fairly logical given that such a large percentage of sci-fi media are centered around apocalyptic/end of the world scenarios.

Furthermore, the idea of working directly with robot and AI colleagues was one of the few advancements that participants were uncomfortable with, in part because, as one participant puts it, “in a lot of ways [not being human] makes [robots and AI] better at certain jobs than you are. And that might also be uncomfortable”. Majorities of participants indicated that they believed that robots would take more jobs than they create.

We then asked participants whether they think robots and AI will be helpful serving 20 traditionally human-oriented roles. The results revealed that our participants are more willing to accept robots and AI when these types of technology are used for clearing the house (100%), assisting in the workplace (86.2%), helping at nursing homes (86.2%), helping at school (82.8%), and helping to keep people healthy (75.9%). Our participants reject the idea that robots and AI serve as a judge at courts (79.3%), serve as a major (75.9%), and serve as their boss (69%). The results suggested that our participants are more comfortable with robots and AI serving as assisting roles in various settings, yet they are not willing to put robots and AI in leadership roles.

When our participants envision a future that humans can thrive, first and foremost participants emphasize their desire for human to human interaction. No matter what space or how AI and robots were implemented there, participants expressed a need for human connection to coexist

with these technologies in the future. To summarize, our findings suggest that GenZs' technology experience, along with how concretely they are able to imagine the technologification of these roles, impact their perceptions of AIs and robots.

Key Words

GenZ, AI, Robots, Attitudes, Future of work

Floating identities: The cross-social media self-presentation of ACG fan community

Authors

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Abstract

Despite the expanding audience size, ACG (Anime-Comics-Games) culture is still considered a subculture in China, whose fans are stereotyped as having “social withdrawal” and addicted to the online world. Social media is an important platform for ACG fans to communicate with their peers and self-present themselves. Investigating self-presentation on social media is crucial since it is a powerful predictor of social media attachment and addiction, which is the stereotype of the ACG fan community (Chen, 2019). As enthusiasts of virtual worlds, ACG fans are active on multiple social media platforms. How do ACG fans present their identities when using different social media? What are the factors that influence their self-presentation on social media?

This study conducted in-depth interviews with 10 participants to investigate their self-presentation strategies on different social media platforms and influencing factors. All interviewees regarded themselves as enthusiastic ACG fans. Their average time immersed in the ACG culture was more than ten years. Each interviewee used at least five social media simultaneously.

The paper first found that ACG fans adopt different self-presentation strategies on different social media to make their fan identities appear “floating”. ACG fans selectively use social media for different needs. They use diverse social media when socializing with peers, expressing their emotions, obtaining ACG-related information, and watching ACG-related videos. They adopt different strategies in presenting profile photos, user names, memes, etc. They present themselves as ACG fans on some social media platforms and do not present themselves as such on others.

The paper then found that the contribution of the identity of the ACG fan community to the positive aspects of the users’ social identity, the motivation for using certain social media, and individual personality characteristics are the factors that affect the differential strategies of cross-social media self-presentation. Most interviewees don’t present much of their ACG fan identities on the acquaintance platform like WeChat. The self-presentation of ACG fan identities is still largely within the ACG fan community and on social media platforms filled with strangers. Due to personality characteristics, ACG fans sometimes present “anti-social” states on social media.

The paper also explored the divergences within the ACG fan community and their influence on members’ identities. The diverse strategies of self-presentation, which vary according to the target audience, are partly a result of the stigmatization of ACG culture and the divergences within the ACG fan community. From the perspective of the three aspects of identity, ACG fans mainly identify themselves as fans on the emotional aspect, rather than necessarily identify themselves in the

cognitive aspect of belonging to the ACG fan community and the behavioral aspect of self-presentation on social media (Sun, 2018).

Studying the self-presentation of the ACG fan community on different social media is helpful for us to understand the relationship between identity and the self-presentation of specific groups.

Key Words

self-presentation, social media, ACG culture, fan community, social identity

Hopes and Fears: The future of AI society 2050 amongst the UK genZ, reflecting the current society in 2021

Authors

Dr. Koko Kondo - University of Westminster

Abstract

The UK genZ from the project GenZai led by Prof. Takahashi (Waseda University, Japan) examined the different views on using AI and Robots in their everyday lives and for future. For IAMCR conference, this presentation will focus on their hopes for 2050, using drawings. 31 young people who are in GenZ (between 11 to 25 years old) participated in the project in the U.K. The samples were half from male/female and half from middle class/working class backgrounds. It has been conducted over a summer in 2021 for long interview with drawings on zoom. Qualitative data will be presented in this conference.

By having the drawings of ideal society, the participants expressed their hopes for AI and Robots. The British young people's views will be presented and discussed in this presentation by applying the ethical framework by Paraman and Anamalah(2022). The main findings are 1) they are concerned about the ownership of AI including data (privacy) in terms of ethics, 2) they also want to use AI technology to enhance for sustainable purposes (i.e., energy, smart cities, etc) as well as maintaining well-being. Discussing their potential harms and benefits in using AI and Robots, they also reflect the current issues in our society. By 2050, they expressed, hoping mainly better health services and sustainable society. Some young girls (11 years olds-) tend to have more specific hopes for their own needs such as self-help robots to improve their particular skills whereas boys tend to reduce their walking by having self-driving cars. University students and adults were likely to have more wider scope for society and environments. Female participants tended to have less technical knowledge on AI and robots, but many males showed technological knowledge on the topic even from 11 -13 years olds from different social backgrounds. However, many of them had good understanding of privacy and data security which probably are well educated through ICT lessons at schools and had critical views on using AI and robots even from working class backgrounds.

Key Words

AI/digital literacy, creative methods, GenZ, everyday lives, ethical framework

Anticipation and Apprehension: Chinese Gen-Z adolescents' Imagination about AI and Robots in 2050

Authors

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Abstract

Living in a developing country with rapid socioeconomic changes, Chinese Gen-Z adolescents have different perceptions of AI and robots. To draw a understanding of an AI future in China, we selected 30 adolescents aged 10-24 from urban and rural in different regions, conducted in-depth interviews between April and August of 2022.

Our research found that: (1) Differences in digital literacy between urban and rural Chinese Gen-Z adolescents lead to different understandings of AI and robots. Adolescents who live in urban area with higher AI literacy can consider AI and robots often in terms of real life and what they have learned, and get answers with clear attitudinal tendencies in terms of ethics and morality. (2) Chinese Gen-Z adolescents tend to classify AI and robots into two roles: functional and relational, and have strong gender differences in their understanding of AI and robots apprehensions and appreciations (Guzman & Lewis, 2020). Females have more appreciations of AI and robots on relational using concerning perceived warmth. But males have a strong concern about functional roles of AI and robots due to perceived economic risk in the future. (3) Chinese Gen-Z adolescents' struggles of calculating the benefits and risks vary by age, their focus ranges from daily life and cartoons, to society, class and labor. Older adolescents showed strong concern about the future solidification of class caused by AI and robots, related to their social cognition and digital experience. (4) Most Chinese adolescents believe that both functional and relational design of AI and robots should be centered on human control, but adolescents at different educational levels point to different ways of control. Those who with higher education level emphasize that AI and robots should exist as tools for humans, tend to protect themselves from harmful outcomes. (5) Social capital deeply affects adolescents' AI literacy, reflecting significant urban-rural and regional differences in China. The fundamental recognition individuals assigned to AI and robots are social capital based. Adolescents in the mid-west and rural areas don't have a deep understanding of AI and robots due to their knowledge channels and financial ability compared to adolescents in eastern and urban areas as a whole. (6) Differences in the imaginations of AI society 2050 are age-based. Older adolescents focus on the work and study scenes while young are more interested in the interactivity and possibility of AI and robots in entertainment applications such as video games and virtual idols. They place a higher demand on agency, which is in line with previous studies (Livingstone & Pothong, 2022).

Chinese Gen-Z adolescents express their positive expectations and colorful imaginations of AI and robots in a human-centered way. Both anticipation and apprehension influence their imagination and expectation. Through developing the understanding of children and young people and AI in

China, this study sheds light on how young people in developing countries imagine the future of AI and robots under socioeconomic changes.

Key Words

imagination, AI and robots, AI literacy, human-centered

Imagining a future society with robots: Singaporean youngsters' case

Authors

Dr. María T. Soto-Sanfiel - National University of Singapore

Abstract

The relationship of youngsters with social robots has interested researchers during the last years. Most research observes the use of Artificial Intelligences (AI) and robots in educational contexts. Within them, they conceive robots as a tool for teaching concepts such as the application development or machine learning programming to students of all levels, from preschool age to high school (i.e., Li et al., 2022; Lin et al., 2020; Williams et al., 2019), or for developing computational thinking (i.e., Bakala et al., 2021) in different practices and cultural contexts (i.e., Pancieri et al., 2019).

Another significant body of research analyzes children's interaction with robots (Druga et al., 2017), specifically how they perceive intelligence (i.e., Bernstein & Crowley, 2008; Druga et al., 2018), identity, trust or personality in them (Bernstein & Crowley, 2008). Available data indicates that, as devices are more similar to humans in form and functions, children tend to perceive more social and moral attributes in robots (Kahn et al., 2006). Within this research, the context in which interaction with robots occurs is fundamental (McReynolds, 2017) because of its application to new agents' design (Druga et al., 2018). Family (i.e., the parental engagement in children's interactions with robots) impacts youngsters' perceptions of such technologies (Freed, 2012).

A less popular body of research explores youngsters' images of robots (i.e., Brondi et al., 2021; Fortunati et al., 2015) based on the idea that imagination affects people's attitudes/behaviors towards them (Höflich & El Bayed, 2015). Children attribute specific characteristics to robots which tend to be received from media and related to anthropomorphic shapes, bodies and human-like behaviors. This implies a tension between images and current developments of technologies (Brondi et al., 2018).

All of the above sustain the idea that robots are cultural artefacts and their social use is determined by the technological momentum (Sugiyama & Vincent, 2013). Accordingly, this study investigates Singaporean youngsters' images about the use of robots in different domains of the social life. Coherent with the Social Representation Theory, it assumes that people's understanding of new technological objects derives from socially constructed symbols and representations (Brondi et al., 2018). Consequently, youngsters' images of the future are related to the presence/absence of sociopolitical concerns and debates in the public arena (Kaboli & Tapio, 2018). Singapore has experienced a great pace of economic growth and human development during the last fifty years (Tan & Taeihagh, 2021). It is a leading country in smart city development and in the adoption of disruptive technologies (Smart Nation and Digital Government Office, 2022). It has an ecosystem that would favor positive attitudes towards the social use of robots in different domains of life.

Thirty Singaporean youngsters (12-21 years old) from different ethnical and socio-economic backgrounds were interviewed about their mental images of a future (year 2050) with robots. A thematic analysis of their responses show that children's age and family background are relevant in the richness of imagery about the potential use of robots for the social good. Likewise, those images are strongly determined by media. Moreover, youngsters agree that robots will be used for mechanical works, particularly cleaning. However, they hold strong negative attitudes towards potential social interactions with robots. They show reluctance to consider the possibility of developing amicable or romantic relationships with robots. Indeed, whereas the use of robots for substituting tedious or difficult human works produce positive emotions, the potential use of robots for social interaction elicit strong feelings of fear, discomfort and rejection in youngsters.

Key Words

AI, robots, Singaporean youngsters, social interaction, image, future, use

Suppressed agenda, strong effect? A new empirical study of agenda-setting exploration in China

Authors

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Abstract

In traditional media era, people can deeply fall in what the media has told. It was like a kind of "mental control". Studies have been telling us the more emphasis mass media places on something, the more important the public thinks it is. But now, the less the mass media shows, the more we will be curious about. As "the way to make a book popular is to ban it", we should reconsider we may all go direct the other way. Why and how? Through this paper, it proves that it does have a suppressed agenda there and also presents how suppressed agenda forms and why it works in China?

On the whole, the theoretical framework is based on previous research: agenda setting theory. So far, it is hard to find any special discussions just about suppressed agenda, which is conceptualized in this research that the topic it suppressed highly, the salience of the news is highly correlated to that of the audiences.

With the risk changing in modern society, people's demand for information is increasing rapidly. One of the characteristics in this era is decentralization, the relatively high speed and fluidity of cyberspace can sometimes lead marginalized people to believe that their affairs are on the mainstream agenda. The authority of institutions like corporations or the mainstream media is weakening (Mitra, 2001). An evidence sneaked out long ago: the main effect in agenda setting varies considerably across time after reaching a saturation point, there is a decay curve for old issues and a rapid rise for new dramatic issues (Neuman, 1990). Today it serves a foolish media that leads a reverse effect. The development of the connotation of agenda setting theory has reached a very sophisticated point in quantitative research, giving a measurable form to all aspects. The audience research of agenda setting has always paid more attention to the effect of audience's externalized behavior. There is less research on the internal psychological mechanism. While depending on the media to learn about the problems of impersonal mass collectives (Mutz, 1998), audience's personal environments, problems and attitudes still impact their perception of the importance of social problems. So a combination of quantitative and qualitative methods is raised here.

In China, Sina Weibo provides a convenient platform for audience to read news. With its ranking order of tags for news, one can easily get the important events that day. However, it is always denounced for suppressing the news. Based on the big data, the research found 10 main events once was very hot but suppressed later through digital mining in the latest 8 months (2022.9-2023.4) and calculated the degree of repression for each tag by using a model adapted to the research. 500 questionnaires were randomly distributed to the population of people who read news from Weibo regularly in order to see the positions of the events in their mind compared with the suppressed

agenda. After analyzing the correlations in detail, in-depth interviews were held by snowball sampling, catching the reasons from their perspectives.

The role of "bottom-up" netizen's self-setting and selection become stronger and stronger. Potential problems could be created by suppressed agenda, such as a weakening of the balance of power. The research develops a set of applicable advice at last.

Key Words

Big data, journalism, agenda setting, Sina Weibo, news, Chinese audience

Socialization and Fragmentation: Media Behaviors of CCTV-4's Overseas Chinese New Generation Audience

Authors

Ms. Jing Zhang - Institute of Communication Studies, Communication University of China

Prof. Yannan Liu - 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 Chinese audience. CCTV-4 enables its overseas Chinese audiences to acquire information about China, to comprehend Chinese culture, and to maintain emotional bonds with China. In the post-COVID era, the TV-watching demands of Overseas Chinese audience have changed. In the wake of the Internet empowerment and multicultural identity, the new generation of overseas Chinese audience has shared unique TV-watching characteristics and media behaviors that are different from those of the past and the entire overseas Chinese audience group.

The overseas Chinese new generation audience refers to as the second-generation Chinese and above people who were born overseas with Chinese ancestry and nationality of other countries. Their birth or growth was paralleled with the rise of the Internet. In this research, 44 is approximately the upper age limit of them. Previous studies on overseas Chinese new generation audience focused on issues such as their cultural and social integration, intergenerational relationships, and identity. There were few discussions on their media behaviors, and there was also a lack of quantitative study based on large samples. Due to the integration of social, cultural, and consanguinity, the younger audience has great potential to become a bridge between China and other countries as well as an ambassador for non-governmental interactions. Therefore, an in-depth analysis of them is obviously of great value.

This paper mainly explores three research questions: 1) What are the media exposure and preference characteristics of overseas Chinese new generation audience? 2) What are the differences between the media exposure and preferences of them and the entire overseas audiences? 3) What are the differences between the media exposure and preferences of them as a whole and American Chinese new generation audience?

Based on the annual survey of CCTV-4's overseas Chinese audiences for two consecutive years in 2021 and 2022, this present paper tries to select samples of the new generation audience that meets the definition (1058 in 2021 and 816 in 2022) for audience analysis.

Understanding Chinese culture, maintaining emotional connections with China, and learning Chinese are the main reasons for younger overseas Chinese audience to watch CCTV-4. Compared with 2021, the proportion of respondents using Chinese domestic media platforms to obtain news has increased while the proportion of the usage of overseas social platforms YouTube and

Facebook has declined. Compared with the overall overseas Chinese audience, the media exposure of the new generation audience is characterized by socialization and short video usage. When obtaining news, short video platforms such as Douyin and Bilibili are more popular with the new generation. Additionally, the news channels viewed by the new generation audience in America show a localized feature, and the share of ABC, CBC, NBC, FOX, and CNN is relatively higher than others.

On this basis, to meet younger audiences' demands, Chinese international communication media represented by CCTV-4 need to devote themselves to activating younger audiences to participate in the interaction, as well as to attach importance to the publicity of Chinese culture and knowledge. Besides, it is time to obtain insights into platforms and audiences' characteristics, thus distributing news through multiple channels, to improve content visibility and affordance, and to optimize the news communication patterns to build a new type of media group with communication capability, influence ability, and credibility.

Key Words

Media behaviors; Overseas Chinese New Generation Audience; Chinese TV; CCTV-4

Cine-Love in the Digital Age: Rethinking Cinephilia and Cinephiles in Light of Generational Differences in Turkey

Authors

Mr. Batuhan Keskin - Izmir University of Economics

Prof. Gokcen Karanfil - Izmir University of Economics

Abstract

The evolution of digital technologies has had a significant impact on the film industry, disrupting traditional production, distribution, and consumption models, fostering unprecedented forms of access to films, and giving rise to new forms of film exhibition. These transformations in the film industry and everyday film cultures have found their reflections in the academic literature, generating discussions about the future of cinema and cinephilia. This presentation proposes to contribute to these discussions through its focus on the variations of everyday cultural practices of cinephiles in Turkey in relation to their generational differences. By carrying out participant observation, in depth interviews and social media analysis the study aims to map out the similar and different ways in which *cinephile-ness* manifests itself among cinephiles of varying age groups in Turkey.

To date, there is very little research carried out towards developing a better understanding of cinephiles in Turkey. The proposed study sheds light on both the transformations experienced within in cinephiliacultures in line with the implications of new information and communication technologies, and the diversification of cinephilia culture in Turkey across a range of different generations of cinephiles. An important novelty of the proposed study stems from the fact that it deploys both field research and netnography as integral components of its methodology - rarely adopted data gathering methods in studies on cinephiles. Until recently, most research on cinephilia has focused on theoretical debates and abstract conceptualizations. Although several qualitative studies (Sohn, 2022; Mediavilla & Biltereyst, 2021; Radakovich, 2019; Marx, 2014) have sought to examine the practical implications of such theories through in-depth interviews, these contributions are very limited in numbers and have to a great extent neglected the online and offline environments in which contemporary cinephiles actively participate. Given the evolution of digital technologies, the proliferation of film viewing platforms, the abundance of cinematic information available online, and the fact that the interaction between cinephiles is not limited to the physical environments per se, this study expands its terrain of research to the digital realm as well, and sheds light on the online and offline activities of cinephiles across different age groups to gain a more holistic understanding of cinephile cultures in Turkey. Hence, the study couples ethnography (participant observation and in-depth interviews) with netnography, in order to study culture in situ, and gain a more comprehensive understanding of the language, attitudes, and behaviors of cinephiles among differing age groups in Turkey.

The authors have participated in movie-going sessions and have attended the Antalya Altın Portakal Film Festival and Istanbul Film Festival with cinephiles; studied online discussion platforms and personal social media accounts of cinephiles; and have conducted in-depth interviews with 20 cinephiles from ages 18 to 65, in four different cities (İzmir, İstanbul, Ankara, Antalya). With the aim of grounding theory in collected data, insight gathered from these interactions with cinephiles have than been interpreted in light of the relevant literature, allowing for new conceptualizations of cinephilia culture in Turkey that challenge our classic definitions of cinephiles and cinephilia.

Key Words

cinephilia, cinephiles, Turkey, generational differences, netnography, ethnography

Cultural Works Interacting With the Generational Aesthetic Gap Between Gen X and Gen Z in China: A Qualitative Study

Authors

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Abstract

The spread of digital technology in China has worsened the generation gap and intergenerational competition for cultural and aesthetic discourse. Meanwhile, the increased accessibility of cultural works has encouraged the sharing and inheritance of collective cultural memories between generations. However, not each cultural work can engage positively with efforts to bridge intergenerational aesthetic differences. This study argues that in contemporary China, where new media and the Internet are widely available, featured cultural works have more potential to help enhance the cultural aesthetic consensus among different generations, thus becoming an effective countermeasure to narrow the intergenerational aesthetic rift and cultural discontinuity. Specifically, the generational aesthetic gap is expected to be bridged or improved through the shared appreciation or consumption of cultural works that meet certain conditions by several generations. What conditions, then, are met by cultural works for such a bridge to be possible? Given that existing research has not much involved in the universality and particularity of the generation gap presented by individuals of different generations in appreciating cultural works, more questions should be explored, namely, how does this bridge work between one generation to the other? What does the emergence of an intergenerational consensus mean for generations? In-depth interviews of Gen X and Gen Z (N=15, respectively) in China uncovered their preferences and commonalities for cultural works and shared experiences in appreciating them. Results demonstrate that both generations' shared appreciation of cultural work is a necessary but insufficient condition for its effective response to the generational aesthetic gap. Coding analysis rendered six dimensions that cultural works with the potential to bridge the intergenerational aesthetic divide should satisfy simultaneously: genre, theme, content, elements, quality and accessibility. Cultural works that engage multiple senses/ compound realistic, domestic and contemporary cultural memories/ contain the narrative of family life and nationalism/ include more elements familiar to the previous generation/ are superb-produced and unaffected/ are more accessible better promote intergenerational aesthetic exchange and value recognition. Moreover, compared to the dilemma of the previous generation facing the aesthetic gap, the later generation plays a crucial role in bridging the generational aesthetic divide.

Key Words

Cultural works; Generation gap; Generation X; Generation Z; Cultural memory

Exploring the duration and pixel standard of Internet video Ads' viewable impression: An EEG Analysis

Authors

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Abstract

In digital media age, traditional audience ratings fails to reflect situation of cross-media audience. Reconstruction of this *market currency* has become a widespread issue of media sector. Media Rating Council (MRC) released the standard of *Viewable Impression* of cross-screen video in *Ads Cross-Media Audience Measurement Standards (Phase I Video)*, 100% pixels and 2 seconds of continuous viewing. However, MRC did not disclose empirical studies to support the standard in the original document. Several studies have explored and practically tested this standard. But it can be observed that viewable impression is defined as memory recall in some studies, memory recognition or interaction with advertising in other studies. The previous researchers merely employed questionnaires (whether to recall Ads or whether to identify Ads) , Ad clicks, and eye tracking to measure viewable impression. Since definitions or measurements are so differentiated, the conclusions are likewise inconsistent. However, audience recall or ad clicks do not necessarily render the concept of **viewable**. IAB (Interactive Advertising Bureau in the U.S) claimed that viewability is simply providing the opportunity to see (OTS). Eye movement is a physiological reaction earlier than *view*, for eye movement does not mean that visual information enters the brain.

Up to now, communication study lacks the research paradigm of *instant effect*, therefore, causing weakness of defining *viewable impression*. Based on the concepts of cognitive psychology and brain science, **viewable impression** is defined as the activation of attention in this study. At this time, the audience has already been through a sensory registration without long-term memory, thought or feeling.

Accordingly, this study used a 32-channel electroencephalography (EEG) device to record the EEG signals of subjects of different genders and ages during the viewing of video advertisements and calculate the PSD (power spectral density) values of α and θ brain waves, thus, measuring the degree of attentional activation of the subjects. This study claims that the duration requirement for video ad viewable impression is 1 second instead of 2 seconds, and 50% pixel can basically fulfill the requirement of viewable impression.

The duration and pixel criteria for establishing viewable impression are independent of the gender and age (young adult group and middle-aged group). In addition, 100% pixel ads were stronger than 50% pixels in visual brain regions and had superior visual cognitive effects, but there is no significant difference between 50% pixel and 100% pixel in advanced cognition.

This study presents a cognitive definition and experimental improvement for video Ad impression standard. Since the measurement findings of different demographic audiences are not very diverse, the standard will be further implemented and popularized in China and it may give reference for reconstructing the measurement standard of the global digital market. Hopefully, a new perspective or approach for media practice and Ads audience measurements may be provided with the aid of this study.

Key Words

cross-screen measurement, visible exposure, video advertising, EEG, PSD

A dark side of technological affordances on YouTube: How user engagement with “Super Chat” affects digital inequalities?

Authors

Ms. Hui Lin - King's College London

Abstract

My research aims to analyse how people engage with newly emerging technological affordances and how their engagement with these features affects digital inequalities. Beyond long-established functions such as "liking" and "commenting," YouTube has embraced some novel functions such as Super Stickers and Super Chat. While many previous studies focused on long-standing features, user engagement with new functions is being understudied as YouTube rapidly evolves. Also, existing scholarships about YouTube mainly examined how technological features affect participatory culture and user-generated content (e.g., Arthurs et al., 2018) and how these features bring monetary value to businesses (Postigo, 2016). However, other than these beneficial economic impacts, research on the adverse social impacts of new technological features is still scarce.

To address these research gaps, this study analyses how users engage with Super Chat and how the engagement impacts digital inequalities. Super Chat is a paid and personalised message that stays at the top of the live chat for a period of time. The more users who donate, the brighter the message and the longer it will stay at the top. Guarriello (2019) has analysed how this feature creates economic value for streamers. The feature, which represents the intersection between social media and e-commerce, brings mutual benefits by allowing users to pay creators to gain attention and enabling creators to gain revenue directly from users' interactions. This study, in contrast to his, investigates the negative social consequences of Super Chat on digital inequality. As Super Chat highlights paid messages in a separate color, it is likely to catch streamers' attention and receive a thankful response from them. Consequently, using Super Chat may lead to the prioritisation of paid users and digital inequalities in visibility between different users.

This study integrates technological affordance theory (Gibson, 1979) with user engagement studies, in order to approach the questions from both the "side" of users and the "side" of media. Existing studies about digital inequalities have attached importance to understanding how gender, race, and socioeconomic status shape digital inequality in the effective use of media (Van Dijk, 2020). However, instead of examining the impact of these fixed, socially constructed variations, this study employs a user's perspective in the examination between humans and their technologies, analysing how flexible user engagement results in digital inequalities in attention and visibility.

Using a mixed-method approach, the study conducted semi-structured interviews with 23 users who engaged with Super Chat on YouTube and an online survey of 296 YouTube users. It argues that digital inequality is not merely related to existing social constructs, such as gender and socioeconomic status, but also depends on users' subjective engagement. People who are

interested in donating live chats are more likely to receive responses and attention from streamers. Thus, by encouraging monetized live chats in online social communities, the Super Chat, a convergence between social functions and e-commerce, can have negative social implications on social media stratification between different users and digital inequality, although it is beneficial to the digital economy.

Key Words

technological affordances, Super Chat, user engagement, digital inequalities, YouTube

Trans people perceptions on the pedagogical value of trans representation in TV fiction.

Authors

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Dr. Juan José Sánchez Soriano - Universidad Rey Juan Carlos

Dr. Rafael Ventura - UPF Barcelona School of Management

Abstract

This research explores the perceptions and opinions that trans people have about their own representation in Spanish fiction, as well as the influence it has on their social and personal experiences. Currently in Spain, the situation of trans people is at the centre of the sociopolitical debate fostered by events such as the controversial "Trans Law" (Gómez & Fernández, 2021) or the success of TV series such as *Veneno* (2020, Atresplayer), starring trans actresses. This has put on the table the visibility of trans people in fiction.

The preceding literature has shown that trans characters have traditionally been portrayed as psychopaths, criminals, violent, sex workers, caricatures, and mentally ill in the media (Davis, 2009; Shelley, 2008; Phillips, 2006). However, in recent years, these are being characterized in a kinder and more empathetic way that attempts to show the violence and social barriers that trans people face in real life. However, this more positive portrayal has sometimes been criticized as transnormative (Johnson, 2016; Mocarski, et al., 2019), as it may perpetuate gender normativity.

These narratives, both positive and negative, have effects on trans people. In particular, some studies report that such representations affect trans people's gender identity development, and also how they are perceived and treated in their social, work, and family environments (McInroy & Craig, 2015; Ringo, 2002; Shelley, 2008).

Taking into account the above, this study aims to give a voice to trans people themselves and to know their own opinion about the fictional characters and plots that represent them in the most popular television series.

Given the lack of previous studies on this topic, especially in the Spanish context, we propose a qualitative exploratory research in which a total of 20 trans people from different parts of Spain have participated. The research is divided into two phases. In the first phase, focus groups were carried out in order to know and identify opinions on the degree of representativeness of trans characters in Spanish fiction, which are the most stereotypical and the most realistic characteristics, and how this representativeness influences the daily life of the trans community. In the second phase, semi-structured interviews were conducted in order to confirm and expand on the results obtained in the focus groups.

The results show the ways in which participants conceptualize realism in TV narratives and how they highlight their pedagogical value. Additionally, the visibility of any trans people seems more important for participants than their own particular experiences in the narratives. Finally, the outcomes reveal the relevance for them of trans people taking part in the audiovisual and entertainment industry, both in the creation and in the production of television series, as well as in producing a particular “trans star system” with which to identify. In conclusion, we observe that trans audiences demand their voices be heard since they have proposals for improvement with the aim of achieving fairer and more balanced audiovisual representations of themselves.

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Key Words

reception study; trans representation; trans audiences; qualitative study; focus group

To believe or not to believe? Investigating factors that play a role in audiences' critical thinking process when evaluating the credibility of online news and information.

Authors

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Abstract

In this paper, we will scrutinize which factors play a role in audience members' critical thinking processes when evaluating the credibility of online news and information. This research is conducted in the context of the Horizon Europe TITAN project, where an AI-based engine will be developed to fight disinformation by encouraging audiences' critical thinking processes.

The digitization of society has integrally transformed human interactions. Everything around us has been mediated and digitized. Audiences are continuously interconnected, and both their everyday lives and interactions are strongly intertwined with the digital (Dufva & Dufva, 2019). With this, the audience has taken on an active role through online interactions. The online sphere is now characterized by an information overload due to the increase in active audience members as content creators. In addition, different varieties of news agencies have joined the online sphere and contributed to its content portfolio (Paulussen et al., 2007). However, among this range of content creators, a certain amount is sharing and producing unreliable news and information and distributing it across different platforms, such as Facebook, Twitter, Instagram, et cetera. Consequently, audiences have to deal with a substantial amount of online information while actively assessing whether the information is reliable or not (Bielik & Višňovský, 2021).

To do this, today's audiences not only require technological skills but they also need digital literacy competences to be able to navigate the online environment. The importance of critical thinking is emphasized here (Arif, 2018). Therefore, the set-up of our study needs to consider audiences in the complex convergence of digital and linear media across a range of platforms. We thus address audience members' critical thinking through a participatory, human-centered methodology. A five-hour co-creation workshop, with a diverse group of 30 to 35 participants, is conducted. Our goal is to gain an in-depth understanding of participants' everyday life practices, their tactics to handle the information overload, and their thought processes behind assessing the credibility of news and information.

The outcome of this paper will, on the one hand, present an overview of the different factors that play a role in the evaluation of online news and information, with an emphasis on audiences' critical thinking processes, as well as the interplay between these factors. On the other hand, it will

provide an assessment, with its advantages and disadvantages, of the implemented participative and human-centered methodology as an innovative approach towards audience research.

Key Words

Disinformation, Critical thinking, News, Audience, Co-creation

Why do people run away from TikTok? Analysis of influencing factors of short video discontinuous usage behavior based on the OSOR model

Authors

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Abstract

TikTok and similar short video apps are rising globally, which have already permeated the daily life of people. While enjoying various information from short videos and regarding it as a way to kill time, increasing numbers of individuals feel overwhelmed and the intention of discontinuance use gradually spreads. This study explores the mechanism of how different use intentions arouse psychological experience and influence discontinuance intention.

This study is anchored by the Communication Mediation Model, also named the OSOR (orientation₁-stimuli-orientation₂-response) model. The OSOR model is a heuristic framework that explains the conditional indirect effects of media stimuli on individuals' behavioral responses (McLeod et al., 1994). The first "O" in this study refers to intentions of short video use including social needs, information needs, and entertainment needs. The "S" represents perceived information quality and perceived information overload. Accordingly, we propose social needs, information needs, and entertainment needs positively affect perceived information quality (H1, H2, H3) and perceived information overload (H4, H5, H6). The second "O" refers to short video fatigue. Then, we propose that perceived information quality (H7) and perceived information overload (H8) positively affect short video fatigue. The "R" implies the discontinuance intention. The H9 is that short video fatigue positively affects discontinuance intention. Flow experience is tested as a moderator variable between the relationship of "S" and "O₂" (H10, H11).

An online survey was conducted to short video users and structural equation analysis (SEM) was implemented for the data of 385 samples. We also portrayed moderating roles of flow experience in discontinuance intentions. Gender, age, and education are controlled variables.

The results support all hypotheses and the OSOR model which indicate that social needs, information needs, and entertainment needs (O₁) respectively affect the perceived information quality and information overload (S) of short video positively, which, in turn, significantly increases users' fatigue (O₂), and then resulting in discontinuance intentions (R).

Three intentions of using short videos positively affect the perceived information quality and information overload, but the coefficients of influence are different. Users of social needs are more sensitive to information quality rather than quantity. Users of entertainment needs tend to experience information overload.

Both perceived information quality and perceived information overload have positive effects on short video fatigue. Thus, the quality and quantity of short videos can be regarded as the key indicators of enhancing user experience.

Short video fatigue is shown to be an important inner psychological factor that significantly increases users' discontinuance intentions. Users adjust their usage behavior to suppress the emergence of unsatisfying situations and free themselves from discomfort or emotional instability.

The flow experience weakens the relationship between perceived information quality and fatigue, as well as the relationship between perceived information overload and fatigue. Flow experience can inhibit the formation of short video fatigue when perceived information overload persists.

These results expand the previous research on short video use and the OSOR model. The proposed integration of the OSOR model and the flow experience enriches individual users' research on short video use termination. This study shows opportunities to achieve maximized gratifications and maintain mental well-being based on user profiles.

Key Words

short video, fatigue, discontinuance intentions, flow experience, OSOR model

TikTok and Popular Music Fandom: Exploring Platform, Creativity and Affect through #RunningUpThatHill'

Authors

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Dr. Lucy Bennett - Cardiff University

Abstract

During May 2022 the fourth season of *Stranger Things* series was released on Netflix. Utilising Kate Bush's 1985 single release *Running up that Hill* as a backdrop for a key moment within the narrative, the series propelled the song back into the charts (Khomami 2022), introducing the musician and her catalogue to a new generation of listeners. At the same time, video sharing platform TikTok was making deeper marks into the music industry (Klein 2022), with songs being used as a video backdrop and consequently impacting chart placings and streaming figures. It was within this landscape that listeners turned to TikTok to communicate and share their connection with *Running up that Hill*, performing covers, tributes, analyses, parodies and sketches. While TikTok has been discussed as a new space of agency and expression but also as platform reinforcing dominant ideologies and dangers of exposure (Kennedy 2020, Sadler 2022), we still know relatively little on how audiences are using TikTok to express and communicate their affection for music.

To investigate that, we undertook an analysis of Tiktok videos with the hashtag #runningupthathill. Our initial web scrape of the data resulted in 976 videos and within this we identified the most liked and shared Tiktoks to arrive at a final sample of N=500. After a pilot study and consequent codebook revisions, we coded and analysed the TikToks using quantitative content analysis.

Overall, through our analysis of the data we argue that three main threads impacted and fostered meaning for music audiences on TikTok: (1) the dynamics and architecture of the platform itself, (2) possibilities for creativity where audiences can bend the song to connect with their personal interests and investments, and also (3) affect and connection to the song itself – often prompting introspection and/or a sense of emotional closeness to *Stranger Things*. Our analysis shows that all three elements can come together on the platform and foster further deep connections with music. These findings demonstrate a sense of musicking (Small 1998) on Tik Tok where: "...the issue is not how a particular piece of music or a performance reflects the people, but how it produces them, how it creates and constructs an experience" (Frith 1996:114).

In a landscape dominated by disciplinary approaches, our approach shows convergence between cultural practices which are new or reorganised through platformisation (Poell et al. 2019) and music understood as a link between identity, self-creation and maintenance (DeNora 1999). As an interjection into popular music audience studies, the research contributes much needed empirical work on music and TikTok users. But beyond that, the study outlines new patterns about the

relationship between popular music and digital spaces for fandom, creativity and affect in a digital society.

Key Words

Music, TikTok, audiences, platform, creativity, remix, emotions, Kate Bush

YouNDigital: Exploring the complementarity of traditional and digital participatory methods to study young audiences, news and digital citizenship

Authors

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Abstract

Younger audiences differ from other age groups in various ways. They live and relate differently, they value different technologies and they expect different things from their media experiences and practices. Audiences also have different expectations from the news themselves in terms of content and in terms of consumption experience (Reuters, 2019). To this more traditional focus, we can add the challenge of considering youth as news media producers, in their own terms. In an era deeply marked by mediatization, these aspects have implications in the way of doing research with young audiences on news media habits and media experiences. New methods of reaching these groups, understanding these evolving ways of using and interpreting media, ensuring mechanisms for amplifying their voice, valuing their experience and know-how are required. And while disruptive approaches can be a step towards greater engagement, complementarity with more traditional methods has shown positive results (Flanagan et al., 2015).

Given the challenge that capturing the relationships between youth and news presents in the digital age, the YouNDigital (PTDC/COM-OUT/0243/2021) project is based on an approach that combines traditional methods and digital participatory methods. Within the scope of the project, besides a systematic **literature review** to identify trends and gaps in this field of research, and a **survey** to collect perspectives, attitudes and practices of news consumption and digital citizenship, a youth-led **digital newsroom** (integrated in a web app) is being developed. The option to design a digital newsroom as a research space and tool relies on several aspects: first, the close relationship that younger audiences maintain with digital media and worlds (Herrero-Diz et al., 2016); then, the importance that learning by doing (Dewey, 1971) has for a deeply digitally connected generation; and finally the proven potential of media creation to trigger learning, growth and citizenship experiences (Dahlgren, 2013; Jenkins et al., 2006; Oliveira, 2022).

This presentation follows our own **discussion when combining in the project complementarity between traditional methods and digital participatory methods**. Thus, we will address 1) the design thinking process to reach the **opportunities, risks, and challenges** of researching and engaging young audiences (between 12-24 years old), 2) the ethical and technical **challenges of creating a digital space** where diverse groups of young people feel represented and, **3)** and the **ethical demands and affordances** posed by methods that reposition participants as co-producers.

Early results point to agentive, creative and participatory experiences of the young people, using their thoughts and perceptions on news and digital citizenship, taking the place of engaged citizens and co-creators of knowledge in the research project. At the same time, and since the beginning of the study design, it is noticeable that this type of approach faces various challenges for conciliation of ethics and youth action opportunities that imply further discussions from academic and civil society.

Key Words

Young audiences, news audiences, digital participatory methods, digital citizenship, ethics

Lexicodata, Digital audience participation as a tool to evaluate the effectiveness of marketing campaigns in pure-player journalism portals. Automated lexicometry, big data and sentiment analysis in “Última Hora Colombia” media outlet in Instagram.

Authors

Dr. Julián Páez-Valdez - Universidad del Rosario

Abstract

In recent years, we have seen the emergence of thousands of digital media outlets (pure players) that work by proposing exclusive news content for platforms such as Instagram, Facebook, or Twitter. These media have achieved a great impact due to their agile and instantaneous content, which allows users of these platforms to obtain information without having to go to specific digital journalism websites. Such is the case of “Última Hora Colombia”, a pure-player media that has 1.8 million followers on Instagram and has become the direct competition of “El Tiempo”, the most important and traditional newspaper in Colombia, with 2.6 million followers on the same social network. (<https://www.instagram.com/ultimahoracol/>)

In 2022, "Última Hora Colombia" produced 4,876 news posts for its Instagram feed, receiving more than 34 million likes and close to 500,000 citizen comments. However, 20% of the news produced was sponsored content, that is, 975 news posts were paid for by advertisers. The business model of this "pure-player" media, focuses on generating profits through the sale of advertising info-reports that are mixed with a current national content. Said contents also generated a social discussion on the part of the audiences and, in some cases, could be counterproductive for the brands and for the communication media. For this reason, this paper will focus on presenting a mixed approach for the interpretation of the quantitative and qualitative data provided by Instagram, to identify the social representations that underlie the automated indicators and analyze the impact of the commercial strategy on the audiences.

To carry out this research, Big Data techniques were used for the extraction, cleaning, organization, and classification of all the news content created by digital media during the year 2022, extracting images, audience reactions, and textual comments from Internet users. After this process, a dataset of more than 2,000 .txt pages was consolidated, which were analyzed through automated lexicometry techniques, in order to interpret the discussion of the audiences. This process allowed us to identify the social discussion topics and carry out audience sentiment analysis, through the Alceste-Reinert method, extracting and interpreting correspondence factor analysis (CFA), textual dendrograms, and lexical network maps.

This presentation will focus on understanding the audience's conversations, the difficulties, the limitations, and the financial and ethical issues faced by digital media, given the need to maintain a

balance between business strategy and editorial credibility due to the susceptible nature of their product: the information.

Key Words

Digital marketing, Digital representations, Digital audiences, Digital methods, Instagram, Pure-Players.

An Examination of the Impacts of Different Parenting Styles on Parent-adolescents Conflicts over Mobile Phone Use between Boys and Girls

Authors

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Ms. Bing Song - School of Journalism and Communication Shandong University

Abstract

Background:

Parent-adolescent conflict over mobile phone use has emerged as a major concern in the past decade, and parenting style has been found to be a protective factor in adolescent development (Gorostiaga et al., 2019; Yang & Zhang, 2021). Darling (1999) indicated parenting styles is a complex activity that includes many specific behaviors that work individually and together to influence child outcomes. In line with this theory, several empirical studies have noted that different parenting styles have an impact on individuals' physical behavior and psychological well-being (Zhang et al., 2019; Steele & McKinney, 2019). Moreover, gender has been observed to account for variance in family conflictual issues (Ashraf, 2011; Yen et al., 2009; Gunlicks-Stoessel et al., 2008). Therefore, a better understanding of the gender differences in perceiving parenting style is needed to enlighten intervention efforts to decrease parent-adolescent conflict about children's mobile phone use.

Research Aims:

The present study aims to examine whether the effects of parenting styles on parent-child conflicts about mobile phone use vary between male and female adolescents. According to Baumrind (1971, 1989), and Maccoby and Martin (1983), factors affecting parenting style are typically analyzed in two dimensions: parental demandingness and parental responsiveness. Baumrind has used these two dimensions to derive a classification of parenting style: authoritative (high demandingness, high responsiveness), authoritarian (high demandingness, low responsiveness), permissive (low demandingness, high responsiveness), and uninvolved (low demandingness, low responsiveness). Therefore, we propose to explore the three-way interaction between gender, parental demandingness, and parental responsiveness in a sample of Chinese adolescents from middle school, in which we gain a better understanding of gender differences associated with conflict between parents and children regarding mobile phone use and develop an effective intervention.

Methods

We administered a paper-and-pencil survey to a representative sample of adolescents (aged between 12 and 17) in an eastern province, which is the second-most populous province in China.

The sample of adolescents was obtained through multi-stage cluster sampling. After excluding the invalid questionnaire, we obtained a valid sample of 751 respondents.

Implications

The present study will expand the theoretical understanding of parenting styles and their role in reducing parent-adolescent conflicts related to mobile phone use. By offering an in-depth examination of different parenting styles, the study will provide practical insights that can assist parents in reducing conflicts with their children. Additionally, by exploring gender differences associated with parent-adolescent conflicts over mobile phone use, findings from this study will inform the development of effective interventions.

Key Words

parenting style, parent-adolescent conflicts over mobile phone use, gender differences

Depressed Adolescents in Child-oriented Communities—— the Reason and Application of Chinese Adolescents' Analgesic Backtracking

Authors

Ms. Linuo Cheng - Communication University of China

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Abstract

The rapid development of the Internet accelerated the frequency of renewing online community relationships among Chinese adolescents, who generally choose and renew recreational online communities that match their age group as they grow older. However, it is observed that a group of young people have broken the rules of community renewal, leaving the age-appropriate community and returning to the children's cultural product-related community.

This study investigates the "backtracking" behavior of adolescents in children's cultural product communities and demonstrates the correlation between "backtracking" and depression. Liu X et al. (Redondo RL, Kim J, Arons AL, Ramirez S, Liu X & Tonegawa S, 2014) demonstrated that depressed mice were unable to derive pleasure from new experiences, but were able to extract pleasure from the past memory, thus suggesting that treatment of depression requires recalling of happy memories. Based on this, we suppose that "backtracking" may be a way to rely on and pursue "good memories" for depressed adolescents. Those online communities provide a convenient access and a constant space for them.

The study aims to investigate the motivation of the "backtracking" and the impact of the behavior itself on the young people, and to discuss the feasibility of reading therapy based on children's cultural products in the treatment of youth depression, also to provide new ideas or references for the early warning and treatment of youth depression. We adopts quantitative research method to follow up four research subjects active in specific communities for 2-4 years during 2018-2023, and a questionnaire survey was conducted in February 2023 among adolescents (16-24 years old) who participated in children's cultural products communities. The correlation between "backtracking" and "depression" was examined by Chi-squared Test.

Our study reveals: 1) There is a correlation between "backtracking" and "depression", and the rate of depressive symptoms in the "backtracking" group is much higher than the average of their peers. Their behavior fits the model of "backtracking". 2) Adolescents perceive "children's cultural products" as a "painkiller". When depression appears or worsens, they tend to leave their current social communities and rejoin familiar communities. However, the hidden nature of such behaviors may make it more difficult for others to detect their depressive states. 3) The value of children's cultural products is a factor that motivate young people to "backtrack", but their role after "backtracking" is closer to that of adults, so the real "safe house" is the derived online community environment. In child-oriented communities, adolescents' "backtrack" mostly due to emotional

labor and familiar social circles. The familiar social environment makes them feel safe, and the emotional labor reduces their stress and guilt caused by depression to a certain extent, allowing them to gain personal value. 4) Such children's cultural products can be applied in reading therapy and cognitive therapy, and those communities can be used to guide and help adolescents out of depression. The uniqueness of the "backtracking" provides clues for the therapists to understand the development of the patient's condition.

Key Words

Depression, adolescent, online community, children's cultural product, audience studies

Differential Utilities and the Instability of Agency: Human-Chatbot Interactions on Daodao

Authors

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Abstract

Communicative machines are technologies designed to enact the role of communicators such as chatbots, social robots, digital assistants, and so on. The past decade has seen an epoch of these technologies increasingly entering the realm of people's daily life. Some scholars argue that machines can not only serve as channels *through* which people communicate but also become autonomous communicators *with* which people make meanings. Despite much of the emphasis on emerging technologies, however, there is a lack of knowledge about how people make sense of these communicative machines when interacting with them in their everyday contexts.

Drawing upon concepts like "imagined affordance" and "symbiotic agency," this study tries to interrogate how people make sense of chatbots as communicators on "Daodao," a smartphone bookkeeping app in China on which users can interact with AI chatbots designed with various personifications such as pop stars, anime figures, video game characters, and so forth. In order to theorize the relationship between technology and sociality for complex socio-technical systems, Nagy and Neff propose "imagined affordance" to describe users' perceptions, attitudes, and expectations toward technologies. Informed by this concept, they further come up with "symbiotic agency," arguing that humans and bots, as symbionts, are dependent on each other when it comes to humans communicating with algorithms. Following their way of thinking, this study focuses on the entanglement between humans and chatbots in specific sociocultural contexts, rather than thinking of technology with increasing capability of exerting its "own" agency.

To explore the question above, the author conducts a qualitative study of both Daodao and its users in China. Inspired by the idea of triangulation – getting a fuller picture and adding depth and breadth of analysis by combining different methods, the author collects data for analysis through (a) a step-by-step walkthrough analysis of the app and (b) semi-structured in-depth interviews with 23 users who have ever used Daodao for at least three months.

The findings demonstrate that technological affordances and social cues in communicative machines cannot constitute the necessary and sufficient conditions for people to make sense of chatbots as autonomous communicators. Instead, users primarily conceptualize Daodao and chatbots on the app as tools out of the consideration for rational or emotional utilities. The interplay between technological affordance and users' imagined affordances showcases the differential utilities (rational and emotional) that are contextually constructed by different users. Nonetheless, the agency of human-chatbot interactions can occasionally emerge since users sometimes unconsciously apply social rules to their interactions with chatbots in certain scenarios (e.g., treating chatbots in the way by which the participant gets along with a genuine person). This

paper further argues that “instability” is an important feature of the symbiotic agency in human-chatbot interactions, which means that the symbiotic agency is not constant. It emerges or vanishes temporally. It varies according to the changing relationship between users and chatbots in specific contexts in which users’ perceptions and emotions play an important role.

Key Words

Imagined affordance, agency, chatbot users, autonomous communicators, walkthrough analysis

Explaining the mediation of distant suffering through cultural trauma theory: a social media users' perspective

Authors

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Abstract

Every day, social media users are faced with news stories, images, videos, and NGO fund raising campaigns about distant and proximal human suffering all over the world. Earthquakes, floods, social conflicts, forced migrations and global media disasters (Cottle, 2006) in general, reach users' electronic mobile devices in seconds.

From a moral cosmopolitan ideal, social media users are invited to respond to these stories and contribute to alleviate such suffering. However, audiences are humans, so they need to be addressed as such, both theoretically and empirically. Their interaction with or possible engagement to human suffering stories is not limited to liking, commenting, sharing, or remediating these stories, but it can materialize in concrete solidarity practices, blending media users into a "body of action" (Chouliaraki, 2008, p. 838). Also, engagement and participation are also mediated by their everyday lives; their different geolocation, context, gender, age, and media habits frame their responses as well (Ong, 2015).

Not to ignore these differences, this piece argues that there is a common ground under which almost all cultures have agreed on, guidelines like respecting the neighbor, caring about the one in need and safeguarding the dignity of all members of society, even when they may be faraway. These shared moral values are what encourage civil solidarity (Alexander, 2006, 2012), and are to be symbolically inspired by civil institutions, like the mediatic ones. Hence, the media becomes a moral agent (Chouliaraki, 2008).

The purpose of this text is to make a theoretical contribution within the cultural trauma theory (Alexander, 2012) considering the role of media users as members of the civil sphere (Alexander, 2006). According to the mentioned theory, citizens who have been hurt and traumatized at an identity level by an unexpected event, are able to transform the pain into civil solidarity and repair. Here, the argument intends to prove that the civil sphere can be global as well, as per the cosmopolitan mindset that understands that all humans share the same world, a collective history, and a common future.

This is the first step towards an upcoming empirical exploration of the selected case of the 1985 and 2017 devastating earthquakes in Mexico. This study will shed some new light into both the mediation of distant suffering literature and the cultural trauma theory from an audience-based perspective.

Key Words

cultural trauma, mediated distant suffering, moral cosmopolitanism, social media users

Young Users' Diversity of News Consumption and Political Participation in China: An Exploratory Study Based on Media Repertoire

Authors

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Abstract

Cross-platform convergence brought by digital technologies nowadays continues to blur the boundaries of information distribution, forming a high-choice media environment. The increasingly saturated supply of content, channels and other resources contrasts with the limited audience attention, and the important value of individual selectivity is fully recognized. Accordingly, news exposure and media consumption behaviors have also undergone a personalized transformation, outlining highly heterogeneous news diets. This phenomenon is especially common for the younger generation who are using various online media, social networks sites and digital platforms, being exposed to news actively or passively. It is noteworthy that discussing the diversity of news consumption among young users and its political implication can deepen the theoretical connections between media use and political participation, provide insights into changes in the way people access news, and enhance understanding of democratic public discourse.

Previous studies on Internet media use and political participation generally include two paths: instrumental perspective and psychological approach. The former views the Internet as a channel for political communication and discusses the information cost and exposure length. The latter focuses on the role of Internet users' characteristics in the relationship between media use and political participation. Whether the results from different studies increase or decrease political participation is still controversial and has yet to be validated in more contexts and dimensions. Furthermore, political participation as a term itself needs redefinition. Because it involves multiple dimensions, and the boundaries between what constitutes participation and what does not are often unclear. Considering the trend toward complicated practices of Internet media use, there is little literature to pay attention to young users and cross-platform behaviors, which significantly more reflect the real world.

Media repertoire, an analytical framework for observing the cross-platform characteristics of news consumption, refers to a portfolio of media products frequently used by individuals, following the principles of user-centered perspective, entirety and relationality. The concept is conducive to bridging the understanding and methodological gaps in media effects research based on different paths and responding to the emerging media environment. For instance, the extent to which new online media substitute and complement legacy media.

Therefore, this paper draws on the media repertoire approach to explore young users' cross-platform behaviors of political news and its impact on political participation. The research questions include (1) What is the current status of young users' media use for accessing political news? What types of media repertoire can be classified? (2) Does specific media repertoire show

significant differences depending on variables such as demographic characteristics (e.g., gender, education, income), political interests, social satisfaction, and personality traits? (3) Does political participation show significant differences between types of media repertoire? What is the impact?

This paper covers newspapers, portal websites, radio and television, social media, and mobile applications, which include both new and old media, as well as official and commercial media. The method uses latent class analysis and regression modeling. The data are from the 2019 Social Awareness Survey of Internet Users (n=2872, age 18-29, 34% female), affiliated with the Chinese National Survey Data Archive (CNSDA), a scientific and authoritative public database with academic influence.

This paper extends the cross-platform study of political participation and supports empirical evidence on the diversity of news consumption from the non-English speaking country. It tests the validity of the media repertoire approach in china as well. This paper argues that there is group heterogeneity in young Chinese users' political news consumption, and that media repertoires are closely related to personal characteristics, socioeconomic status, and other resources. When it comes to other cultural contexts and groups, further research can focus on usage patterns as a whole in order to better understand the paths by which news consumption influences political participation.

Key Words

News Consumption, Political Participation, Media diversity, Media Repertoire, Digital Platform

How Does the Production Team Negotiate with Subcultural Fandom? A Discourse Analysis of Danmei Adaptation

Authors

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Abstract

Abstract: Danmei is an emerging subcultural phenomenon in China which has attracted new audiences. It denotes a genre of widely read romance fiction that portrays idealized homoerotic relationships between physically appealing males and is typically, authored by female for female readers (Feng, 2009). Some well-received Danmei literature has been purchased by media production companies and adapted into online or satellite TV dramas as a result of its rising popularity (Zhao, 2020). After Danmei-adapted series first debuted and became quite popular, many Danmei-adapted series were forcefully withdrawn from the mainstream platform because they were deemed "too restrictive" and had to eliminate homosexual scenes. Otherwise, it cannot be totally free from the CCP's political control and censorship. Danmei fans, as a doubly marginalized female-dominated subcultural group, show their strong resistance to this strategy. A fully online fandom community in China enables them to have a bigger influence on the material they appreciate through comments and forums where they may debate the production team directly.

This paper chooses three outstanding Danmei-adapted series, examining the methods their production team employed to strike a balance between censorship and fandom group. To address the aforementioned question, this paper incorporates a textual analysis of their promotional paratexts, including production and reception discourses, in addition to typical data collection methods (online ethnography, in-depth interview). Large number of interview articles from both Chinese mainstream print and online media between 2018 and 2022 were collected and critically analyzed to depict the discursive networks surrounding these series, these articles include eminent media discourses that support a television text's cultural legitimacy. The interaction between each poster from the official promotion account with the audience comments will also be examined. I go beyond analyzing the "main text" formally (e.g., the series itself).

Fandom activities have a very different gender orientation and limited range in China, which is closely related to the country's unique context. Additionally, there are currently very few English language studies of Danmei as a Chinese word. I attempt to fill in these gaps in this essay. Besides, focusing on the audience's needs is a trend that will undoubtedly continue in the future.

Key Words

subculture, fandom, feminism, censorship, audience, slash

Social media Use needs and social support mechanism of audiovisual impaired people in digital environment

Authors

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Ms. Zhouting Mo - Tongji University

Abstract

It is recognized that digital media technology can help people with disabilities to be better integrated into society and become a potential element of social equality. On the other hand, due to the differences in the accessibility of Internet services, the disabled group will be in a vulnerable position in terms of cognitive ability and learning ability of information technology. In current digital environment, more attention should be paid to the needs and social support of disabled groups in using social media.

This study will focus on audiovisual impaired people, investigate their social media use and needs, explore their current predicament and propose corresponding social support mechanisms.

In this study, in-depth interviews were used to explore the social media use of people with audiovisual impairment. A total of 24 interview records of visually impaired or hearing-impaired people were collected, including 9 visually impaired people and 15 hearing-impaired people, whose ages ranged from 17 to 78 years old.

The study found that the main purpose of using social media for the visual or audio impaired group is work, followed by entertainment and social. Short videos can be less fun for this group since they are unable to receive complete audio-visual symbols. In terms of media trust, the disabled group's media trust is directly proportional to the length and frequency of media exposure. As for privacy, disabled people have higher demand for privacy protection of social media compared with ordinary people, regardless of platforms. When it comes to communication preference, people with mild disabilities would choose either online or offline communication due to their own personality; For the severely disabled, online communication is preferred since they can better understand other's meaning and hide their impairments.

Although social media has provided opportunities to contact strangers, it is hard for the visual or audio impaired people to establish deeper social interaction. In terms of public participation, although the frequency of using social media is not low, most people with impairments, as passive receivers of information, are still at the edge of public participation. They do not want to overexposure, which leads to the low frequency of release of personal information and comments.

In terms of social media usage needs, different types of disability will lead to different usage needs and habits. Hearing impaired people mainly need the support of real-time subtitles and speech to

text while visually impaired people need support in screen reading and narration. In addition, disabled people also hope to receive more social support through social media.

Materially, the audiovisual impaired group has high expectations for new media platforms to solve the employment problem, especially through national policies and enterprise optimization. At the spiritual level, this group is eager to obtain equal natural communication attitude and accurate barrier-free communication opportunities through understanding, research and development innovation. At the empowerment level, although social media has facilitated the daily lives of people with disabilities, it does not meet the higher needs of respect, cognition, aesthetics, self-realization, etc. It has little impact on happiness, values and identity, and does not realize true media empowerment. Finally, in terms of accessibility facilities, the audiovisual disabled generally believe that the effects of accessibility lectures and software accessibility guidelines are limited, and they are looking forward to the guidance that can be called out at any time in specific usage scenarios.

Key Words

Vulnerable, audiovisual impaired, Social media, social support, privacy, empowerment, participation

Audiencia de la radio y televisión en lenguas minoritarias europeas: realidad desconocida

Authors

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Abstract

Audiencia de la radio y televisión en lenguas minoritarias europeas: realidad desconocida

La investigación sobre las audiencias de los medios de comunicación, tanto en el ámbito académico como comercial, es abrumadoramente numerosa, sobre todo en torno a los medios en lenguas mayoritarias. También se han llevado a cabo estudios sobre las audiencias de los medios en lenguas minoritarias, pero estos resultan marginales, sin constituir un corpus coherente ni comparativo, incluso en la investigación académica. En este trabajo investigaremos el perfil cuantitativo de las audiencias de los canales generalistas de radio y televisión en siete idiomas europeos minoritarios/minorizados: radio y televisión en gallego, euskara, catalán, frisio, irlandés, galés y gaélico escocés. El primero de los objetivos es conocer la dimensión cuantitativa de la audiencia. De este modo, se estudiarán y compararán el *share* y el *rating* (cuota de pantalla y audiencia media, respectivamente) de la audiencia en los canales generalistas de televisión, por un lado, y el *reach* o alcance en los canales generalistas de radio, por otro, en la comunidad autónoma o región donde se ubican (Euskadi, Galicia, Cataluña, Gales, etc.). Estos datos permitirán establecer un marco europeo general y sistemáticamente comparado. Asimismo, también se compararán dichos datos con los obtenidos por los canales principales de televisión y radio en la lengua mayoritaria (TVE1, RNE1, etc.) en dichas comunidades o regiones geográficas, con el objeto de realizar una comparativa sistemática y establecer distintos niveles. El segundo objetivo es definir el perfil demográfico (sexo, edad) de la audiencia para obtener y comparar los perfiles de las audiencias en los canales generalistas de televisión y radio de las siete comunidades lingüísticas, de acuerdo con las variables de edad y sexo. La audiencia, segmentada y culturalmente diversa, sigue siendo objetivo central de los medios. Actualmente, la sociedad necesita más que nunca de medios de comunicación de calidad que colaboren en la creación de una esfera pública participada donde la audiencia interactúe con estos (interacción vertical) y entre sí (interacción horizontal). Este estudio, probablemente el primero de estas características a nivel académico y profesional, es sistemáticamente comparativo y establece un marco europeo de análisis, lo que le procura un alto valor científico. El periodo temporal de análisis es el 2021. Los resultados mostrarán que existen diferencias significativas entre las rtv y radios de distintas comunidades, consecuencia, probablemente, de las características del idioma y de las comunidades de hablantes.

Key Words

Perfil cuantitativo de audiencias; lenguas minoritarias; comunidad lingüística; análisis comparativo

Detection of Misinformation in Post-Truth Era

Authors

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Abstract

In Post-Truth era, lots of information or statement are fabricate with facts and misinformation or situated in incorrect contexts. The ability to detect misinformation and motivations to authenticate and refutation becomes important issues in audience researches.

Content analyses of fact-checking articles published by MyGoPen, a Taiwanese verified signatory approved by IFCN (International Fact-Checking Network), were conducted to discern what kinds of misinformation receive more audiences' requests for authentication and which kinds of correction gain more sharing in social media. It's anticipated that women request and share more articles of correction on healthy-related topics while men and senior audience request and transmit more political correction contents.

How do human beings authenticate a message? Dual process theory of reasoning highlights the process of analytical thinking and deliberation. Motivated system 2 reasoning(MS2R) proposed that reflection will increase ideologically motivated reasoning.

An-online survey (N=2000~3000) will be conducted in March and April to explore audiences' consideration and judging criteria as well as the difficulties of fake news detection and judgments. It's hypothesized that Source credibility, information contexts, speculated motivation for transmission are frequently adopted misinformation detection and judgement methods.

It's hypothesized that higher education level, multiplicity in media exposure, enough domain-knowledge are key to misinformation detection literacy, especially in a society with severe political divide . Media trust and political ideology co-interacts in misinformation detection or request for authentication.

Altruism, self-promotion and interaction need in social media are predictors of misinformation correction and community reminding. In addition, relationship, issue-relevance and senses of self-efficacy are also predictors of correction or refutation action.

Motivations of social media use may influence frequency and topics of misinformation correction. Social interaction-motivated audiences are anticipated to share more correction messages while audiences in a homogeneous online context will be more cautious on political rumors correction that are beneficial to rival camps.

Key Words

fake news detection literacy correction misinformation Post-Truth

TV viewing practices of Mexican college students during the COVID-19 lock down

Authors

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Abstract

This paper aims to reflect on empirical data obtained from a research project focused on the practice of binge-watching among college students, which took place in Mexico during 2021 (Cornelio-Marí, 2023). The project had a mixed-methods approach, combining an online survey with discussion groups. Its qualitative component consisted of eight discussion groups (including two pilot groups), with a total of 40 students aged 18- to 25-year-old. The sessions were conducted online during a period in which many universities in the country were still in lock down because of the COVID-19 pandemic. Although the project focused only on a particular aspect of the TV viewing experience (i.e., binge-watching), the discussion group technique yielded a wealth of data that overflowed the initial objective, providing a glimpse of the wider media context and viewing habits of the participants. During the discussion sessions, students offered descriptions about their media practices to cope with the lockdown, as well as considerations regarding the genre and the cultural origins of the shows they follow. Consequently, this paper explores their perceptions about what “watching television” meant for them in a moment characterized by the abundance of content on multiple platforms and devices, coupled with restrictions that limited their options for entertainment. It also offers an analysis of the spontaneous discourses in which these young viewers referred to the cultural origins of the content they consume, highlighting on several occasions how the cultures depicted in the series compared to their own culture. In this regard, the expected contributions are, on the one hand a description of the habits that these students had during the unusual conditions of the lockdown and, on the other hand, to discuss their perceptions on national and foreign television content within the framework of cultural proximity (Straubhaar, 2007), a notion that has proven useful to look at the offer of SVOD platforms for different global markets (Cornelio-Marí, 2020).

Key Words

Television audiences, SVOD platforms, Cultural proximity, Binge-watching, Discussion groups.

Deferred Liveness: Mobile Witnessing of Mediatized Terrorism and New Contexts of Production, Reception, and Traumatic Recurrence

Authors

Prof. Andrew Fitzgerald - Rensselaer Polytechnic Institute

Abstract

This article explores how mediatization—understood here as a deep integration of media technologies and attendant mediation with numerous categories of life and habit—creates new contexts for the production, reception, and traumatic recurrence of mobile media accounts of terrorist attacks. Following Couldry & Hepp’s (2016) conceptualization of mediatization occurring in “waves” tied to political economic and technological shifts, I examine how the current wave of *datafication*, building on and overtaking the antecedent digital wave and the wide proliferation and adoption of Internet Communication Technologies (specifically mobile media devices and social networking sites) impacts the circulation of *witnessing texts* (Frosh, 2006; Frosh & Pinchevski, 2008) capturing the aftermath of terrorist attacks. This circulation also includes an examination of mobile audiences’ responses to these texts and their technocultural contexts, as mediatized terrorism penetrates intimate spaces and devices that have become seemingly indispensable to our daily lives and our connections to others. I first examine the production of bystander footage during the Charlie Hebdo and Nice Truck Attacks in France, where graphic videos of the attacks were captured due to the ubiquity of smartphones and the “barely thought” habit of filming events and circulating the footage on data-driven social media platforms. For example, Charlie Hebdo bystander Jordi Mir pulled out his smartphone capturing the attackers’ execution of police officer Ahmed Merabet in a video that he immediately posted to Facebook in what he later described as a “stupid reflex.” The video went viral, and a still-frame was included on the front page of multiple French newspapers, one with the headline “WAR”. I then turn to the reception of mediatized terrorism, developing the concept of *deferred liveness* to capture how one can encounter and watch a video like Mir’s or a “live stream” from its beginning on a platform hours after its original posting, and how this media is received in the heavily fragmented, diverse contexts of mobile media ecosystems. Through additional analysis of mobile media users’ real-time reception using longitudinal screen-capture data collected from consenting research participants’ mobile phones on the day of the Stockholm Truck Attack, I reveal how users’ mediatized habits and the interface and algorithmic design of platforms co-construct a recurrence of traumatic accounts of the attack (including other “distant” users’). I argue that the *deferred liveness* of mediatized terrorism can also be accelerated in such receiving contexts. In contrast to 9/11-like attacks watched by a global public as “universal eyewitnesses” (Borradori, 2010), the construction of mediatized terrorism as event involves localized intensities and diverse temporalities for individual users and their re-articulation in discourse through *small acts of engagement* (Picone et al., 2019) across their broader mobile ecosystem, potentially leading to a variety of traumatizing effects and social and political impacts.

Key Words

Mediatization, Terrorism, Liveness, Mobile Audiences, Engagement, Datafication, Social Media

Effects of Brokerage and Closure on the Quality of Supportive Messages

Authors

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Abstract

Introduction

With the development of Internet, an increasing number of people tend to seek and obtain social supports from online forums. Based on 129 users who have posted under the *Depression Super Topic* of Sina Weibo from September to November 2021, this study aims to explore the impact of audience's network structure on the quality of distinct supportive messages in online supportive communication, under the social capital theoretical framework.

Two distinguishing cross-lagged correlations have been found when the information characteristics, emotional features and reply quantities of posts are under control: i) cross-lagged correlations between the brokerage level and the quality of informational supportive messages, ii) cross-lagged correlations between the closure level and the quality of emotional supportive messages. Whereas, non-significant correlations were found either between the brokerage level and the quality of emotional and esteem supportive messages or the closure level and the quality of informational and network supportive messages.

Therefore, the depression community may enrich their brokerage level based on the extensive and free connectivity nature of the Internet. They can even connect with other diverse communities by crossing the boundaries of different groups to obtain more high-quality informational supportive messages and more useful, effective and appropriate informational supports, which allow them to solve problems more quickly and effectively. On the other hand, it is also found that the closure level of depression patients can be greatly enhanced by actively connecting and interacting with communities with closely linked individuals. As a result of closure level improvement, depression patients may acquire empathetic emotional supportive messages with high-quality and emotional supports from others such as understanding, sympathy, recognition, and acceptance.

In sum, this study provides a brand new structured perspective for research on the quality of supportive messages and has certain theoretical significance for exploring the effects of network structure on the content of messages.

Key Words

Brokerage, Closure, Quality of Supportive Messages, Social Capital

Playing with Local Cultural Traits or How Netflix Appeals to Audiences with the Curation of its European Catalogues on Instagram

Authors

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Abstract

Netflix has become one of the most important intermediaries of transnational flows of audiovisual content due to its presence in most television markets worldwide (Lobato, 2019; Penner and Straubhaar, 2020). Their local catalogs, still marked by state boundaries, are an important source of access to a large amount of audiovisual content. However, the importance of local content for television has not diminished (Wayne, 2020), and the international expansion of online streaming platforms make it clear that a global brand is not enough to attract national viewers (Cornelio-Marí, 2020; Lobato, 2019; Ríos and Scarlata, 2018). Precisely, in order to appeal and interact with local users and promote certain titles from their catalogs, Subscription Video On Demand Services (SVOD) such as Netflix find in social networks the propitious scenario for these purposes.

The aim of this communication is to analyze the strategies employed by Netflix on Instagram to appeal to its audiences and promote its catalogs in three of its key markets in Europe: the United Kingdom, the Nordic region and Spain. The cross-cultural comparative approach undertaken is based on the theoretical foundations of transnationalism and cultural proximity and allows us to provide detailed insights into the diversification of strategies in these audiovisual markets. It is also a longitudinal study in time that, so far, addresses Netflix activity in two time periods: the first pre-covid period from September 2018 to August 2019 and the second post-covid period from September 2021 to August 2022. During these periods, Netflix profiles on Instagram have published a total of 1445 posts in the first period (Spain 562, UK 559 and Nordic region 324) and 3689 in the second period (Spain 1882, UK 1066 and Nordic region 801). Therefore, the sample includes all the posts made during these two periods (n=5134). The methodology used combines quantitative and qualitative content analysis with other Digital Methods techniques.

The results obtained show an increasing tension between transnationalization and the need for local cultural distinctiveness through linguistic adaptation, emphasis on original U.S. productions, overrepresentation of original local content and the use of cultural references at different levels as a catalyst for appealing to their audiences. Specific strategies are also observed on each market analyzed, being the Spanish market the one that exploits more the use of local cultural features for the promotion of the titles in its catalog and the interaction with users.

Key Words

Netflix, Instagram, audiences, cultural traits, localisation, transnational

Reasons for news switch-off in non-democratic societies: A Vietnamese study into pandemic news avoidance on social media

Authors

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Prof. An Nguyen - Bournemouth University

Prof. Roman Gerodimos - Bournemouth University

Abstract

The Covid-19 pandemic and Ukraine war have provided clear evidence of how users can significantly avoid news during times of crisis. Much research has found that news during traumatic events is often associated with a high concentration of negative information that leads audiences to a range of socio-psychological problems: physical fatigue, poor mental and emotional wellbeing, low self-efficacy, disengagement, low trust in news, and, consequently, news avoidance. This body of research, however, comes from democratic and somewhat saturated media environments of the Global North than those of the Global South, where authoritarian rules often force the media to focus substantially on the positive and where socio-cultural and political taboos often play a key role in the way people use or avoid the news.

To bridge these gaps, we conducted in-depth interviews with 21 Vietnamese individuals and then brought insights from these into a survey with 1,137 Vietnamese Facebook users from late May to early June 2020, focusing on their avoidance of news related to the pandemic on social media. Our mix of qualitative and quantitative data confirms previous research findings that concerns about the credibility (trustworthiness and reliability) of Covid-19 news contribute substantially to its avoidance. However, we found a range of other factors that were not well identified before, including the perceived risks of online incivility attacks, unwanted arguments, tarnished reputation, broken relationships with family and friends, political insecurity, and the perceived pointlessness of consuming and debating news on social media. Demographic determinants of news avoidance include age and education, but not gender. In addition, we found contradictory evidence to claims that the information overload and the sheer volume of mis/disinformation on social media could lead people to deserting the news on these platforms. Instead, we found that pandemic news avoidance tends to decrease among those who use social media more frequently for such news.

Key Words

news habit, news avoidance, Covid-19 news, social media news

Audience Engagement in the Digital Platform Era of Child YouTubers

Authors

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Abstract

By examining social debates about children's increasing engagement with YouTube in South Korea since the late 2010s, this study explores how the notion of the audience has been rearticulated in relation to digital platforms. The study addresses the phenomenal success of South Korean child YouTubers, such as *Boram Tube* (a toy-review channel with 14.4 million subscribers) in order to explore how young microcelebrities are socially constructed and how child YouTubers' and audiences' participation has been regulated by disciplinary power that operates through the dominant ideological apparatuses, such as governmental media regulators and traditional news media. This in-depth multimodal discourse analysis of visual and written texts circulated by the government and news media reveals the ways in which child audiences are regulated and digital platforms are signified. By questioning how child YouTubers and their followers are represented in public and media discourses, the study contributes to articulating media studies' ongoing debates about the nature of the audience in the digital platform era, in which audiences are redefined in multiple positions – that is, as content-generating users, microcelebrities, and/or datafied free labourers.

The increasing visibility of child audiences/users on YouTube suggests that digital platforms such as YouTube reshape not only the notion of the audience but also the notion of childhood. The study critically explores how media audiences are discursively reconstructed in the emerging media environment saturated by digital platforms and especially by “free” screens and content of YouTube. The study addresses the importance of socio-cultural contexts for understanding child YouTubers/audiences. Children's agency and literacy in digital media platforms are situated and evolve in context. This case study of the discursive construction of South Korean child YouTubers reveals how societal discourses evaluate and regulate a particular media form (YouTube) and a particular group of users (children) in the emerging digital platformization of media experiences.

Key Words

Child audience; Digital platform; South Korea; Child YouTuber

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

Authors

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Abstract

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

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

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

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

Key Words

Audience research theories ; Audience Measurement ; Digital audiences

Inequalities in women's life and media biographies

Authors

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Abstract

This paper presents a study that reviews women's reflexivity on the role media has played in their biographies. Media studies with a gender perspective mostly center their interest in media organizations, whether in their regulatory frameworks or women's participation in them (as owners, in decision-making positions, or content generators). Another line of research has been the representation of women in media content. However, there are fewer studies focused on women's perspectives as audiences and users. In this sense, contemporary media ecology is understood comprehensively, that is considering traditional and digital media. Therefore, the research question is: What is the nature of the inequalities of women in their media ecologies?

The theoretical framework is based on The United Nations Educational, Scientific and Cultural Organization (UNESCO) guidelines to assess media development with a gender approach that refers to guaranteeing women's right to participate in all information and communication processes (UNESCO, 2008; 2019). It defines media ecologies on Strate's (2017) perspective and reflexivity's biographies according to Margaret Archers' (2007) theory. The study was carried out in the northcentral state of Aguascalientes in Mexico. Twenty-seven women with different profiles conformed a qualitative sample representing contrasting ages, economic status, occupations, and whether they lived in an urban or rural area. First, a questionnaire was applied to obtain data on their media and ICTs repertoires: their access and use. Afterward, regarding Archer's theory and methodology, an in-depth interview of more than one meeting was conducted for each girl and woman. These sessions aimed to highlight their concerns, projects, and practices and the main obstacles they have faced to accomplish them. The reflection on the role of media gained a new sense when narrated through their life story, generating nuanced knowledge of how women experience gender and media inequalities.

Initial findings show that inequalities in women's life trajectories are mediated by their age and socioeconomic status. Young women identify sexual violence as a constant presence in the form of harassment on the streets, in their schools, families and social media. But media also represent a way of building support communities and denouncing violence towards women. In adulthood, their role as caregivers, typical of traditional societies, limits them to attend to their needs and interests; nevertheless, media have been an opportunity for education, work, and leisure. On the other hand, older women describe solitude and illness as distinctive of their everyday lives, but media increase their capacity to rely on a support system that can provide help and

companionship. Beyond age-driven nuances, poverty and lack of job and educational opportunities traverse and deepen these life and media inequalities. However, stories of resilience were also ever-present, as was creativity when using their media ecology to face these inequalities. The study underlines the diverse ways they experience disadvantages and confronts stereotypes by offering a more complex comprehension of women. It further aims to create a framework to evaluate gender inequalities in media ecologies and contribute to women's media information literacy.

Key Words

audience studies, gender, reflexivity's biographies, media ecologies, media development.

More of Connectivity or Capitalization? A Case Study of Fan Experience with Non-fungible Tokens

Authors

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Abstract

Though ambiguity of ownership, value and intention is still one of the most distinguishing characteristics of the Non-fungible tokens (NFTs) trading environment (Zaucha and Agur, 2022), leveraging the potential of NFTs in fan engagement is perceived to be crucial. The NFTs open opportunities for fan engagement and connectivity in ways such as offering new ways to interact by bringing offline events into the online world, increasing fan loyalty by using proof-of-attendance protocols (POAP), and building community by incentivizing participation with fan tokens.

K-pop labels and companies have been heavily investing in the NFTs, and NFT trading platforms. For instance, Aespa, the “virtual hybrid” K-pop group created by SM Entertainment, has joined forces with Sotheby’s to launch an NFT collection dubbed “æ Girls”, partnered with NFT artist Blake Kathryn. The collection was auctioned at Sotheby’s Metaverse, with the highest price of the special and limited-edition digital artworks being 3,500 USD, which can be considered as capitalization of the fan experience.

It is well recognized that idols are subjects of commodification, with audiences developing an understanding of the individuals through engagement with media including live performance, social media, fan meeting and press interactions. The idols mostly follow the path from performance, fans attraction, datafication from fans, investor attraction, to more performance and more fans, where the fans are actively engaging as “affective labor” (Hardt and Negri, 2005). Besides receiving emotional payback, fans also feel fulfilled when they see their labor contributes to increasing the public visibility of their idols (Fairchild, 2007). Fans believe that such visibility can be transformed into fame and commercial value for idols (Zhang & Negus, 2020). As digital platforms like Sotheby afford new forms of engagement for fans, we then ask:

RQ1. How is æ Girls’s purpose understood and expressed by fans of Aespa?

RQ2. What defines the nature or character of the user experience for æ Girls?

The texts used for the analysis were acquired through Discord Chat Exporter on Discord channels which are dedicated to discussing NFTs and the officially recommended discussion space for “æ Girls” by Sotheby. This exporter is able to pull all messages presented in a channel since its creation, and it is consistent with Badke’s arguments (2012) that we need to employ proper extraction tools in an effort to avoid further complicating one’s research endeavors. The selected channels are from the Aespa Community on Discord as follows: #aespa-chat, #kpop-chat and #marketplace. We coded the exported texts, using Nvivo – a qualitative coding software. Then, we

sorted through, refined, solidified the codes and draw connections and implications between the coded texts.

This study attempts to contribute to theories regarding the dynamic between Web 3.0 and audience experience. Instead of feeling empowered by having the digital proof of ownership from NFT and more connected to the fan community, we found that fans consider this experience as a passive continuation of being digital labor, which is driven by the shared pressure from the intensely capitalized idol industry and the sense of achievement from endorsing an idol.

Key Words

non-fungible tokens, fandom, fan engagement, connectivity, capitalization

Social media from the adolescent perspective: Young users in Spain making sense of YouTube, Instagram and TikTok

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Abstract

Young people's relationship with social media is ambivalent, complex and multidimensional. Research on this object of study has traditionally addressed the risks for vulnerable audiences or the creative potential of digital tools, but more and more projects are giving young people a voice in explaining their own experiences. Considering that social media are a space for socialisation and reference for young people, in this paper we focus on the capacity of adolescents and young adults to make sense of their relationship with their favourite social media networks and influencers on YouTube, Instagram and Tiktok.

This presentation introduces the latest developments of a research project that focuses on the relationship between social media, influencers and young people in Spain. This study has applied a mixed method that has gathered the opinions of teenagers and young adults (12-19 years old) in three Spanish regions (Catalonia, the Balearic Islands and the Basque Country). The quantitative analysis has been informed by a survey answered by 2.725 high school and university students. The results allow us to identify which platforms they prefer and why, the way they see the relationship they establish with social media as well as their engagement with the influencers they like most. The second part of the project is based on a qualitative analysis of nine focus groups. Results show that, among young audiences, social media use coexists with academic demands and family practices, while at higher ages (particularly young adults) media use increases due to the need to keep up to date with their interest's trends and (micro)celebrity news/memes, because of the importance that peer socialization and self-expression takes at this age.

How do young people interpret, negotiate, and re-signify content and messages from social media? In the case of Spain, young users demonstrate an ability to reflect on their histories with social media and how they have evolved in their interpretation and use of digital tools. Through their testimonies, we know that they have an age and gender perspective and that they are aware of the constant transformation of their relationship with social media. Not only do they link certain networks and uses to different generations, gender or life moments, but they also critically evaluate their own experience over the years.

Key Words

youth, audience, social media, influencers, privacy, online sociability, digital self

Exploring the role of IAMCR Audience Section in the consolidation of a research field

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Abstract

IAMCR has played a significant role in the consolidation of the media studies and communication field of research. Its position as a key actor at the international scholarly scenario during the last seven decades. The way scientific associations are established and organized turns into a relevant aspect to understand better some patterns and trends within the academic community in any given field.

Building up on contributions emerging for history of science and sociology of scientific knowledge, this contribution aims to explore how the IAMCR Audience Section has contributed to pave the way for audience and reception studies.

Official IAMCR documents and a detailed analysis of the presentations and panels presented during annual IAMCR conferences will help us to draw a detailed picture about not only the historical evolution during the last decades but also as a chance to define a common research agenda for the years to come. In doing so, setting up the connections with other relevant scientific research associations in our field becomes a valuable purpose with a strong strategical potential.

A broad analysis about the research topics, the theoretical foundations and the applied methods that were dominant during the last two decades of IAMCR activity in the Audience section will be a helpful resource to understand the epistemological, ontological and methodological positions. Qualitative software analysis will be applied mainly to the abstracts of the papers presented at main annual conferences, so it becomes easier to identify tendencies and similarities, opening the way to set comparisons across time (generations) and space (territories/cultures). The preliminary results confirm that critical scholarly audience research has prevailed within the association's membership over studies based on measuring the diverse aspects related to media consumption and mediated technologies usage. Consequently, the statistical analysis has remained in a marginal position compared with other research approaches more connected to publics and users' mediated habits.

The IAMCR Audience section has offered an open and common space to researchers dealing with how individuals and groups use and produce media and messages.

Key Words

IAMCR, Audience Research, Reception Studies, Sociology of Knowledge,

Networking Audience Studies in Latin America (RELATA)

Authors

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Abstract

RELATA (Red Latinoamericana de Estudios de Audiencia) or Latin American Network of Audience Studies was created in 2022 to achieve two fundamental goals: to promote audience and user studies research and to provide a space for collaboration, criticism, and academic production in the context of Latin American problems and challenges. Since its recent creation, one primordial activity has been mapping what has taken place in Latin America for more than half a century. This presentation systematizes research production in Mexico (especially) and many countries in Latin America from 1968 to 2023 such as Argentina, Bolivia, Brasil, Colombia, Chile, El Salvador, Uruguay, Puerto Rico and Venezuela. Still, it offers a more focused discussion of the past decade and the region since the publication of *Análisis de recepción en América Latina: un recuerdo histórico con perspectivas al futuro / Analysis of reception in Latin America: a historical memory with perspectives for the future* (Jacks et al., 2011), a book made by various scholars to provide an overview of the reception studies and its agenda to the future. Questions about the current situation of audience studies have arisen in RELATA. We discuss the current landscape and the agenda along three basic lines: digital technology, culture and politics, and edu-communication. The balance of the research shows fragmentation of the reception studies and the need for debate about the series of concepts that raise doubts that encourage discussion around this topic and its several implications.

Key Words

RELATA, Audience Research, Reception Studies, Latin America

Youth news audiences Portugal: Approaches, trends and needs

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Abstract

If we look at the last 20 years, it is clear that the media and news media ecology has changed radically. The media have been revamped with new technologies, distribution methods, and ways of consuming content. News audiences have followed this evolution, moving from their place as consumers and receivers of information to gradually adopting more active and dynamic roles in media demand, consumption, and production (Clark & Marchi, 2017). Especially younger audiences (Newman et al, 2022) show marked differences from the others, favouring the use and consumption of information through digital media - especially mobile - and the involvement in dynamics of participation with a strong digital component.

These transformations entail a set of new challenges for citizen participation, and for this reason, they have been gaining growing attention from research.

For this discussion we bring the experience of recent work developed in the Portuguese context in the last 20 years, following research projects focused on youth and news.. The focus will be mainly on the doubts and clues for future research that these works raise, namely: 1) **The need to in-depth look at different types of (des)connections between young people and news**, knowing better what news consumption means (Boczkowski et al, 2018; Edgerly et al, 2018); 2) **the importance of using participatory research methodologies**, prioritizing digital tools and languages familiar to younger audiences. These can positively contribute to engaging young audiences in processes of self-reflection and self-discovery about their place as young citizens and to capture their lives, experiences, and expectations towards media contexts and democratic polarisation. This is a pressing theme, in a context of democratic disorders among young audiences, such as hate speech and virtual violence.

Key Words

Audience Research, Reception Studies, Portugal, Youth, News Audiences

Content Moderators as the Enemy: How Users Personify the Platform Governance

Authors

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Abstract

User perception and comprehension of content moderation and platform governance on social media are directly related to how users react to content removal. This study looked at how Weibo and Twitter users perceived the role of professional human content moderators in content removal. By collecting narratives of personal experiences, feelings, and attitudes toward content moderators related to content removal on Sina Weibo and Twitter, this study investigated the different cultural discourses produced about content moderators. This study revealed a distinct type of reaction and interpretation to content removal on the Chinese social platform Weibo. Many Chinese Weibo users believe their content removal was unjustified. These users take the removal personally and believe that professional content moderators' subjective judgment is the main reason for the removal of their content. By conducting a comparative textual analysis of Weibo and Twitter discourse materials, this study attempted to investigate why these Chinese users on Weibo regard human content moderators' personal intervention as the primary reason for their content removal rather than questioning platform regulation, other user flagging, or machine review, as most Twitter users did. This study explored how the difference between the cultural understanding of the subjective and the procedural led to the users' different interpretations and responses to the automated content moderation systems on these two platforms. The study concluded by arguing that the practice of personifying platform governance served as a means of asserting agency in the face of a lack of media literacy and a lack of understanding of the broad and complex range of socio-technical and historical factors that comprise content moderation systems. This reaction may further obscure the labor and value of the human moderators. There is also the risk of rationalizing the platform's closed governance logic.

Key Words

content moderation; content moderators; removal explanations; algorithmic imaginaries; platform governance

Public Broadcasting and Cultural Literacy: The Case of CBC's 'Kim's Convenience' Viewers

Authors

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Abstract

The Canadian Broadcasting Corporation (CBC) is expected to “reflect the multicultural and multiracial nature of Canada,” as stipulated in the Broadcasting Act of 1991. How is this mandate practiced by the CBC and also assessed by the CBC’s own audience? This study focuses on audience’s assessment of the CBC as part of a larger research program, which explores both corporate and audience perspectives with the broader aim of understanding the role of public broadcasting in assisting the development of cultural literacy and the reciprocal social integration of immigrants and non-immigrants. Cultural literacy refers to “the capacity to acquire, interpret and apply knowledge about cultures” (Wood & Landry, 2008, p. 245). Reciprocal integration refers to a two-way practice: immigrants and non-immigrants adapt to majority and minority cultures respectively. Canadian media research, which continues to document the under/misrepresentation of diversity, especially ethnocultural minorities, is a useful reference point (see for example, Fleras, 2011). How is the CBC representing “the multicultural and multiracial nature of Canada”? To understand the audience’s assessment, this study focuses on one of the CBC’s most successful entertainment programs, *Kim’s Convenience*. As the CBC’s first Asian-led sitcom about a Korean Canadian immigrant family and originally written by a Korean Canadian playwright, *Kim’s Convenience* is a useful research site to explore the CBC’s delivery of multicultural/multiracial content and its influence on developing cultural literacy and reciprocal social integration. This study conducts online focus groups with *Kim’s Convenience* viewers who represent a range of demographic profiles by age, immigration status, and visible minority status. The findings reveal what cultural literacy means to viewers, how they make sense of *Kim’s Convenience* and its representation of ethnicity and race at the intersection of gender, sexuality, class, and religion, how helpful *Kim’s Convenience* is in improving their cultural literacy, and what they expect from the CBC as a public broadcaster in a multicultural society.

Key Words

Audience research, Canadian Broadcasting Corporation (CBC), Cultural literacy, Kim's Convenience

Costs and Rewards of Female Players for the Cotton Dolls in the Chinese Otome Game *Light and Night*

Authors

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Abstract

Otome Game is a game in which female players interact and fall in love with different male characters. This is a genre created by Kawa Keyco and her all-female game team, Ruby Party. The first Otome Game in the world was *Angelique* in Japan. In 2017, a Chinese Otome Game *Mr Love: Queen's Choice* was released and became very popular. Since then, Otome Game has been entering the minds of Chinese game companies.

Aurora Studios, a game studio owned by Tencent, created *Light and Night*, the first mobile game in China to ban players under the age of 18 from logging in (although these children still secretly log in by using their parents' IDs). This game aimed at female players. Although women are not often considered to be the main group consuming games, the game is making a lot of money, with its highest daily sales close to Douyin. The consumption power of female gamers has brought them to the attention of game companies. As companies create more games, the number of female consumers grows, making them a significant part of the digital aborigines, which brings important significance for research.

The male characters in this game are popular with female players. As a result, some players have started to make their own cotton dolls with the appearance of male characters for sale online. Cotton dolls are dolls made mainly of cotton and are 10-20 cm in length. The toy originated as an official celebrity product in the South Korean fan culture. In China, cotton dolls are popular among two groups of women, fans of celebrities and Otome Game players. This industry formed by the players (or fans) has developed to quite a large scale. Some merchants have annual sales of 10 million RMB. There are 10,000 shops selling cotton doll related products on the WeChat shop.

This paper utilises the methodology of online observation, observing Sina Weibo, Xianyu and Douban for a two-week period, and uses social exchange theory to analyse how female players transfer their emotions towards the game characters to the physical object of the cotton dolls. This process starts with players creating emotional connections with the virtual character to generate costs, then receiving rewards for their emotions, and then giving costs through the cotton doll as a physical object, and finally receiving rewards for the consolidation of emotions and self-creation.

Phenomena found in the research will be further analysed, such as the unmonitored market for player-made cotton dolls, so there is chaos, such as overpriced dolls and sellers wanting to check buyers' game records. Buyers buy different clothes for their cotton dolls and set up different scenes to photograph, along with text dialogue. In these photos, the official product of a male character often appears as the father, the player as the mother, the cotton doll of that male

character as the son, and the official products of other male characters as the player's extra-marital lovers. The cotton doll also appears as the male character himself.

Key Words

Cotton Doll, Light and Night, Otome Game, Female Players