Audience Section
Abstracts accepted for presentation at IAMCR 2015 in Montreal, Canada

Id: 9264

Title: The Consumption of Horror Movies: Using an Experience Sampling Method to Collect Post-Viewing Data

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Abstract: Jowett and Linton's book argues that movies should be treated as mass communication. With the growing importance of movies, either as an institution of movie watching or as mass communication contents in contemporary human experiences, it is important to understand movie-goers' viewing experiences. Foreign-imported horror films as well as the remaking of foreign horror films seem to gain a lot of popularity among audiences worldwide. Commercial success of some horror films adapted for local audiences in the United States has demonstrated the potential universality of horror film as a genre that can be standardized for different audiences across national borders. However, an interesting question that yet needs to be examined further is how audiences respond to horror films. Although research derived from the psychology area is abundant, current data collection methods, ranging from traditional survey to interview, failed to capture the rich, yet transient, experiential data during and after horror movie consumption. In this study, we propose an experience sampling method to collect audiences' viewing experience data after watching horror movies. The ESM techniques allow powerful tool to collect data to demonstrate participants' experiences when using an information technology (Khan, Markopoulos, & IJsselsteijn, 2008). The benefits of ESM are its methodological advantages are found to 'examine fluctuations in the stream of consciousness and the links between the external contents and the contents of the mind' (Hektner, Schmidt, & Csikszentmihalyi, 2007, p.6). Because users' experiences during the consumption of horror movies are complex and multi-phased, ESM allows the researchers to capture and to record their moment-by-moment experiential data. The rich information helps researchers to design a better mobile platform through an in-depth understanding of what motivates the audiences to consume horror movies. A post-consumption quasi-experiment method was designed to request the participants to respond to ESM questions on two occasions. The booklets asked these participants by providing their thoughts when prompted in terms of what they were thinking, and what the main thing in their mind. These qualitative open-ended questions allowed the researchers to collect data that can be analyzed using a thematic analytical method. Eighteen 7-point semantic differential questions asked the participants to indicate their emotional states after watching horror movies. These questions include bipolar pairs such

as 'happy'sad', 'excited ' bored', 'anxious ' clam', 'nervous ' relaxed', etc. By responding to these questions, participants would be able to provide the researchers with their emotions. Both qualitative and quantitative data can be used to triangulate and to better understand audiences' post-consumption experiences of horror movies. Specifically, our research aims to answer the following questions: RQ1: What are the post-viewing experiences of the participants after watching the selected horror films' RQ2: How will the ESM provide methodology improvement to collect richer data to understand what the audiences really experience when watching horror movies'

Id: 9305

Title: Active and passive practices of reading and writing blogs

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Abstract: In recent years, alongside other participatory media, blogs have been a popular research interest (e.g. Lövheim, 2011; Rocamora, 2011) and their surprising frequency a result (e.g. Vainikka & Herkman, 2013). Vittadini et al. (2014) propose that instead of focusing on measurable attributes of media use, different groups' 'modes of reception' should be recognised.Here I concentrate on the most engaging media practices for ten 16-18 year-old teenagers: reading and writing blogs. In focus are active, passive, public and private modes of 'audiencing' that were related to using blogs and other social network sites (SNS). The data was collected using media diaries and media landscape interviews (based on Q-methodology).Reading blogs was the most engaging media practice for the participants. Blogs and SNS have built-in active and social practices (Couldry, 2012; Tuomi, 2011), but these participants read blogs quite traditionally without even commenting them. Studies of Finnish teenagers' blogging practices state that 15-20 % write their own blogs (Kangas & Cavén, 2011; Vainikka & Herkman, 2013). In my research six out of ten participants wrote a blog. Many of the blogs were general and diary-like, a private space for their writers (Hodkinson & Lincoln, 2008). Also learning and self-expression were reasons for writing a blog. Even though their blogs were public, they did not want to build a community of readers around them. The participants were active bloggers, but they did not participate actively in other public online sites. But as van Dijck (2009) proposes, active and passive audiencing or media use should not seen as opposing, but instead differentiate the 'modes'. Many media, despite their socially or active encouraging practices, can be used in various ways.Couldry, N. (2012). Media, Society, World. Social Theory and Digital Media Practice. Cambridge, Malden: Polity Press.Dijck, J. v. (2009). Users like you' Theorizing agency in user-generated content. Media, Culture & Society, 31(1), 41-58. Hodkinson, P., & Lincoln, S. (2008). Online journals as virtual bedrooms': Young people, identity and personal space. Young, 16(27), 27-46. Kangas, S., & Cavén, O. (2011). Youth and their media use: discussion on habits, attitudes and trust. In S. Kangas (Ed.), Digital Pioneers. Cultural Drivers of Future Media Culture. Helsinki: Nuorisotutkimusseura (The Finnish Youth Research Society).Lövheim, M. (2011). Young women's blogs as ethical spaces. Information, Communication & Society, 14(3), 338-354. Rocamora, A. (2011). Hypertextuality and remediation in the fashion media. The case of fashion blogs. Journalism Practice, 6(1), 92-106. Tuomi, P. (2011). (Virtual) friends will be (virtual) friends' In S. Kangas (Ed.), Digital Pioneers. Cultural Drivers of Future Media Culture. Helsinki: The Finnish Youth Research Society. Vainikka, E., & Herkman, J. (2013). Generation of content-producers' The reading and media production practices of young

adults. Participations. Journal of Audience & Reception Studies, 10(2), 118-138.

Vittadini, N., Siibak, A., Reifová, I., & Bilnadzic, H. (2014). Generations and Media. The Social Construction of Generational Identity ann Differences. In N. Carpentier, K. Schrøder, & L. Hallett (Eds.), Audience Transformations. Shifting Audience Positions inLate Modernity (pp. 65-81). New York, Milton Park: Routledge.

Id: 9396

Title: Watching televised representations and self-identity of minorities: A case study of televised representations and how they are perceived by the Israeli Arab Citizens.

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Abstract: The main conclusion of the last decades of minority representations in the media is that negative and positive representations of social minority groups are related to social-cultural exclusion.Against this background, this article examines the question of how a national minority group consumes the way it is represented on television and, in the Israeli context, how the Israeli Arab Citizens consume the way they are represented on Israeli television. Therefore, the research question is as follows: What is the relationship between representations of Arabs on Israeli television and the way in which they perceive these representations'Studies that have examined representations of Arabs in Israel (Avraham & First, 2010; Avraham, 2003; Wolfsfeld, Avraham & Aburia, 2000) concluded that the Israeli media plays a definitive role in shaping viewers' consciousness regarding representations of Israeli Arabs. Other studies that examined media use among Israeli Arabs (Adoni & Nossek, 2001, 2013, 2014; Adoni, Caspi & Cohen, 2006; Jamal, 2009) show that they regularly consume mainstream media (newspapers and television) in Hebrew and its content is their symbolic annihilation.The findings in the current article are based on semi-structured in-depth interviews that included various questions directed at the way in which the interviewees independently see their own representations as well as with respect to three televised segments from different genres: satire program, drama program and commercial advertising. These segments were shown on Israeli television during prime time and stereotypically represent the Arabs in the spirit of "symbolic annihilation". After being shown these segments the interviewees were asked questions intended to examine their responses to the segments. The study included 25 interviewees who varied in gender, age and education.The findings show that most of the interviewees were able to identify stereotypic representations of Arabs in the media. In addition, most of the interviewees used various strategies of "hegemonic interpretation" and only a minority used strategies of "resistance interpretation" (Hall, 1977, 1980, 1989). These findings indicate that the Arabs in Israel have developed strategies of denial regarding the way they are represented in the Israeli mainstream that enable them to consume these representations without any criticism or objection.The findings also indicate that the Arabs were overly tolerant of the way they were represented in the satiric and dramatic

segments, as opposed to their negative representation in commercial advertising and on the news. The main conclusion of the research is that there are fundamental differences between the perceptions of various genres both with respect to identifying the representations in them and with respect to the attitude toward these representations.

Id: 9411

Title: Source matters: Differential gains and voting based on news source for college students in the 2012 election

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Abstract: College students in the United States have more access to news than all previous generations, yet their news use remains relatively low, even during a presidential election in which both candidates actively reached out to younger voters through newer communication channels, namely social media. This study explored how college students consumed news during the 2012 election. Specifically, this study attempted to learn which news sources and channels/mediums respondents used throughout the 2012 election, and the relationship between respondents' news source use and their election knowledge, election involvement, political efficacy and voting behavior. This study was informed by the communication mediation model. Results from the exploratory survey of 346 college students, aged 18 to 24, in the United states showed respondents primarily used two news sources offline TV news and web portals. Results showed gender and voting were related to news sources. Male respondents used web portals more than female respondents. Female respondents used offline TV news and print newspapers more than male respondents. Voters used web portals more than non-voters. Non-voters used offline TV news and social networking sites more than voters. Results showed respondents who used online TV news and online newspapers for election news during the 2012 presidential election had higher levels of election knowledge, political involvement, and political efficacy than respondents who used other news sources. Results also showed respondents used offline TV news, 32%, for election news more than any other news source, and offline TV news was the only news source positively associated with voting.

Id: 9422

Title: Changes in Television Audiences' Practices: Commentary and Co-Orientation in the Age of Second Screens

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Abstract: With the advent of digital media communication, established forms of audience practices undergo changes, challenging established theoretical and empirical reflections as well. Audiences of fictional television programs are a prime example for these alterations. On the one hand, the medium television changes through these new digital communication structures with regard to the linear temporal distribution of television content. Video-on-demand services, or platforms such as Netflix, offer new forms of distribution of formerly pre-structured content. On the other hand, changes in audience practices occur. The use of second screens, such as tablet computers or smartphones during the course of a television show becomes prevalent, allowing the members of the audience to directly comment on the program through channels such as Twitter or Facebook. Furthermore, practices that regard the selection of programs, for example via analogue TV guides, become obsolete through new digital practices of recommendation and co-orientation via Twitter or Facebook among the audiences members, fostering social interactions between otherwise distributed audiences members. These practices can be explained by established theories of active audiences, which postulate the audience's reclaim of control over the content, for example through the modes of encoding and decoding. Nevertheless, these theoretical assumptions disregard the new forms of media practices, which are based on current technological advances.Thus, we are investigating these new forms of mediatized audience practices in our research project 'Mediatized Media Reception', funded by the Deutsche Forschungsgemeinschaft. Based on the theory of mediatization (Couldry/Hepp 2013; Hepp/Krotz 2014), we are currently investigating how the above-mentioned changes result in an impact on the audience practices of commentary and co-orientation with regard to fictional entertainment programs on German television. We empirically propose

that these changes in audience practices will take place over time. Analytically, this results in groups of audiences that have already developed these new forms of behavior (the so-called 'digital natives', ages 14-29) and groups, which refrain from these mediatized forms of commentary and orientation, namely people which are older than 50 years. Nevertheless, these groups are idealized with regard to the assumed practices. Therefore, it is necessary to take a closer look at an audience group, which is in-between these to 'extreme groups' and thus shows forms of practices of both of these groups. These 'In-Betweeners', ages 30 to 49, have been socialized in the use of classical television and the new forms of television as well, thus showing signs of transitions from one behavior to another. All three groups are investigated using qualitative methods, such as interviews and media diaries, to grasp their (changing) practices of commentary and orientation through digital means. Presently, we are investigating the two groups of older 'In-Betweeners', as well as the group of 50 years of age. We are able to present empirical preliminary findings, which contribute the theories of active audiences.LiteratureCOULDRY, Nick/HEPP, Andreas (2013): Conceptualising Mediatization: Contexts, Traditions, Arguments, in: Communication Theory, Vol. 23, No. 3, 191-202.HEPP, Andreas/KROTZ, Friedrich (Eds.) (2014): Mediatized Worlds. Culture and Society in a Media Age, Basingstoke: Palgrave Macmillan.

Id: 9532

Title: 'Making do': The reception of LGBT representations by diasporic LGBT audiences

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Abstract: The importance of media representation for minorities is widely acknowledged. Particularly for 'invisible' minorities such as LGBT people, mass media like film and television have long been identified as a key source of images. From the late 1960s, the emerging lesbian and gay movement as well as lesbian, gay and queer academics criticized media portrayals, which has led to increasing and more positive representation. However, such a progress narrative is problematic. First, it is a resolutely 'Western' story, focusing in particular on media in the United States. Second, it is a text-based narrative, focusing on shifts in representation without engaging with their meanings for audiences. In an attempt to remedy these limitations, this paper discusses a research project aiming to empirically (rather than speculatively) explore diasporic (rather than ethnic majority Western) audiences discussing LGBT representations originating across the world (instead of only Western representations). The 35 participants in this project were all people with a migration background living in Belgium and identifying as LGBT. Based on in-depth interviews, it became clear that 'old' problems such as (mass) media invisibility, negative images and stereotyping continue to be of contemporary relevance for these audiences. While the participants were also critical about the lack of diversity in the media, particularly in terms of non-white, non-Western representations, they generally 'make do' with what's available. Any representation may be preferable to none, so instead of resistant readings a lot of resilient readings were observed. Overall, this research shows how patterns of representation are all but even across the world, and how strongly the meanings and implications of these representations depend on the readings of audiences, situated in particular cultural, social and media contexts. Moreover, while online media do offer a wider range of representations, mainstream mass media continue to play a key role in making same-sex sexuality more acceptable, worldwide.

Id: 9549

Title: Film critics : are amateurs challenging the professional norms '

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Abstract: Amateur critics, already widespread on blogs, soared with the creation of websites that publish ratings and opinions on cultural goods. But does it constitute a shift in the practice of critique' And does it challenge the modes and norms of cultural evaluation of professional critics' In relation to the audience section we try to answer to the following question: how do audiences join and network in alternative interpretative communities 'Verboord (2014) compares lay and expert film critics on different platforms and opposes a discourse expressed in the name of a popular aesthetics to a high art discourse. His conclusions are that judgments based on non-artistic criteria are less prominent as one moves up in the institutional hierarchy of the media that publish reviews. Our study shows that the main differences between expert and lay practices modes of reviewing depend on the intensity of the amateur engagement in the practice (number of reviews published, length of registration on the site): the more engaged amateurs are, the closer they tend to be to the professional model.Methodology: Out of a corpus of 140 films released in France in 2011, we extracted 40,000 amateurs reviews -written by 18,000 different viewers- and 2,300 press reviews on films posted on a pure player providing information on the cinema. Data were processed statistically: univariate analysis and multidimensional analysis : multiple correspondence analysis and classification.We also used text mining methods to develop typologies of texts, based on co-occurrences of the words used (Iramuteq software).ResultsGlobally, there are three major differences between lay and expert critics : Choice of films reviewed. The press spreads its focus more evenly than do amateurs, which are far more sensitive to box-office successes (concentration of attention and snowball effect). There is also a very clear over-representation among amateur reviews of two film genres, « action-thriller-horror-SciFi » and « comedy », which receive far more attention than do documentaries and dramas. Ways of rating films: in average, internet users give films higher scores than does the press. This positive bias in evaluations has been found by other researchers (Chevalier and Mayzlin 2006). There are also some precise cases when amateurs' ratings differ radically from experts', whether to under-rate a film that won prizes but was found boring (The Tree of life, Melancholia) or over-rate others that were not considered important by professional critics but still moved their audiences.An emotional approach to the film experience. The textual analysis of reviews shows two argumentative models: reception centred vs film centred. A substantial proportion of amateur reviews are characterized by an emotional style that tends to put personal ' and collective ' experience of the film at the heart of the critique: they are also the less engaged critics. The most active contributors' reviews on the contrary, are much closer to the professional model

with regard to both form (length, date of publication) and content (analytical approach of film).

Id: 9552

Title: Commenting, Tweeting and Sharing: Measuring Online News Participation

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Abstract: In this paper, a comparative approach is offered to study increasingly salient features on news sites, such as users sharing, tweeting and commenting news. These features offer users to contribute with content in various ways, and users also appropriate opportunities to share, tweet and comment news differently. Together, these user practices, constitute new analytical entry points to the study of participatory practices. For example, do the news sites offer their content to users' participation differently' Do the users appropriate different features in various ways across news sites' To answer these questions, quantitative content analysis is applied to nine Swedish news sites (national morning papers, evening tabloids and local newspapers) with a sample of 3,444 news articles.Previous research has focused either the producer side of the story, how technological and organizational frameworks limit user independence (Domingo, o.a., 2008; Himelboim & McCreary, 2012; Hermida & Thurman, 2008; Lewis, 2012; Netzer, Tenenboim-Weinblatt, & Shifman, 2014), or user characteristics and behaviors (Bastos, 2014; Bergström, 2008; Newman & Levy, 2014), or how user contributions are framed in different ways (Diakopolous & Naaman, 2011; Douai & Nofal, 2012; McCluskey & Hmielowski, 2012; Paskin, 2010; Ruiz, et al., 2011; Singer, 2009). The contribution of this study, is to connect two research strands in a coherent framework. Users' opportunities and preferences to participate, constitute a connection that makes it possible to compare news sites a) across features for user generated content, b) between news sites (national morning newspapers, local newspapers, and evening tabloids) and finally, c) control for differences in circulation. This is performed by using quantitative content analysis. First, enquiring whether news items are available for user interactions. Secondly, enquiring whether users interact with the news items, and thirdly, relate users' interactions to the circulation of the paper edition, for each news site.The result show that users are more likely to be allowed to post comments on articles on local newspapers than on national. The practice of users tweeting news, is basically only appropriated on sites affiliated with evening tabloids and national big city newspapers. The practice of users sharing news through Facebook, dominates: It is 20 times more common to share news through Facebook, than to tweet or comment news. Altogether, the level of users' engagement should probably best be described as modest. Most news articles are not

commented, tweeted or shared. User practices that seem to be preferred by the newspapers, is sharing and tweeting rather than commenting. The paper concludes with reflections on the wider theoretical significance of these empirical findings, and the usefulness of the applied approach.

Id: 9569

Title: PANEL : Pratiques spectatorielles des jeunes à l'heure du divertissement connecté : Un engouement amplifié pour les fictions sérielles

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Abstract: Panel chair : Florence Millerand, professeure, Département de communication sociale et publique, UQAMPanel discutant : Anouk Bélanger, professeure, Département de communication sociale et publique, UQAMPrésentation du Panel : L'engouement des adolescents et des jeunes adultes pour les fictions sérielles est en progression en France et au Québec, ce qui s'explique, entre autres, par le développement d'une offre de fictions sérielles dont la qualité s'est appréciée depuis une vingtaine d'années et la multiplication et la convergence des écrans. Les jeunes témoignent notamment d'un attachement marqué aux personnages de plus en plus complexes et aux univers qui sont représentés dans les séries, dans leurs dimensions quotidiennes et dans un mode «hyperréaliste» (Glevarec, 2012).Le développement des pratiques de visionnement connecté contribue à ce phénomène. Internet facilite l'accès des jeunes à une plus grande quantité et diversité de contenus tout en permettant des activités spectatorielles plus fréquentes. De plus, les réseaux sociaux offrent de nouveaux espaces d'interaction autour des fictions sérielles et la possibilité d'une participation accrue des usagers à la production, la diffusion, l'évaluation et la promotion des contenus. Dans ce contexte, comment évoluent les pratiques spectatorielles des adolescents et des jeunes adultes ' ' Comment les adolescents et les jeunes adultes caractérisent-ils les différents contenus fictionnels auxquels ils accèdent en ligne et hors ligne ' ' Quelles sont les modalités concrètes de la pratique spectatorielle à l'heure où les périphériques et le développement des plateformes en ligne permettent un visionnement plus mobile au sein comme en dehors du foyer' Quelle place prennent ces activités dans les pratiques de divertissement des jeunes " Quelles sont les formes d'attachement aux univers et aux personnages fictionnels des adolescents et des jeunes adultes et comment évoluent-elles en contexte de visionnement connecté " Quels sont les concepts théoriques les plus pertinents pour cerner les nouvelles formes

d'interaction qui ponctuent les activités de visionnement et la façon dont les dispositifs sociotechniques contribuent à façonner les significations que construisent les jeunes concernant leurs pratiques spectatorielles " Enfin, quelles approches méthodologiques faut-il privilégier pour saisir les pratiques spectatorielles des jeunes et des adolescents ainsi que leurs significations, dans un contexte où l'offre et les modalités d'accès aux fictions sérielles sont en pleine évolution 'PARTICIPANTSClément COMBESDocteur en sociologie, ATER - Université de GrenobleLaboratoire PACTETitre : Des jeunes et des séries : une passion partagée sur InternetJocelyn LACHANCEChargé d'enseignement, Université de Pau et des Pays de l'AdourLaboratoire SET, Société, environnement et territoireTitre : Qu'est-ce qu'une série culte ' Lecture socio-anthropologique d'une passion rituelle dans un monde connectéFlorence MILLERAND, Professeure, Département de communication sociale et publique, UQAM, Christine THOER, Professeure, Département de communication sociale et publique,UQAM, Judith GAUDET, Chercheure ComSanté-UQAM, Nina Duque, Doctorante, UQAM, Caroline Vrignaud, Agente de recherche ComSanté-UQAMTitre : Quand les 12-25 ans regardent des séries en ligne : Catégorisation et pratiques spectatorielles des jeunes Québécois Pierre BARRETTE, Sémiologue, professeur à l'École des médias de l'UQAMTitre : Ce que fait le Web à la fictionJean CHATEAUVERT, Professeur, Département des arts et lettres, Université du Québec à ChicoutimiTitre : De l'appartenance à l'affirmation : être sur les réseaux sociaux

Id: 9634

Title: On the use of sexually explicit online media as 'escape'

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Abstract: The paper aims at investigating the consumption of sexually explicit internet material (SEIM) as a means of escapism. We assume that SEIM may serve the need to 'escape' from perceived shortcomings of everyday live for two reasons: 1) SEIM directly appeals to excitation and emotional arousal. SEIM therefore has a high potential for psychologically absorbing recip-ients and for distracting them from deficient life circumstances. Using SEIM should hence cor-relate with low life satisfaction (H1a) and it should be part of a general tendency towards intense use of other types of online content with comparable absorption potential (i.e., entertainment content, H1b). 2) Moreover, as SEIM can be used to symbolically and para-socially engage in very intimate (or at least sexual) aspects of interaction with other human beings, it may be specifically well suited for escapism triggered by a lack of intimate relationships and loneliness. Hence, the absence of intimate relationships (H2a) and feelings of loneliness (H2b) should predict the intensity of using SEIM even better than does low life satisfaction.We furthermore assume that gender moderates escapist uses of SEIM. Women report to be less excited and entertained when using SEIM. Instead, women indicate more often than men that they use SEIM only as part of their sexual interaction with romantic partners. It is hence plausible that sexual material does not have the same potential for fulfilling escapist needs among women as it has among men. For women, using SEIM should accordingly be less strong-ly related (H3a) to lower life satisfaction, (H3b) to using entertaining online content, (H3c) to the absence of a committed relationship, and (H3d) to feelings of loneliness than for men.MethodResults are based on a face-to-face survey with 2.527 participants who are representative for the German population aged 14 and above.ResultsDissatisfaction with life (German 'FLZM' Inventory) emerged as a strong predictor of us-ing SEIM (H1a, Table 1). The consumption of SEIM and entertaining online content were like-wise interrelated (H1b). Also, feelings of loneliness ('German Loneliness Scale') contributed to explaining the frequency of using SEIM. They even canceled out the effect of life satisfaction (H2b supported). Not being in a committed relationship was however unrelated to the consump-tion of SEIM (H2a rejected).Gender emerged as a moderator for all four predictors. For men, the frequency of using entertaining online content and feelings of loneliness indeed predicted the consumption of SEIM better than for women (H3b, H3d supported). With respect to general life satisfaction and being in a committed relationship, women and men even showed reversed patterns. For men, both low satisfaction with life and the absence of a committed relationship predicted using SEIM. Women instead used ' by trend ' more sexual content inside committed relationships and their consumption of SEIM increased ' by trend ' with their life satisfaction (H3a, H3c supported).DiscussionIt will be discussed how the results

contribute to understanding gender gaps with respect to the effects of using SEIM.

Id: 9684

Title: "My voice needs to be heard': anti-fans in the regulatory arena

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Abstract: The study of fandom explores the social structures and cultural practices of passionately engaged consumers of mass media products. However, while the subject of fans has been studied extensively, little research has been devoted to exploring the cultural practices of anti-fans. Like fans, anti-fans are actively involved with cultural texts; their involvement, however, takes the form of opposition to these texts, at either the micro or macro level. At the micro level, they try to persuade their family and friends not to watch certain shows. At the macro level, they aim to influence media organizations not to broadcast, or to alter, certain shows. Thus, they have the potential to constitute an important counterbalance to the power of media producers concerning the boundaries of taste in the cultural sphere.This study explores the activities of anti-fans at the macro level by focusing on their interactions with regulatory agencies. Within this framework, I conceptualize viewers who file complaints to the regulator as ad-hoc anti-fans. When these viewers watch entertainment shows, which trigger their discontent, they channel it into civil action, filing a complaint with the regulator. This initiates a dialogue with media organizations over the definitions of appropriate entertainment content. This is the first study to explore this dialogue, and it does so through two research questions: How do anti-fans interact with the regulator over perceived offensive entertainment content' How does the regulator respond to these complaints' In order to answer these questions, I conducted (1) a qualitative content analysis of 817 complaints filed by anti-fans to the Israeli regulatory authority (SATR) between the years 2005-2010 and the responses to these complaints from the SATR; (2) a participatory observation in the office of the ombudsman of the SATR between the years 2009-2013; and (3) an online survey answered by 58 anti-fans. The results indicate that the complaints of anti-fans constitute a manifestation of various judgmental perspectives of what form entertainment content should take. Most of them believe that entertainment content should be morally appropriate (n=721, 66%). They often try to persuade the regulator to rule in their favor by deploying its own professional jargon (n=502, 44%). Finally, many of them wish for the regulator to act as a censor by intervening in broadcasts (28%, n=225). However, the SATR usually rejects their complaints (n=654, 80%), arguing that the freedom of speech and expression given to broadcasters outweighs their offended feelings. This rejection disappoints the anti-fans, causing a significant number of those surveyed to stop filing complaints (n=21, 36%). This has two possible long-term social implications. First, anti-fans might be discouraged not only from interacting with media organizations but also from engaging in other civic or political activity in the future. Second, without the anti-fans' complaints, the regulator might lose sight of its obligations to the public, thereby

yielding control of the boundaries of taste to the broadcasting organizations. I conclude by offering possible solutions for overcoming these problems.

Id: 9739

Title: AN APPROACH ON THE CULTURAL CONSUMPTION OF THE YOUNG AND THE CONVERGENCE OF MEDIA

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Abstract: The excessive increase of information and possibilities for accessing media contents considerably transform the reception habits of the young and therefore, produce distinctive forms of meaning and apprehension of meaning of the messages. From the data collected in the state of Paraná, Brazil, in the first phase of the research of Brazil Connected Network "Youth and media consumption in Convergence times", it was possible to signal important aspects in the acquisition and use of digital technologies, putting under stress the media consumption, their hegemonic and resistant strategies based on these new practices. The theoretical reflection relies on the perspective of the British Cultural Studies and Latin American. It starts from the premise that the cultural dimension - understanding culture as a non-monolithic or homogeneous entity but differentiated according to the social formation and the historical moment - is the key to understanding the consumption practices of young people. With regard to the concept of consumption, it starts from the premise defended by García Canclini, for whom the cultural consumption is "the set of processes of appropriation and uses of products in which the symbolic value outweighs the values of use and exchange or at least where the latter are configured subject to the symbolic dimension ". The discussion continues with the concept of cultural fronts, proposed by Jorge González as the "perspective to question and understand the complex significant dimension of everyday life." The text begins with a brief description of the national project and its configuration in the state of Paraná; then a theoretical framework, which will support analysis about media consumption, is presented as cultural practice in all its complexity, taking into account the participatory aspects and attributing new meanings to the audience through communication, establishing the relationship between consumption and the cultural sphere. And yet, a discussion about the profile of the audience (youth 15-25) and their characteristics. What follows is the presentation of a report on the tasks performed by the pilot study stage - with emphasis on the application of classroom questionnaires and analysis of young profiles in the virtual environment - that is, with an emphasis on practical experiences lived in the course of this task, especially the new visualities schemes, sharing and use of images; the consumption of music, series and movies on multiple platforms (transmedia) and low consumption of news on mobile devices for this age group. When using preliminary data from the pilot study and the exploratory phase of the research in the city of Curitiba, the article provides an overview of these new ways of consuming aspects linked by both the hegemonic characteristics of young people and their habits, such as those dealing with their presence as part of active and resistance of cultural and

communicative practices in the mediated society.

Id: 9745

Title: 'Public Service Media in Canada: Audience expectations and experiences of CBC local digital experiments'

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Abstract: Petros Iosifidis, examining traditional European public broadcasting in its current 'reinvention' phase, asks a fundamental question: 'how can PSB's take account of the different media platforms for PSM' and the changing relationship with the audience" (2010, p. 2). Similarly, authors of audience (c.f. Napoli, 2011; Nightingale, 2011) examining the latest audience experiences from mobile, digital and social media networks ask us to consider new modalities of engagement by media audiences and users of content. The confluence of these can have, as Livingstone and Lunt (2011) argue, implications for both how we consider policies around the changing cultural and media environments around the world and how one might deploy different policy tools. The Ontario communities of Hamilton and Kitchener-Waterloo (K-W) represented until recently two of the largest communities with no local programming available from the Canadian Broadcasting Corporation (CBC). Arguing lack of frequencies in a crowded border area and a chronic lack of regional programming resources, the CBC resisted concerted community efforts through the 1990's and 2000's to establish a regional Hamilton station with unique, locally produced radio and TV content. But a new corporate plan widely publicized by the CBC ' '2015: Everyone, Everyway' ' proposed regional reflection in combination with new digital platforms. A year later the Kitchener-Waterloo local CBC initiative was launched; but along with a local website, a new local radio station was created with morning programming unique to the region.The research involves a combination of uses and gratification analysis and new forms of reception theory suitable to networked digital communication. Conducted in Hamilton from 2012-2014, and replicated in Kitchener-Waterloo in late 2014, the analysis examines issues of reflection, identity and connection in terms of key stakeholders expectations and actual audience experience in mixed print, broadcast and digital media environments. Preliminary analysis of the pre- and post-launch studies suggests that a digital only service in Hamilton with no traditional 'broadcast' audio-visual component failed to meet audience demand for narrative story-telling expected by listeners/viewers/users. In contrast to the Hamilton model, the narrative story-telling adopted by CBC K-W's traditional radio service in combination with a digital presence also struggles to attract

audiences as compared to older, more established media in the region.   In addition, results allow for practical and critical analysis of the value of the new digital forms of local programming in meeting community and audience interests relative to stated community reflection.

Id: 9777

Title: Eyes on the frame: Eye tracking the framing effects on laypeople's online behavior

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Abstract: German science TV programs were developed to better inform audiences about medical and scientific issues (Lehmkuhl et al., 2012). The content of such programs can be analyzed with the help of framing; media frames are often defined as patterns in texts, as typical journalistic representational styles (Entman, 1993; Matthes & Kohring, 2008). Such media frames also affect beliefs, attitudes, or behaviors of TV recipients; thus, they can evoke framing effects (Gallagher & Updegraff, 2012; Lecheler & de Vreese, 2011, 2012). From a theoretical point of view, behavior-related changes are based on an activation of cognitive schemas; activation and accessibility of schemas can affect attitudes and behaviors (see Scheufele & Scheufele, 2010). The present study is a pilot study interested in framing effects on laypeople's online behavior after exposure to a science TV program clip. This question is important, since science- and health-related Internet searches become more and more important in the digital world (e.g., Powell et al., 2011). TV"as the main source of medical and scientific information for the general audience in Germany (European Commission, 2013)"is able to trigger laypeople's searching for information online. Investigating online framing effects can help to explain and predict Internet user behavior.The overarching research question of this paper is whether individual online behavior, i.e., the searching for information (e.g., search terms used, selected search results of an online search engine) and the reading of information (e.g., specific content read on websites), is conform to previously presented TV media frames.An experiment combining eye tracking with a content analysis was found to be the best method to answer the research question. Study participants (n = 72) received a survey (to control socio-demographic variables and covariates), were then randomly assigned to three experimental groups and were exposed to a pre-tested TV media frame about Alzheimer's disease that pertains to a full-sample content analysis of German science TV programs which identified three different media frames (AUTHORs, 2013). Participants were then asked to inform themselves about Alzheimer's disease on the Internet. The remote eye tracker recorded participants' online behavior. A content analysis measuring frame elements (Entman, 1993; Matthes & Kohring, 2008) was then conducted at different levels of online searching behavior (see Schweiger, 2010): search terms entered into an online search engine, search results that were selected, and the

specific content of a website that was read. Only the content the participants fixed with their eyes (and therefore read and likely processed) was coded.Regarding the input words, chi-square tests yielded a small framing effect for one group only ($\chi^2 = 6.340$; p < . 05; V = .322). Regarding the selected search results there were no significant results; selection of search terms seems like a habitual behavior. Regarding the websites that were read, results indicate three clusters, which were interpreted as online content frames. There is, however, support for framing effects (overall effect of differences: $\chi^2 = 11.414$; p < .05; V = .175). The results will be visually presented and discussed at the conference.

Id: 9798

Title: Television As An Ambiguous Teacher: Nigerian Children's Exposure to Violent Videos and Their Perception of Social Relations

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Abstract: In an earlier survey conducted on 'the exposure of Nigerian children to violent video messages and their perception of social relations', the preponderance of television (TV) in the homes of the sampled children played a major role on their rate of consumption of media violence. This consequently, affected their perception of social relations. The aim of that study was to examine the relationship between exposure to video violence and children's perception of social relations. The major research question was 'Are children who are exposed to video violence more likely to perceive unhealthy social relations in their environments than those not exposed to video violence" George Gerbner's Cultivation theory served as the theoretical framework for that study. The aim of this particular paper is to ascertain the role played by TV in the children's exposure to, and consumption of Electronic Media Violence (EMV) and to determine whether the TV is really a friend or a foe in respect of Nigerian children's social development. The survey results showed that television was the major source of accessing the violent video content and that majority of the sampled children, (97%) are highly exposed to electronic media, with females (55%), accounting for a greater proportion of the children exposed to Electronic Media Violence while males accounted for (45%). Several other researches have shown that the effects of excessive exposure to television are quite enormous and damaging to children. It is concluded that: though the TV performs the ambivalent functions of socialisation and disintegration of the society, its destructive functions far outweighs the educative functions for growing children in Nigeria. The study recommends, amongst others things, that parents should harness and adapt to their local environments, the control measures suggested by The Center for Parenting Education for the effective control of their children's viewing habits; the NBC should present more culture-based and educative programmes for children during prime ' time television slots; and that further studies should be conducted to address the effects of the social media/internet on children and adolescents.   KEY WORDSTelevision- Ambivalence, Media-Violence, Children, Perception, Social- RelationsNO OF WORDS: 334

Id: 9856

Title: Food experience presentation and discursive identity construction: Taking Openrice.com as an example

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Abstract: Audience's perceptions are largely influenced by information we receive from specialized websites and social networking sites in terms of professional blogs or peer's posts. What's more, the content they post and the way they share is a reflection of users' perception towards self and life. From the perspective of identity theory, how people spending time and money, opinions and views people have for themselves and others as well as interests attached to immediate surroundings all contribute to identity construction (Gonzalez and Bello, 2002). When it comes to the information on food, restaurant recommendation and food reviews are important not only because it helps making choices of where and what to eat, but reflects the identity of both the writers and readers. This is potentially interesting for you to develop into a project. From the approach of critical discourse analysis, Fairclough mapped out the key dimensions of critical discourse analysis and built linkage among style, discourse and genres (Fairclough, 2000). Identities are constructed through expression of behaviors or taste, patterns of leisure time activities, attitude to key social issues (Machin & Van Leeuwen, 2005). The speech given by a specific person can be understood as contribution to a related functional process, how it represents the social world and process, and how it projects a particular identity tied to specific identity. It is the similar case for the experience presentation and identity construction on Openrice a well-known food recommendation and review website. On one hand, the authors construct their own food experiences into different styles through the integrated application of text and photos; on the other hand, the readers reflect their interpretation on such presentation and assist the construction of food experience through comments posted following the article. Briefly, the study is going to learn 1) the presentation of food-related experience; 2) discourse techniques applied to complete the presentation on the site; 3) whether and how identities (self and group, personal and social, etc.) are formed and changed (strengthened or weakened) in the process. Meaning embedded in the discourse related to food and identity will be revealed. Specifically, with the application of discourse analysis of food review from users and editors and interviews, this research is going to explore: what types of food experiences are expressed in the review articles (editor's review and latest users' review) on Openrice' How are identities constructed during the presentation' What is the difference between editors' review and audience's review on the same restaurants in terms of discourse strategies' It will also discuss media's participatory role in symbolic cultural production, reproduction and consumption with the assistance of audience themselves.

Id: 9891

Title: 'From broadcasting to online on-demand television. Digital streaming media and shifting audience practices'

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Abstract: The paper examines the move of audio-visual content online and the shift from broadcasting to internet television from an audience perspective. It particularly focuses on the on-demand digital streaming service Netflix and its uses. Netflix was launched in the UK in January 2012 and by the end of 2014 more than one in ten households have a subscription with it. This demonstrates a rather fast diffusion and signals it is now at the early adoption stage of Rogers' (1962) diffusion of innovations model. Being, so far, very successful with audiences in the countries it is available, Netflix is said to be significantly altering consumption patterns and audience habits and changing the face of home-entertainment because, among other things, of the targeted uninterrupted viewing it allows, binge watching, its on-demand capacity and the control it allows the user over what to watch and when. Leaning on diffusion of innovations and domestication theory, the paper studies how Netflix users consume this digital streaming medium, why, and how this compares to their previous or concurrent traditional TV use. It draws on qualitative semi-structured and structured interviews of Netflix early adopters in the UK conducted in late 2014 to highlight the emerging use patterns and audience habits created around this online streaming service. In so doing the paper discusses how television and its audience are changing, becoming more focused, planned and selective in their viewing but, interestingly, also more excessive through continuous online binging. Further, these early adopters' behaviour and habits are compared and contrasted with the consumption patterns, tastes and preferences of another set of early adopters of the early digital era; the early users of interactive digital television in the UK. Interactive digital television, introduced in the UK at the beginning of the century, is a digital medium that proclaimed, and modestly introduced, similar changes to home-entertainment and TV consumption as those declared and anticipated by Netflix and online on-demand television. This comparison draws on empirical findings from quantitative and qualitative research with early Sky digital television subscribers conducted by the author in the early years of 00s. Through this juxtaposition of different television distribution models (broadcasting and online) and user generations, the paper attempts to pinpoint to possible changes in audience preferences and behaviour triggered by the transition from broadcasting to internet television, but also to continuities and persisting inclinations carried over by traditional broadcasting television to the online world.

Id: 9899

Title: The cinema is dead, long live the cinema! A qualitative audience research on sociality and eventfulness in a post-moviegoing age.

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Abstract: Film scholars have taken socio-economic cultural issues and especially audiences into consideration with film production being no longer the comprehensive basis for a representative history of the medium (Maltby, Biltereyst & Meers 2011). In the contemporary digital age, going to the movies is proclaimed as an outmoded way of watching film as the seamless identification of cinema with celluloid and theatrical representation is out-of-date, because since the mid-1980s, more American audiences watch Hollywood movies at home than at the cinema multiplexes. This is a clear shift in audience preferences entangled with the changing shifts in distribution practices (Acland 2003): proclaiming the death of cinema is usually economically argued as today theatrical exhibition amounts to just about one-quarter of Hollywood's global revenues (Klinger 2006). The supposed massive attraction of numerous (il)legal digital platforms diversified the encounters with film and the watching experiences. Audiences no longer need the exclusivity choice to watch a film for the first time on a big screen; it is a choice among others. As such, the theatrical film audience which takes pleasure in the time-space framing of the cinema is more and more rendered invisible to scholars 'intent on arguing for the digital transformations of multi-platformed, brand-extented, techno-participatory' film (Hills 2010). Yet historically, cinema is best understood as having sold a habit, a certain type of socialized experience. Without supporting the value-laden dichotomy between big-screen 'authentic theatrical cinema' and small-screen 'ancillary nontheatrical viewing', this research is a study on the contemporary understanding of the eventfulness and sociability historically ascribed to theatrical cinemagoing. To understand the nature of cinemagoing in a post-moviegoing age, an qualitative audience research into contemporary multiplex cinema audiences was set up; three consecutive surveys (in 2013, 2014 and 2015) were conducted. The surveys questioned young moviegoers on their cinemagoing habits and everyday film consumption, without claiming representativeness. The analysis focused on the identification of theatrical cinemagoing practices. Specific practices by these audiences are defined by a specific cinematic architecture resulting in detectable scripts or 'rules of engagement'. Space comes to the foreground as a key factor of the cinematic experience as these audiences articulate their experiences of eventfulness and sociality in spatial terms themselves. They are argued into a non-foundational ontology of cinema to defy the demise of the medium. By placing not place at the center but space, the socially constructed momentum embedded in specific times of consumption and routine, cinema audiences demonstrate a cultural endurance without a normative argument just as visible as accounts of discontinuity and

multi-platformed experiences of technological innovation.Acland, Ch. (2003) Screen Traffic. Movies, Multiplexes, and Global Culture. Durham: Duke University Press.Hills, M. (2010) When Television Doesn't Overflow 'Beyond the Box': The Invisibility of 'Momentary' Fandom, Critical Studies in Television, 5: 97-110.Klinger, B. (2006) Beyond the Multiplex. Cinema, new technologies, and the home. Berkeley: University of California Press.Maltby, R., D. Biltereyst & Ph. Meers (eds.)(2007) Explorations in New Cinema History: Approaches and Case Studies. Oxford: Wiley-Blackwell.

Id: 9916

Title: Resisting with social subvertising: campaigning against corporations with social networks

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Abstract: The proliferation of social movement and social protest against global financial crisis has often recognized as well defined targets banks and their financial power, national and international governments and their political power, global corporations and their economic power and labour policies. These protests have often been intertwined with the claiming of social responsibility and of a particular attention to environmental issues addressed to companies and corporations.In this sense, we can consider different practices of consumerism as collective action with a strong political meaning trying to affect companies and brands and forcing them to change their politics (Micheletti 2003), especially in a period of social and financial crisis. That is to say that we're going to read consumerism as a form of social protest strongly engaging and committing citizens and consumers in a positive and proactive way.So it could be useful and of a certain interest deepening the analysis of a particular shade of this kind of protest addressed against companies and especially their commercial brands. In particular, the practices of subvertising and culture jamming have been, in the last 15 years (Lasn 1999), the main way of opposition and criticism against the communicative form of companies, that is to say brand and advertising. But with the spreading use of social networks it's necessary to turn attention to these platforms to catch where contemporary subvertising is landed and treat it as a possible site of protest. In fact, among all the different practices of civic and political protest via social network sites, we have also to count the one that move users/citizens/consumers against brands and their communication and acting above all on social media. This happens especially when brands fails to be coherent or when their CEO publicly speaks against one social category. So consumers and citizens use social network sites as means of collecting and connecting protest that could take a creative form, or a boycott and buycott ones. In the same way it's interesting also observing how companies and brands reacts to these forms of criticism and need to look for their new balance. In this sense nowadays we can count several international examples of such a practice, and we would like to propose the analysis of some of these peculiar cases.All these cases, at the end, shares the possibility of engaging different audiences enabling their creativity and irony, but nonetheless using the same platforms, media and spreadability of the companies and brands criticized.

Id: 9984

Title: Media Audience Engagement through Institutional Mechanisms of Inclusion: What 'Activates' Audiences'

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Abstract: Audiences have been conceptualized differently by media scholars as 'the public', 'masses', 'audiences', 'consumers', 'users', some ascribes agency to them, others constrain them by structure. Regardless of the position taken, the audiences are important in the analysis of media systems. Audiences are what (at least on a declarative level) guide the strategies developed in other segments that form the media system: media policies are normatively developed in order to ensure that the media operates in the 'public interest'; media markets are partially defined according to audience reach; advertisers and marketing agencies make their decisions based on audience ratings that include data on reach and socio-demographics of the targeted niche, and finally, media content is created by producers based on their idea about the audience's preferences. However, even though the audiences are pivotal in media systems, their active inclusion in the above mentioned processes of decision making are rare. There are forms of engagement offered to audiences, that serves as mechanisms of 'inclusion' for some institutions: in Croatia, examples of these are the citizens' complaints filed to the regulatory Agency for Electronic Media, the complaints filed to the Croatian Journalist Association's Council of Honor and the complaints and suggestions filed to the Commissioner for Users of the public service broadcaster Croatian Radiotelevision. The paper will analyze the complaints and suggestions filed to these three institutions in order to identify what type of concerns motivate audiences to actively participate in the 'making' of quality media, via marginal but still available mechanism to get engaged.

Id: 10005

Title: Youth, media use and wellbeing: Empowerment and its flipside

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Abstract: Abstract to IAMCR Audience groupYouth, media use and wellbeing: Empowerment and its flipsideIngunn Hagen, Usha Sidana Nayar, & Priya NayarIn this paper we will discuss the potential health consequences of young people's everyday media use. Young people spend considerable using different media technologies, communicating with their friends on Facebook and other social media, searching for interesting information and exciting entertainment, and playing games. How does this intense engagement with media and technology tools impact young people's minds and bodies, wellbeing, coping behaviours, their developmental demands of attending school and negotiating their daily life'A recent anthology, titled Young People, Media and Health. Risks and Rights contains a number of contributions which deal 'the possible risks to the health and well-being of children and young people in relation to their use of media (') including research on how media can influence young people's physical and mental health' (von Feilitzen and Stenersen, 2014: 7). This volume will be our point of departure as we focus on two media related health risks: sleep disturbances and obesity.Media technologies provide constant stimuli that are present in young people's lives. The effects can vary from shifts in behaviour with friends/family, to sedentary lifestyle where sleep and a balanced life are jeopardized. A recent Norwegian study (Best et al. 2015) finds that adolescents spent much time on media and that 'Daytime and bedtime use of electronic devices were both related to sleep measures, with an increased risk of short sleep duration, long sleep onset latency and increased sleep deficiency.' Such lack of sufficient sleep, together with intensive media use and media marketing of junk food towards young people also lead to obesity challenges for young people (American Academy of Pediatrics, 2014). Obesity is an increasing health challenge for youth in large parts over the world.In a data driven age where algorithm alterations on websites and social media can manipulate emotions (e.g. Facebook experiment), the dialogue around virtual media; media habits and associated health risks faced by the youth provide new challenges for parents, teachers, and clinicians. More importantly the youth today face a challenge of navigating this wholly new unchartered online world. How can we contribute to increased reflection in this field, both for researchers and the general public' Our aim in this paper is to discuss these health challenges, within a salutogenetic theoretical framework, and also to suggest interventions.References: American Academy of Pediatrics (2014): 'Policy Statement ' Children, Adolescents, Obesity, and the Media'. von Feilitzen, Cecilia Johanna Stenersen (Eds.): Young People, Media and Health. Risks and Rights. Gothenburg: The International Clearinghouse on Children Youth and Media, Nordicom.Hysing, Mari; Ståle Pallesen; Kjell Morten Stormark; Reidar Jakobsen; Astri J.

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Id: 10021

Title: Accessing the audience community: A comparison of how newspapers connect with audience communities in Finland, Japan, and Korea

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Abstract: In the paper, we study networked audiences. More specifically we contribute to audience research by examining audience communities. By developing audience community as a concept in audience research and investigating mainstream newspapers' perceptions and practices of audience community relations, our study aims to contribute in elaborating the relationship between newspaper organizations and the active audience and to provide a future outlook for the changing community nature of audiences.Mainstream newspapers have targeted the mass audience. In the current media environment where social media and online networks have become important part of communication ecology, the ways in which newspapers perceive their audience may be changing. Rather than considering the audience as an unidentifiable mass and the final destination of their content, newspaper organizations are starting to perceive the audience as a more concrete network of people who can and should be identified to promote newspapers, to disseminate content and to engage in co-creative activities. When audience members have more regular communication amongst themselves, they can be said to form an actual community; otherwise atomized media consumers simply form a crowd (Bruns 2012 819). The concept of audience community relates to those of consumer community and fan community, but the most significant point of comparison for audience community is offered by brand community. Theories of brand community (e.g. Muniz and O'Guinn 2001) emphasize that what unites the members of a brand community is a shared consciousness and identity, which is based on supposed communal habits of consumption. In the same sense, consuming a media brand, such as a newspaper, and connecting with the media brand can glue the audience members together as an audience community. From this follows that journalistic processes can increasingly consist not only of producing content, but also of generating platforms and practices for communication and communal activities with and among the audience. It is these processes that we focus on in our paper, and study them empirically by means of a comparative study carried out in Finland, Japan and Korea. The three are all 'newspaper countries' in the sense that the number of newspaper readers is high compared to most other countries. We have carried out research interviews with journalists in the major

newspapers in all three countries and applied thematic analysis. In the paper, we study 1) how mainstream newspapers in Finland, Japan and Korea connect and involve audience communities in both online and offline environments, and 2) in what platforms and contexts do the newspapers access and collaborate with audience communities' Further, we investigate 3) whether the interviewed journalists perceive the audience consisting of definable communities of people, and 4) whether and how audience communities formed online reach offline in the ways of formal and informal meetings and events. Finally, 5) we compare how newspapers in the three countries approach audience communities. A tentative conclusion based on the analysis is that media organizations should invest greater effort in creating, supporting and harnessing audience communities in order to adjust and survive in the current media environment.

Id: 10032

Title: Separated Household' An Assessment of the Effects of the Social Media in Nigerian Families Communication Pattern

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Abstract: The family is seen as the epicenter of socialization and the life-wire of the society. In Nigerian families like most other families across the globe, strong emphasis is laid on cohesion and family bonds. Family life is characterized by communality as families collectively work for common goals, share individual experiences, etc. at the centre of all of these is family communication in all its forms. In recent times with the emergence of newer communication technologies, there seem to be a noticeable shift in family patterns of communication. The very nature of the newer communication technologies-its portability and multiple platforms- have gone a long way in personalizing communication, and arguably, enthroning individualism and limiting social interaction among kin. With the growing popularity of the internet and World Wide Web, there is increasing interest in the impact these new communication technologies have on society and social institutions (family). However, research into the ways that communication technologies especially the newer forms are integrated into family life although exists in advanced societies of the world; is grossly underexplored within the Nigerian context. Previous research conducted on the American family presents ambivalence results but largely suggests that there is no strong indication that this increasing use and personalization of the newer communication technologies displace contacts with family members, rather, there is an indication that the internet is increasing interaction within families (Bachen, 2004; Kayany & Yelsma, 2000; Global Strategy Group Inc., 1999; and Radhakrishnan & Chandrasekar, 2012). Studies of this nature on the Nigerian family in the age of digitization has not been conducted yet as to ascertain whether personalized technologies displace or unify; and other promises or challenges it holds for effective family communication and ultimately familial bonding. This study chiefly argues along the findings of previous studies that even as these new media drew people together with a common purpose, they also altered social interaction, affecting the conversational flow and reducing the amount of socializing especially with people outside the family (Brown & Duguid, 2000). Using survey and in-depth interview in gauging the views of selected families in the South-Eastern Nigeria, we ask:1. How connected are Nigerian families to new communication technologies'2. How much

time do the families spend on the personalized devices against interacting with other members of the family'3.　　Does this replace face-to-face human contact and domestic conversations'4.　　Do these new media empower family communication and/or interaction or disband family bonds'5.　　Of what implication is the effect to the Nigerian society at large' These will be critically examined as we investigate the potentiality or the unlikelihood of the social media to empower family communication and by extension foster healthy social interaction among families in the Nigerian society.

Id: 10099

Title: 'We're all busy living our lives': a qualitative case study of commercial television news viewers in Australia

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Abstract: With the changes in the media landscape, the news audience has the potential to engage with alternative sources of social, political, and cultural knowledge by accessing online content. The development of new media technologies creates access to globalized networks of information that can facilitate greater levels of evaluation, discussion, circulation, and production of news among individuals. This framework allows ordinary people to have a greater participatory role in the news information cycle with the opportunity to draw upon wider networks of social and political information, and also the potential to contest hegemonic media processes. Yet research shows that within Australia, commercial television news programs are still the main source of news, followed by online news and newspapers (Australian Communications and Media Authority, 2011). This paper investigates how commercial television news viewers articulate their viewership patterns among their wider cross media practices. It focuses on the ways they do, or do not, use a range of traditional and new media news sources to engage with information and how they discuss this with others in both offline and online environments. The analysis draws upon theoretical developments within audience research to move beyond the active-passive dichotomy and address what Livingstone (2013) highlights as participatory practices, that is how audiences actually use media networks in their everyday life. It presents the findings from in-depth interviews with a range of commercial television viewers, conducted across the greater Sydney region in 2013 and 2014. The central argument of the paper is that in this age of multiple media sources, a majority of the respondents demonstrate limited participatory practices of engaging with news information. Despite the availability of a multitude of sources, a number of the respondents articulate patterns of indifference toward the networks of both information and social interaction available to them. Viewers' awareness of institutional processes and political agendas that impact upon news does not however, essentially lead to actively seeking out diverse political, cultural, or social perspectives. On the contrary, there seems to be a hegemonic amplification of information across the ways the respondents engage with cross media use and in their discussions with others. This indifference is linked by the audience to a perceived lack of importance of news in everyday life and in their social interactions. By examining commercial television news viewership in the context of cross media use, this paper contributes insights into the under-researched discourses of audience indifference. Lastly ,by discussing the ways in which viewers' access and participate in the circulation and discussion of news information, the paper draws attention to the role that the traditional media framework

has in the everyday mediation of social, political, and cultural knowledge.

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Id: 10200

Title: "Just another Hollywood blockbuster, nothing more!" Audiences and the struggle over the cultural value of Peter Jackson's The Hobbit film trilogy

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Abstract: Audiences are deeply divided over the cultural value of JRR Tolkien's children's taleThe Hobbit as adapted into a Hollywood blockbuster-style film trilogy. In this paper weinvestigate this struggle by mapping and interpreting the major audience responsesthroughout the life of the trilogy in theatres (2012-2015). We draw on results of alongitudinal study of Hobbit audiences, which commenced with a survey of theprefigurative audience, followed by post-viewing surveys after each film's cinematicrelease. The four surveys employed a mixed-methods approach incorporating Qmethodology to identify segments of the audience on the basis of individuals' subjectiveresponses to each film, and a conventional questionnaire gathered socio-demographicinformation and qualitative comments.Although the blockbuster category has fuzzy boundaries, the key concepts of relevanceto contemporary Hollywood blockbuster films are "the money/spectacle nexus and,underpinning these two, the size factor and bigness and exceptionality" [compared to'ordinary' films] (Stringer, 2003). Hollywood blockbusters have evolved a distinctiveaesthetic intended to draw audiences into movie theaters by offering spectacular, 'must-see' experiences that small-screen entertainment cannot easily rival. The blockbuster aesthetic emphasizes abundant and often violent action, serialization, unambiguous visual differentiation between 'good guys' and 'bad guys,' and certain storytelling conventions which may seem stereotypical (Olson, 1999; King, 2003). Hollywood often introduces new technological developments via blockbusters, leading to association of these films with vivid visual and auditory spectacle and fantastic hyper-real computer generated imagery.Peter Jackson's Hobbit film trilogy encompasses many core attributes of the Hollywoodblockbuster model: high production value, saturation marketing and promotion, widerelease, and pioneering use of advanced cinema technologies to deliver a theatricalconsumption experience that is intended to be spectacular and immersive. For manypersons these were 'must-see' films, and awareness of the trilogy has been especiallyhigh among fans of Jackson's Lord of the Rings film trilogy and persons who enjoy JRRTolkien's writing (Davis et al., 2014).Our research on The Hobbit film trilogy audiences shows a greater degree of audiencedifferentiation, and more varied receptions, than the literature on blockbuster audiencessuggests. While the 'blockbusterization' of The Hobbit yielded commercial success, thecultural outcome has been divisive, yielding fragmented and polarized audiences withresponses ranging from strong enchantment to deep disaffection. We show that many'mainstream' defenders of the blockbusterized Hobbit films are viewers who express ahigh degree of enjoyment of the films, experiencing the films in immersive or

'transparent' mode (Michelle, 2007). However, many disaffected viewers report experiencing the film as an artefact (i.e. reception in mediated mode). They interpret their critical detachment as the unfortunate result of commercial appropriation of an established cultural canon by a media conglomerate, which has turned the highly anticipated Hobbit films into "just another Hollywood blockbuster, nothing more!"

Id: 10263

Title: Media Resistance to Globalized Hegemonic Dominant Cultural Values: Myth or Truth'

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Abstract: This audience study is conducted by asking questions to a number of students living in Jakarta, Indonesia, aged less than 21 years old, about their construction of meaning to some texts in the Indonesian television programs that they think contain spirits of resistance to the global flow. Each informant of the study is to choose only one television program. The specific television programs are left for them to choose, as long as they can give answers to the following questions: (1) Are there any confronting cultural values in the interaction processes portrayed in the television program' (2) Does the specific television program show a kind of resistance or otherwise conformity toward the hegemonic forces of foreign media' (3) Can it be assumed that the television program will empower its audience to be aware and conscious of their subordinate positions to the hegemonic dominant cultural power of the global media' Using the critical approach, this study sees culture as something that cannot be detached from power relations. It is a power struggle between cultural meanings that seemingly come together or intermesh, but in the end some dominant hegemonic forces still persist. This somewhat contradicts what Hopper (2007) has stated in his conclusion post his investigation that the multi-directional nature of contemporary cultural flows undermines the notion of a unitary global culture and that there are counter flows in the forms of resistance. Although this study cannot also deny what Hopper says about blurring cultural identities as a result of the counter flows and reflected in increasing hybridity and multiculturality.The television programs chosen by the informants are of several genres: drama series, documentary, entertainment (puppet show, musical, edutainment), education. On contrasting cultural values, the study finds that indeed traditional values are still being represented, such as collectivity, togetherness, mutual help, large power distance, femininity, long-term orientation, et cetera as an indication of existing resistant movements. Those are carried alongside the assumed substances of cultural hybridity. But in the final analyses there remains the tendency to resort to the hegemonic globalized cultural ways of doing things, which possibly can be suspected all in the name of materializing more modernized and modified ways of contemporary media portrayal.

Id: 10303

Title: AFFECTIVE TECHNOLOGY: FETISHIZATION OF THE SELF ON THE SOCIAL MEDIA (*This paper is included in the PANEL: SOCIAL REMEDIATION OF THE PUBLIC AND PRIVATE: EVERYDAY PRACTICE OF DIGITAL MEDIA AND TRANSFORMATION OF TECHNO-AFFECTIVE SCENE)

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Abstract: Cyberspace has become a broadcasting space, in which the individuals routinely broadcast themselves in their own privatized images. The norm of activeness has been celebrated over the apologetic term of passive consumption (Carpentier, 2011). However, recently a mode of visual work, which shows a person alone in private scene and is self-made and distributed, has achieved a high degree of recognitions among the internet users. One of the most representative forms is the video genre presenting the persona is eating, which is called Mukbang with its literal sense of broadcasting of eating in Korea. The video genre of Mukbang has become very popular to the degree that some of the personas have appreciated a great volume of fandom, generating an unprecedented mode of attention economy on the internet. That is, when the personas, who are mostly very slim and comely female, perform eating as an act of consuming an extraordinary amount of glossy food, the audiences pay a kind of cybermoney to her. The phenomenon of the great popularity of Mukbang may be interpreted in several aspects. First, in terms of gender politics and sexuality, this new mode of self-presenting of women is ambivalent: on the one hand, Mukbang performed by the women may undermine the longstanding way of looking through the camera deepened in patriarchal order, in which a woman is merely doomed to be objectified by the male eyes (Mulvey, 1975). And her excessive appetite is absurd enough to threaten the stereotypical image of 'good' girl which is generated in the social operation of the male fantasy. However, it is the woman's body and her excessive desire for food which is commodified under the patriarchal digital capitalism on the other. The female body eating under surveillance is captured as 'biolabour' in Morini and Fumagalli's perspective. Her affective sense and physical materiality is exploited for the creation of economic and cultural value of moneyed pleasure in the consumption of communicative economy (Jodi Dean). The digital technology is an affective technology in my proposed term, with each human affect is converted to the resource, force, channel and product in the digital mediated form of private-performativity and public-participated consumption. In terms of consumption, a question is raised of why the audiences of the video material of Mukbang are fascinated with the privatized even abnormal (excessive consumption of food) images of private others. This question may be tackled in two directions: one is from a social psychological perspective, the excess of loneliness in the contemporary society has formed a kind of 'inoperative community' (Luc Nancy) which may appear as extreme form of the anti-

social and intimate communal relationship. The other is that in the respect of political economy, human affect is captivated in digital capitalism. As an emergent type of food pornography, the people's instinctive drive to sexual ecstasy is mitigated and appreciated in a rather socially acceptable form of food consumption.

Id: 10340

Title: I Feel With You ' Emotional Effects of User-Comments in Digital Media

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Abstract: Undeniably the importance of online communication is increasing continuously. Posting comments, e.g., on news websites, blogs, or message boards, is currently one of the most popular forms of content generation and user interaction online. '['] For the first time in human history, we have a huge volume of opinionated data recorded in digital forms' (Liu, 2012, p. 5). Especially there is a whole heap of user generated content in the Social Web (Neri, Alioranddi, Capeci, Cuadros, & By, 2012; Tan et al., 2011). Buckley et al. (2011) analysed the process of collective emotion formation online and demonstrated that collective emotions do exist in a variety of e-communities whereas Chmiel and Holyst (2010) showed the flow of emotional messages in artificial social networks. Sentiment analysis is a growing area for academic and commercial research when it comes to the identification of emotional processes in text (Pang & Lee, 2008; Taboada, Brooke, Tofiloski, Voll, & Stede, 2011). Sentiment analysis. It is a computational study of opinions, sentiments, appraisals, and emotions expressed in text by focusing on so called opinion words. By using an affective norms list emotional values get assigned to every identifiable opinion word. Afterwards the lexicon based sentiment classification uses the dominant polarity of the opinion words in the sentence to determine its polarity (Taboada et al., 2011). Whereas companies use sentiment analysis as an evaluation procedure for communication and marketing activities, academic research is searching for structures and coherences instead (Rime, Mesquita, Boca, & Philippot, 1991) which can be helpful in exploring effects of a given medial stimulus on audience perceptions and follow-up communication. Therefor the emotional valence of an article with respect to the style of writing (neutral, positive, negative) and related user communication (e.g. commentaries) are quantified and analyzed. Given the increasing importance of online communication, the present study investigated the emotionality of articles on blogs, online-news sites, and corresponding user-comments, by particularly looking for emotional effects and focusing on the following research question: What kind of emotional interdependencies concerning (1) articles and subsequent user-comments as well as (2) user-comments between themselves can be found on blogs and online-news sites' Therefore an automatic lexicon-based sentiment analysis of 348,425 words from 97 articles (36 online-news sites, 61 blogs) with 5,397

corresponding user-comments to an emotional topic ' a provocative campaign against childhood obesity ' was conducted. Altogether 218,394 opinion words could be identified and assigned with an emotional value.Results of statistical analysis indicate a significant difference between emotionality of user-comments and articles. Comments by users, in comparison to articles, seem to be more positive and emotionally variable. Furthermore a significant disparity between emotionality of blogs and online-news sites was found, which can be regarded as negligible due to the small difference between groups and might be linked to professionalization tendencies of blogs. Furthermore a small but significant correlation between emotionality of consecutive comments was found indicating, that emotionality of comments is influenced by predecessors. Further analysis will be carried out. Results will be presented at the conference.

Id: 10341

Title: Readers' relationships to magazines: Everyday experiences and comparisons between media

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Abstract: Magazine publishers conduct research of their audiences often from marketing viewpoint (Gough-Yates, 2003). Academic research of magazines and readers has focused more on 'implied reader' who can be examined through the text (Jaakola, Töyry, Helle, & Onikki-Rantajääskö, 2014), and also readers of women's magazines have been paid special attention to (see also Ytre-Arne, 2011). In this paper I present a study where readers' relationships to magazines are examined from an everyday perspective and contextualized with other media use (see also Bird, 2003).I have examined engaging with magazines with three groups that included 35 current and former subscribers of three magazines: 35'45 year-old male readers of technology and car magazine (TE), 45'55 year-old female readers of women's general interest magazine (HH), and 45'55 year-old readers of news magazine, (NE). The data was collected using four methods: media diaries, two individual interviews and ethnographic visits at participants' homes.The readers' experiences of magazines were consistent with the magazine genres. At the same time the experiences also tell about the readers' individual ways of locating a specific magazine in relation to other similar media titles they used.Even though the male readers of TE used media in a nonchalant way, they also dreamt through media, e.g. of buying a boat or a luxury car. The most important features for them in TE were objective and trustworthy tests, matter-of-fact expression and potential usefulness of topics, e.g. product comparisons.The readers of HH were home-centered, but they also wanted to read more societal statements in media. In HH they valued its down-to-earth voice and lack of celebrities. Too frivolous content in HH caused disengaging experiences for them, but they followed these topics in other titles, e.g. women's magazines or TV.The readers of NE were media critical and many of them followed similar content on international titles. Thus NE might have been seen providing old information. Many of the readers considered NE irritating in its conservativeness, but also the former subscribers appreciated the quality of the articles.The most important feature in reader relationships was the role given for the magazine. Readers had specific roles for magazines, and they assessed them in fulfilling this task. Also the meeting of reader's and magazine's values were significant in maintaining the reader relationship.Engaging with magazines is intertwined with everyday routines, personal values and other media that are followed. My study underlines the individual experiences of media relationships. In addition, taking into account not only one medium or genre, but taking a holistic perspective, is in the contemporary media landscape more important than ever.Bird, S. E. (2003). The Audience in Everyday Life. New York, London: Routledge.Gough-Yates, A. (2003).

Understanding Women's Magazines: Routledge.Jaakola, M., Töyry, M., Helle, M., & Onikki-Rantajääskö, T. (2014). Construing the reader: A multidisciplinary approach to journalistic texts. Discourse & Society, 25(5), 640'655. Ytre-Arne, B. (2011). Women's magazines ane their readers. Experinces, identity and everyday life. (Dissertation for the degree philosophiae doctor (PhD)), University of Bergen, Bergen.

Id: 10346

Title: PANEL: SOCIAL REMEDIATION OF THE PUBLIC AND PRIVATE: EVERYDAY PRACTICE OF DIGITAL MEDIA AND TRANSFORMATION OF TECHNO-AFFECTIVE SCENE

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Abstract: TITLE: PANEL: SOCIAL REMEDIATION OF THE PUBLIC AND PRIVATE: EVERYDAY PRACTICE OF DIGITAL MEDIA AND TRANSFORMATION OF TECHNO-AFFECTIVE SCENETITLES: PAPERS1. A SKILL OF BEING THERE: TRANSFORMATION OF PHOTOGRAPHY2. AFFECTIVE TECHNOLOGY: FETISHIZATION OF THE SELF ON THE SOCIAL MEDIA3. TRANSDUCTIVE INDUSTRIALISATION OF SPORTS EVENT, PLAY GROUND, AND MEDIA TECHNOLOGY: WITH A CASE OF SOUTH KOREAN PROFESSIONAL BASEBALL AFTER 2000PANEL CHAIR: Yeran KIMDISCUSSANT: TBA PANEL ABSTRACTRemediation, coined by Bolter and Grusin (2000) is not merely a technological procedure of transforming the media but in a broader and more contextualized view, is in the ongoing process of social practices of using, changing and re-making a mediated form of culture, potentially and/or explicitly. This panel is organized with three papers, which are respectively focused on certain aspects of people's doing the media in everyday life in South Korea, across and beyond the presumed divisions between the individual/collective, public/private, and time/space. The social remediation is illuminated, firstly, in terms of intertwining of time and space. The culture of taking photographs of the self with digital camera-embedded mobile media, or sel-ka as a Korean vernacular form of selfie, has changed the meaning of photography from a fixture of time/memory/personal identity to a flexible flow of space/immediacy/networked sharing. The popularized culture of individual and collective producing and consuming digital photographs further transform the urban scenery. Secondly, the everyday practice of social media has enabled a repositioning of the relation of the private self to the social public. The popularity of the privatized self-images on the social media may be analyzed in the notion of the fetishization of the self. Obsessed with the instinctive behavior like eating and doing nothing, the basic activity of living is reduced to the biolabour in the commodified system of the popular loneliness and pleasure. Thirdly, the development of social media and prosperity of ordinary users' participation of broad- or narrow-casting of sport games such as professional baseball has brought a re-structuring of the experience of the liveness in time and space and the role of audiences in sport culture. The boundary between the actual (playground) and virtual spaces (digital image online) is incessantly redrawn to open up transductive industrialization of media events in the era of digital network. The papers in the current panel thus take a contextualized and diversified stance. The papers interrogate the

implication of social remediation in the contemporary mediascape, encompassing visual-discursive modalities, personal-collective practices, private-public media scapes, and time-space interlocking fluidity.PAPER ABSTRACTSA SKILL OF BEING THERE: TRANSFORMATION OF PHOTOGRAPHYYonnie Kyoung-hwa KimWith the spread of the digital camera-embedded mobile media, the practical meaning of photography is radically transforming. While the tool value of photos as one's life recording has been increasingly blurred, taking a picture is rather becoming an important everyday activity for one's social life. It seems obvious that digital cameras are becoming tools for communication, experience and identity formation rather than memory recorder (Van Dijck 2009). The aim of this paper is to explore how the digital photography encounters this socio-cultural context in everyday visual practices. It will reflect on the South Korean practices of sharing photos in the cyberspace, in a way to reveal the transformational status of the vernacular photography. The photography was a medium to manage time, memory and personal identity (Barthes 1980). In the time of the analogue photography, the acquirement of a fully developed photography meant a time-taking and entirely collaborative practice for ordinary people, so that its practices apparently concentrated on capturing ritual moments and ceremonial events for one's life (Sontag 1979). Yet, photo taking no longer means a costly collaboration but an instant and solitary practice rather for individual enjoyment, since everybody started to carry the mobile media with digitalcamera. South Korea may be the place wherein this emerging visual practices are most visible. It was the first region to start to use a word of sel-ka (means the self-portrait photography) more than a decade ahead of the recognition of the word 'selfie' in the western countries. Ubiquitous sel-ka practices are intensifying anew by the active use of sel-ka-bong ('selfie stick') in public places. A popular tourist spot or a live concert is the typical location overflowed with people to take photos or to use their sel-ka-bong. The paper presents a practical and emerging account of the digital photography by describing and contextualizing the meaning of photo taking in public places in South Korea, in terms of a skill of being there, rather than a grip of the moving time. As most images are caught and sent toward the virtual network, the meaning of the photography reappears in the distributed nature of social network, as well as will be reframed according to locations. AFFECTIVE TECHNOLOGY: FETISHIZATION OF THE SELF ON THE SOCIAL MEDIAYeran KimCyberspace has become a broadcasting space, in which the individuals routinely broadcast themselves in their own privatized images. The norm of activeness has been celebrated over the apologetic term of passive consumption in the digital networked culture (Carpentier, 2011). Recently a mode of visual work, which shows a person alone in private scene and is self-made and distributed, has achieved a high degree of recognitions among the internet users. One of the most representative forms is the video genre presenting the persona is eating, which is called Mukbang with its literal sense of broadcasting of eating in Korea. The video genre of Mukbang has become very popular to the degree that some of the personas have appreciated a great volume of fandom, generating an unprecedented mode of attention economy on the internet. That is, when the personas, who are mostly very slim and comely female, perform eating as an act of consuming an extraordinary amount of glossy food, the audiences pay a kind of cybermoney to her. The phenomenon of the great popularity of Mukbang may be interpreted in several aspects. First, in terms of gender politics and sexuality, this new mode of self-presenting of women is ambivalent: on the one hand, Mukbang performed

by the women may undermine the longstanding way of looking through the camera deepened in patriarchal order, in which a woman is merely doomed to be objectified by the male eyes (Mulvey, 1975). And her excessive appetite is absurd enough to threaten the stereotypical image of 'good' girl which is generated in the social operation of the male fantasy. However, it is the woman's body and her excessive desire for food which is commodified under the patriarchal digital capitalism on the other. The female body eating under surveillance is captured as 'biolabour' in Morini and Fumagalli's perspective. Her affective sense and physical materiality is exploited for the creation of economic and cultural value of moneyed pleasure in the consumption of communicative economy (Jodi Dean). The digital technology is an affective technology in my proposed term, with each human affect is converted to the resource, force, channel and product in the digital mediated form of private-performativity and public-participated consumption. In terms of consumption, a question is raised of why the audiences of the video material of Mukbang are fascinated with the privatized even abnormal (excessive consumption of food) images of private others. This question may be tackled in two directions: one is from a social psychological perspective, the excess of loneliness in the contemporary society has formed a kind of 'inoperative community' (Luc Nancy) which may appear as extreme form of the anti-social and intimate communal relationship. The other is that in the respect of political economy, human affect is captivated in digital capitalism. As an emergent type of food pornography, the people's instinctive drive to sexual ecstasy is mitigated and appreciated in a rather socially acceptable form of food consumption. TRANSDUCTIVE INDUSTRIALISATION OF SPORTS EVENT, PLAY GROUND, AND MEDIA TECHNOLOGY: WITH A CASE OF SOUTH KOREAN PROFESSIONAL BASEBALL AFTER 2000Sung-woo ParkThis paper interrogates how South Korean professional baseball (KBO) has become actively industrialised as becoming 'atmospheric environment' itself especially after 2000. The term 'transduction' (simondon, 1992) meaning the co-evolvement of subject, object and space has to be applied and used for this research to scrutinize the emerging phenomenon regarding the articulation of continual changes in structures, audiences and spaces of the popular cultural object (KBO events) throughout its trajectories. In South Korea, every KBO baseball game live-broadcast over 9 months each year has been always re-mediated actually and virtually with influential media technology. These local sports events in Korean culture industry seem not only 'topological' (Lash, 2012) but also 'algorithmic' (Fuller, 2012). In particular, this 'becoming' aspect of media, sports and cultural form can be identified in the significance of a new order of economic, cultural and social life today. Tracking KBO sports event in this manner, I can unveil the effect of the audiences' practices is both to introduce new flow-based cultural consumption and to mark and make psychic, collective discontinuities through repeated contrasts. This multiplication of topological relations and eternal changes facilitated by transduction of sports, stadium, and media technology is transformed as being normal, constant and immanent process of audiences' cultural practices. In addition, the research aims to examine how these audiences involve and participate in their repetitive consumption under what condition of cultural re-enchantment. This effort also covers the historical, technological and algorithmic analysis of a sample baseball stadium, major local broadcaster's media coverage, and compulsory game data together with audiences' in-depth interview materials.BIOS Yonnie Kyoung-hwa Kim is a media ethnographer and assistant professor

at the Kanda University of International Studies in Chiba, Japan. She is the author of Media in social history (Darun, 2013, the winner of high-quality written works award of KPIPA in 2013, in Korean) and has widely published on the social deployment of digital media in Asia. Her current research focuses on cultural aspects of mobile media in Japan utilizing a media anthropological perspective. Yeran Kim is Professor in the School of Communications, Kwangwoon University, Seoul, South Korea. She received her PhD from Goldsmiths College in London with the thesis: The British Black Independent Film Workshops: formation of diasporic subjectivities. She has extensively published a number of papers and books, including 'Idol Republic: Global Emergence of Girl Industries and Commercialization of Girl Bodies', and Faces of word and Mobile Gir @ igital Asia (co-authored). Her current research focuses on the cultural intersection of communication, popular culture and society in the contemporary social media ecology. Park, Sung-woo is a media & cultural researcher and an assistant professor of Global Media and Communication Arts Department at Woosong University, Daejeon, South Korea. He studied media &'cultural studies'(Ph.D) at Goldsmiths College, University of London. His main research interests are broadcasting, media industry and non-representational cultural studies. '

Id: 10428

Title: Violent videogame, emotional impact, and justification of perceived violence. A longitudinal study.

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Abstract: Some studies have linked violent content in video games with aggressive feelings, thoughts or behaviors (Anderson et al, 2010; Boyle, Connolly, & Hainely, 2011). Other investigations have also explored the possible negative effect of playing video games in desensitization to violence (Bartholow, Bushman, & Sestir, 2006; Carnagey et al., 2007; Engelhardt, 2011; Nacke & Lindley, 2009; Ravaja et al, 2008). Desensitization is the phenomenon of reduction, attenuation or elimination of cognitive, emotional and/or behavioral responses to a violent stimulus. It can be an automatic or unconscious process (Brockmyer, 2015; Kim, 2009).Although there are conflicting data, much of the published evidence supports the idea that the greater the violent videogame playing is, the greater tolerance to violence is observed. Many of these investigations correspond to transverse studies that observe the immediate effect of violence in desensitization. However, more information is needed on the effect of playing video games for long periods of time. The present longitudinal work aims to contribute to the understanding of this phenomenon.A total of 65 videogame regular players of both sexes (26 males and 22 females) participated in the present experiment. For five sessions in the laboratory, participants alternatively played a violent game (Call of Duty) and watched up to 12 videos showing violent scenes. The scenes differed in different ways: intensity of violence, object of violence, context of violence, and reactions of characters to violence. Videos had been categorized previously by expert judges. After watching each video, participants completed a questionnaire that measured: reality of the scene, likeness, intensity of violence, emotional intensity, and justification of the violent behavior. The order of the appearance of the videos throughout the sessions and individuals was controlled by the researchers. In addition to the above, and from the first session until the last one, participants were asked to play Call of Duty regularly and to report the frequency and duration of each gameplaying session. Desensitization degree was obtained from comparing the first experimental session (pre-test) to the fifth, last one (post-test). Each experimental session took place 45 days after the previous one. The entire experience lasted four and a half months.First results indicate that in 6 out of 7

videos, the emotional impact reported by participants was significantly higher in the last session that in the first one. Moreover, results show that the likeness of all violent scenes of the study, the perceived violence of the scenes, and the justification of violence were higher in the last session that in the first one.These results of this investigation are consistent with those studies that report desensitization to violence as a product of violent videogame playing. Our results indicate that playing a violent video game for a long period of time could reduce the intensity of the negative responses to violent media content and to promote higher justification of violent actions portrayed in audiovisual scenes. Our results confirm the necessity to produce longitudinal observations of the phenomenon.

Id: 10432

Title: Mobilizing youth: Linking audiences' practices with cultural narratives

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Abstract: The purpose of this paper is to investigate how practices of resistance among the youth are portrayed and framed in cultural narratives. Literature has discussed how young audiences have led the Arab uprisings while using mobiles, the Internet and social media, but also while occupying the streets. In Tunisia, Egypt, Wall Street or Montréal, the youth have proved competency and creativity in using traditional and new media in order to face hegemony of the regimes and disturb the political, social, and cultural status quo (Seib, 2012, Howard and Hussain, 2013, Castells, 2012). Either empirical or theoretical, the studies that analyzed mobilization and resistance discussed emotional connections (Demertzis, 2013), networking systems (Castells, 2012), interaction and reciprocity (Bowles, 2006), or mediated communications (Lievrouw, 2011). Using narrative research, this paper articulates the relationships between the youth and new media technologies through stories of resistance in post-Arab uprisings cinematographic productions. Narrative research enables the organization of stories in a specific framework (Creswell, 2007), in occurrence resistance to hegemonic powers. This paper looks at selected movies that portray audiences' roles in attempting change and provoking discussions about gender issues, cultural and religious affairs, media usage, as well as political transformations. For instance, the highly awarded documentary The square (2013) tells the story of the Egyptian's youth political resistance, while the Canadian documentary 'The Amina profile' (2014) provokes discussion about the audience resistance and security in the information age. In the movie 'From A to B' (2014), the main actors show a 'banal' use of mobile and social media when used to talk, arrange meetings, flirt, and attempt new relationships with dating prospects. This usage changes when on their journey to Beirut, they end up in Syria. Witnessing occupation in Syria, their perspectives change and media usage becomes mobilizing. Following Reed's (2005) aggregation of the roles of culture in social movements, this study informs and documents audiences' forms of resistance, be it social or political. The movies selected portray constructions of how the audiences negotiate their usage of mediated technologies in their daily lives between communication, social relationships, political resistance and mobilization, or social expression when used by the youth to assert their independence from parental control. References Bowles, S. (2006) Group competition, reproductive leveling, and the evolution of human altruism. Science, 314, 1569-1572Castells, M. (2012) Networks of outrage and hope. Social movements in the Internet age. Malden: PolityCreswell, J.W. (2007) Qualitative inquiry and research design. Choosing among five approaches. California: Sage.Demertziz, N. (2013) Emotions in politics. The affect dimension in political tension. India: Palgrave McMillan. Howard,

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Id: 10442

Title: The civic value of being an audience

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Abstract: Drawing upon the work of CEDAR (Consortium on Emerging Directions of Audience Research), the article aims at identifying and analytically mapping those dimensions of audiences that have been considered as having a civic/political resonance. In this presentation, we will present first results of a literature review (2005-2015) on what "being political" as an audience means. For the moment, we consider 'being political' in the widest meaning, as entailing the multiplicity of processes within which the relationship with media shapes and is shaped by various forms of belonging to collective identities and the orientation towards matters of public concern. With the term "dimensions" of audiences, we refer to those activities or attitudes that have been considered as constructive for democracy, as for instance the interpretative attitude as it has been elaborated and explored by the literature on cultural citizenship, the participatory practices, analyzed mainly in power-related terms (Carpentier, Dahlgren, 2011; literature about alternative media and social movement), the processes of voice and expression as studied in literature about emotional public sphere (e.g. Couldry 2009; Lunt & Stenner, 2005), the practices of listening, considered as a media literacy's component required to make voice matter (Macnamara, 2013). We will map and analyze these dimensions in relation to three main aspects: The first one has to do with the conception of media to which they are related, whether they are considered as a mere symbolic content or as environment/context/space. The second aspect will track connection between these dimensions and the conception of democracy upon which they (implicitly

or explicitly) draw. Finally, the third aspect deals with the historical evolution of this civic/political salience. Drawing upon the historical model elaborated by Schroder (2012), the analysis will give a sense of historical continuity pointing out at the various paradigms and dichotomies that have oriented the understandings of the citizenship/media nexus.

Id: 10461

Title: From Tweens to Twerking: Miley Cyrus and Young Female Audiences

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Abstract: Since her turn as the titular character in Disney Channel's 'Hannah Montana,' Miley Cyrus has transformed from a fresh-faced, sassy child star into a controversial, wild-child pop star. Cyrus' shift was typified by her performance at the 2013 MTV Video Music Awards, where she established herself as one of the biggest and most controversial media sensations of the year. Much of the controversy centered on the problematic racial implications of Cyrus' performance and her flamboyant, aggressive sexuality. Her transformation was surprising, particularly for young people who grew up with Cyrus as Hannah Montana. In order to better understand young, ordinary audiences' exposure and reactions to Cyrus' new persona, I conducted in-depth interviews with six 18- and 19-year-old women who self-identified as mild to moderate consumers of celebrity culture to learn about their engagement with celebrity media and their thoughts on Cyrus. Drawing on the work of scholars such as David Marshall (1997) and Joke Hermes (2006), I argue that Cyrus' performance functioned as a site at which these young women worked to negotiate the tensions between racial appropriation and post-racial discourse as well as feminine norms and post-feminism.While most audience reception studies focus on fans, this study heeds scholars', particularly Jonathan Gray's (2003), call for research to focus on the 'comfortable majority' of audiences who do not engage with media as fans but as ordinary viewers (p. 74). In this paper I help to fill a crucial gap in the literature by exploring how such audiences come into contact with and work through the ideological implications of popular media events such as Cyrus' performance. My findings reveal that these young women engage with celebrity news primarily through social media. Rather than the purposeful consumption that characterizes fans, they glean the majority of their information on celebrity culture, including the Cyrus scandal, from Twitter and Facebook. This finding raises questions of the effects of algorithms and social network curation (Gillespie forthcoming) on audiences' understanding of such events. After coming into contact with information on the scandal, these women used the event to personally and communally negotiate their position on complex issues of sexuality and race by considering and discussing their opinions on Cyrus' appearance and behavior. Overall, their reactions reveal the tensions between political correctness and judgment that stem from dominant post-racial (Rodriguez 2006, Bonilla-Silva 2002) and post-feminist discourse (McRobbie 2009, Douglas 2010) and demonstrate the even casual consumers of celebrity culture can engage with it deeply and productively.

Id: 10476

Title: Quand les 12-25 ans regardent des séries en ligne : Catégorisation et pratiques spectatorielles des jeunes Québécois

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Abstract: Communication dans PANEL : «Pratiques spectatorielles des jeunes à l'heure du divertissement connecté : Une engouement augmenté pour les fictions sérielles»Internet constitue un mode d'accès aux contenus de divertissement audiovisuels de plus en plus populaire auprès des jeunes. Parmi ces activités, le visionnement connecté de séries TV et de web séries s'est largement développé. Cette recherche vise à dresser une typologie des contenus visionnés par les jeunes et les adolescents, qui s'appuie sur les catégories des utilisateurs et à cerner les modalités concrètes de la pratique spectatorielle ainsi que ses significations. Nous porterons notamment attention aux interactions avant, pendant et après le visionnement et aux dispositifs et conditions de l'activité spectatorielle. Ceux-ci s'avèrent particulièrement importants dans les situations de visionnement connecté qui sont marquées par une multitude d'objet et d'équipements (différents périphériques et plateformes Web) et s'insèrent dans toutes sortes de temporalités et d'espaces, qui contribuent à donner sens à l'expérience spectatorielle. Notre objectif est de comprendre dans quelle mesure le visionnement connecté de fictions

sérielles vient renforcer des patterns existants ou au contraire, ouvre vers de nouvelles pratiques de visionnement ainsi qu'une nouvelle expérience spectatorielle. Notre analyse s'appuie sur une enquête qualitative exploratoire basée sur dix groupes focus réalisés avec des jeunes et des adolescents (12-14 ans, 15-16 ans et 17-25 ans), hommes et femmes, francophones et vivant à Montréal. Elle met en évidence des différences dans les pratiques spectatorielles connectées selon l'âge et surtout le genre, des dimensions qui sont notamment associées à des contextes de visionnement différents.

Id: 10481

Title: Panel - Des jeunes et des séries : une passion partagée sur Internet

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Abstract: Communication dans Panel : «Pratiques spectatorielles des jeunes à l'heure du divertissement connecté : Un engouement augmenté pour les fictions sérielles»Depuis une quinzaine d'année, la France a vu les séries télévisées s'imposer comme contenus audiovisuels prégnants, bénéficiant des honneurs du prime time des chaînes nationales, s'attachant les considérations des commentateurs médiatiques de tous bords ainsi que celles d'un public de plus en plus large. Une forme d'amateurisme relative aux séries s'est développée, non plus seulement déterminée par la passion envers une série en particulier (tels les fans clubs de Star Trek et du Prisonnier, respectivement étudiés par Henry Jenkins et Philippe Le Guern), mais caractérisée par l'affirmation d'un goût prononcé pour la série, considérée comme genre culture singulier. Cette forme passionnelle se donne notamment à voir de façon remarquable sur Internet via des collectifs de « sériphiles » qui opèrent sur de multiples sites personnels, forums de discussion et blogs. En plus d'une consommation de séries intensive, ces sériphiles internautes aiment ainsi à prolonger le plaisir par de nombreux échanges et discussions, s'appropriant pour cela l'outil Internet. Ils profitent aussi souvent des possibilités accrues d'accéder aux séries qu'ils souhaitent, des plus mainstream aux plus confidentielles, via les diverses plateformes de partage en ligne (P2P et streaming).Nous proposons de rendre compte des manières dont ces sériphiles partagent leur passion. Il s'agira de décrire les formes de sociabilité qui s'organisent autour des séries via Internet et les plus récentes technologies de l'information et de la communication. Quels sont les sujets et configurations de leurs échanges ' Quels outils communicationnels sont-ils utilisés ' Quels types de contenus partagent-ils et comment 'Nous mettrons notamment en exergue trois formes de partage :- le partage d'émotion, d'interprétations et de compétences à travers les conversations ; - le partage des écrans et la pratique du visionnage collectif ;- l'échange et la redistribution de contenus.Ces trois formes d'échange, entremêlées, sous-tendent finalement une tension entre les dimensions individuelle et collective de la pratique sérielle que cette population de jeunes sériphiles fait apparaître de manière saillante.La communication s'appuie sur une enquête qualitative menée dans le cadre de notre thèse entre 2009 et 2012. Elle repose en particulier sur vingt entretiens semi-directifs auprès de jeunes adultes, de 17 à 33 ans, fans de séries (majoritairement américaines). Particulièrement investis, ces derniers fréquentent régulièrement voire administrent une ou plusieurs plateformes en ligne dédiées aux séries. Autant de sites, blogs ou forums spécialisés que nous avons également observés.

Id: 10488

Title: Panel - Qu'est-ce qu'une série culte ' Lecture socio-anthropologique d'une passion rituelle dans un monde connecté

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Abstract: Communication dans panel organisé par C.Thoer, F. Millerand et P. Barrette : «Pratiques spectatorielles des jeunes à l'heure du divertissement connecté : Un engouement augmenté pour les fictions sérielles»À partir de l'exemple de la série Skins, nous verrons en quoi une approche socio-anthropologique peut enrichir une analyse du rapport des jeunes aux contenus fictionnels de la série télé. En fait, malgré la diversité de leurs histoires, la singularité de leurs protagonistes, l'imprévisibilité, parfois, de leurs scénarios, des séries - notamment prisés par les jeunes - se caractérisent régulièrement par des mises en scène de la sexualité, de la violence et de la mort, ce que les anthropologues considèrent comme étant les trois tabous de la condition humaine. Or, les adologues de tous les horizons disciplinaires insistent depuis longtemps sur l'importance des questionnements au sujet de ces trois tabous lors de la traversée de l'adolescence. Comme pour les films cultes, les séries populaires auraient alors comme fonction et comme attrait de mettre en scène ces questionnements latents, jouant ainsi le rôle de véritables initiateurs qui ouvriraient la porte, non pas à la quête de réponses, mais à la légitimation de ces questionnements parfois vécus dans l'isolement, tout en facilitant éventuellement le partage au sujet de ces derniers. Plus encore, la confrontation aux images mettant en scène ces tabous participeraient de la provocation d'émotions fortes, parfois expérimentées en groupe, mais qui demanderaient dans tous les cas à être partagées, voire à se répéter dans le temps. La répétition de l'acte du visionnage s'expliquerait alors, non seulement par l'envie d'en savoir plus, de suivre à la trace les personnages adorés, mais aussi par le désir plus ou moins conscient de revivre l'émotion intialement vécue. Ainsi naîtrait, plus qu'un amour de la série, une véritable passion rituelle, ayant pour fonction d'initier le spectateur à ses désirs les plus enfouis et de susciter une émotion génératrice d'une volonté de partage, en ligne ou hors ligne, avec ceux et celles que la passion rassemble...

Id: 10495

Title: Panel - De l'appartenance à l'affirmation : être sur les réseaux sociaux

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Abstract: Communication dans panel organisé par Thoer, Millerand, Barrette : «Pratiques spectatorielles des jeunes à l'heure du divertissement connecté : Un engouement augmenté pour les fictions sérielles»La sortie d'un nouvel épisode des séries webCyprien(Cyprien Iov, 2008-)etNorman fait des vidéos(Normand Thavaud, 2010-) suscite des milliers de commentaires sur leur page Facebook .Des jeunes, entre 12 et 25 ans (Anizon, 2012), répondent dans les minutes qui suivent la mise en ligne à l'invitation de rejoindre Norman ou Cyprien sur les réseaux sociaux que clôt chaque épisode. Dans un genre qui se présente comme un vidéoblog, où les auteurs se mettent en scène dans un personnage qui se confond avec leur personne, l'autofiction(Gasparini, 2009)se laisse oublier jusqu'à croireà l'échange avec son auteur(Po, 2012)(Châteauvert, 2013 ; Duffé, 2012). Les commentairessur Facebook signés par Cyprien ou Norman nourrissentchez le jeune internaute-spectateurcetteidentité réflexive (Allard and Vandenberghe, 2003)où ils'affiche comme levis-à-vis des créateurs qu'il admire.Ces séries avec leur facture vidéoblogimposent leur temporalité : le nouvel épisode se regarde dans un présent où le regard caméra interpelle le jeune internaute quilui répond sur Facebook (Châteauvert, à paraitre). Le temps d'une fenêtre ouverte sur ce présent, le commentaire de l'internaute s'inscritdansun échange avec d'autres internautes. Le temps de cet échange, ils écrivent leur appartenance à une communauté où ils retrouvent leur vis-à-vis(Ellcessor and Duncan, 2011).Or, lorsqu'on parcourt ces messages, depuis le moment où un épisode est mis en ligne jusqu'aux derniers commentaires affichés sous l'épisode, on voit pourtant apparaître des variations importantes dans le contenu de ces messages. Minute après minute, heure après heure,les commentaires affichés sur Facebook à chaque épisodedessinent une topographie des relations qu'entretiennentces jeunes internautes avec leur série et leur créateur. Lesdestinataires de ces commentairesse diversifient: auNorman ou Cyprien félicité dans les premières minutes s'ajoutentle groupe de « fans » avec lequel on partage son plaisir et, quelques heures plus tard, desinternautesavec qui on échange. Aux commentaires sur la nouveauté de l'épisode, viennent se greffer ceux sur son contenu ou son auteur avant qu'apparaissent des réflexions plus personnellesqu'on exprime sur une tribune publique.Ces commentaires laissent aussi voir l'empreinte du groupesur chaque instant. Dans leur contenu (féliciter l'auteur, qualifier l'épisode, partager son expérience, etc.), dans les mots choisis, dans la présence ou l'absence d'émoticônes, on observe des mouvements qui parcourentles commentaires des internautes-spectateurs.Chaque commentaire s'inscrit dans un dialogue(Bakhtine, 1978) avec ceux qui précèdent,mais aussi avec ceux qui le suivent, où il faut signifier à la fois son appartenance au groupe etaffirmer son identité. Je propose dans mon intervention de

parcourir ces commentaires pour mettre de l'avant ce que chaque minute nous raconte sur les jeunes fans.

Id: 10498

Title: Media Hegemony and Users Ambivalence: The Credibility of Social Networked News in China

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Abstract: The Chinese social media system was a platform where Chinese netizens built up trust and shared common sense in the beginning. However, jeopardized by the surveillance and commercialization, the online public sphere carried by Chinese intellectuals and grassroots writers gave way to mainstream media organizations and their journalists. As a result, Chinese social media users have an ambivalent, conflicted perception of the credibility of news sources. Based on this assumption, this study employed a survey questionnaire to examine users' perceptions of the credibility of news sources on Chinese social media. News on Chinese two most popular social media-Weibo and WeChat, come from two channels, specifically, official media platforms and interpersonal channels. Considering that interpersonal news sources are often said to be alternative sources for political news, this study assumes that sources from interpersonal channels should be more credible. However, the study finds that news reports from official media accounts are considered to be more credible than those from interpersonal sources. Additionally, the use-frequency of social media doesn't correlate with users' perception of credibility of social media per se. Moreover, unlike Western Internet users, Chinese users more often rely on official platforms for their news consumption than their own interpersonal sources. Referring to sensitive political news, users perceptions split into two adverse groups, almost half relying on official platforms, while another half rarely relying on official platforms. To explore the reasons, this study also collects sensitive news articles, focusing on 'Occupy Central'(OC) movement that occurred in downtown Hong Kong over the issue of Hong Kong's self-governance. It shows that most of the OC news articles are released by state-owned media, especially the party media. Notwithstanding small parts of news from individual accounts, the directions of those news reports are consolidated. Nearly all of the articles are negative toward this event, though some articles were not blocked on WeChat. Overall, because of the complicated online media system, Chinese users do not perceive alternative sources as credible, although the users continue to be heavily engaged in social media to obtain news.

Id: 10558

Title: Indifference with Critique:Public and Publicness in the Maghreb

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Abstract: In the recent debates about the notion of television audience and its (in)capacity of holding a public critique, there seems to be an agreement about the limits of the acts it produces. Many authors still see these acts as mundane and politically insignificant. Some, such as Sonia Levingston (2004), while acknowledging the porous borders between the private and the public spheres, are unable to consider the possibility that putatively non political locus (e.g. domestic) can produce serious critique. These authors offer a naturalist view of a complex and multilayered dimension that needs to be discussed. This paper addresses precisely the difficulties of these theoretical approaches in anchoring its argument on a longitudinal fieldwork on Maghreb publics and their critical positions towards their regimes. In reorienting the theoretical view on the concept of the political and in redefining the notion of the public, we hope to show how Maghrebi publics produce micro publics that enabled them to be at once indifferent and critical to authoritarian regimes. We will also discuss incidentally how this led to federate the publics which were instrumental to the fall of Arab regimes.

Id: 10564

Title: "And what if I do not want to participate'" Citizens' attitudes and motivations towards online media participatory practices

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Abstract: The participatory dimension of the new media environment brought a high new number of practices that allow citizens to easily produce and disseminate content (Press and Williams, 2010; Jenkins, Ford and Green, 2013). Nevertheless, citizen's willingness to participate in online environments is normally taken for granted in media and communications research, which tend to approach the subject from a normative perspective influenced by democratic theory (Carpentier, 2011; Borger et al. 2014). There is a need to better understand why and how citizens would like to participate online (Larsson, 2011; Livingstone, 2013) and in relation to news media, how this new participatory dimension might challenge (or not) the existing hegemonies of journalists and traditional media institutions as well as their central position within the public sphere. This paper presents findings from a comparative research conducted in London and Barcelona about citizens' attitudes and motivations towards online participation, presenting some of the results of the qualitative part of the study. The research approaches the topic of online media participation from the point of view of the citizens and taking as a main object of research the participatory options included in news media websites (participatory journalism) as well as other online practices related with news media content, such as social networks and blogging. The qualitative part of the research, which combines practice theory (Couldry, 2010; Bird, 2010) with discourse analysis techniques (Laclau and Mouffe, 1987; Phillips and Jorgensen, 2002; Carpentier and De Cleen, 2007), is based on focus groups sessions conducted in London and Barcelona. These focus groups are aimed at researching citizens' attitudes and motivations towards participation, with a special attention to practices in and through the media, but also to their perceptions about public life, public engagement and the role of media in society. By doing so, this research stresses the importance of conducting research about online participation in relation with the offline context of each research participant, rather than studying online media participatory practices in isolation. Findings suggest that research participants' discourses stress the need for a major involvement with news media content

through participatory practices of low-intensity, rather than towards a willingness to create their original content and replace professional journalists. Nevertheless, participants' discourses also showed how citizens start to contest the former hegemonies of professional journalists and traditional news media institutions in news' selection and distribution, pointing towards a potential next transformation of the central positions of these actors within the public sphere. Participation in and through the media (Carpentier, 2011) is not perceived and valued by research participants in similar terms as their participation in public or democratic life: journalists and traditional media institutions are still perceived as the main actors who should produce news about public issues. Participation in the media field is then valued, but still considering news media as an expert system, with professional actors mantaining hegemonic positions.

Id: 10576

Title: Watching movies beyond cinema: an empirical approach to transmedia cinema audiences by youth in the Tijuana, Mexico ' San Diego, USA region.

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Abstract: Internet's presence in the mid 1990s brought new social scenarios characterized by proximity, connectivity and simultaneity, which in turn created a new time-space experience in the daily life of subjects. Thus, the uses and practices associated to ICTs are part of broader processes of everyday life where technology takes meaning from the context in which it is used. Today, the possibilities of watching movies outside the movie theater are wider than ever. While cinemagoing remains significant for young people in the actual media environment we live in, the incorporation of ICTs in every day life has delocalized and decentralized the media reception processes. Internet and the various media platforms have not only affected the logic of film production and distribution but also the logic of practices associated with cinemagoing and film reception. This allows us to reframe the questions already done in the audience research field as well to rethink the actual media-audience relation.The aim of this paper is to present and discuss the preliminary results from an analysis of the different interactions that ICTs, movies and youth engage through Internet and mobile communication devices such as cell phones and tablets. The questions we attempt to answer are what's the meaning young people assign to watching movies through ICTs', are this practices being integrated into daily life of youth and how', what decisions and choices are young people making when they want to watch a movie on line' Because of the nature of these inquiries we use a sociocultural approach that enabled us to understand young people as agents with the capacity of making decisions and explain them when asked to, in this case the strategies they use to watch movies on line. Also this perspective allows us to transcend an analysis of ICTs centered on the message exchange only, to focus on the relation of social production of meaning and mediation of ICTs in the broad context of interaction and communication of subjects. From the methodological perspective we followed a qualitative approach through participant observation and semi-structured interviews to young that allow them to explain us the different ways in which they have related with movies through different media dispositives and the consequences of this practices in the way they relate to cinema. Findings of this research try to explain how young people is relating with movies through ICTs, mainly by streaming on line and downloading either in a legal or no legal way according to their access possibilities. Also, we want to describe the transformations of space and time contexts of transmedia cinema reception and finally we like to frame this transformations in the daily life of young people to understand the meaning and importance of watching movies trough different screens. Data presented in this work is the part of the on-going research project 'Social uses of

ICTs among young people in the Tijuana-San Diego region. Practices of sociability, education, business and cultural creation and consumption' funded by the Mexican Council of Science and Technology.

Id: 10580

Title: Beyond the platform: Young people's news engagement in a social   networking society

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Abstract: This cross-national comparison study examines the engagement in and interpretation of news among a sample of 847 students (ages 21-34) in three different political and media environments: Israel, UK and Norway. It focuses on how news is located and understood as part of and as agents in students' daily lives and how their perceptions are related to the operations of power and social structures within public communication spheres.This focus is especially relevant given the rise of digital technologies and social networking, which currently represent the dominant sites young people' news socializing (e.g., Dror & Gershon, 2012; Pew, 2014; Ofcom, 2014; Neuman, 2014; Reuters, 2014) and their potential for mobilizing young people to actively engage in civic and political life (Lee, Shah & McLeod, 2012) by sharing and posting opinions and debating others through online communities. This study broadens understanding of news consumption and dissemination   and the process of re-producing meaning in everyday life contextualized in varying socio-cultural spaces. It takes on greater importance when considering the role that news media play in students' political socialization and civic empowerment (Putnam, 2000; Buckingham, 2010; Lee, Shah & McLeod, 2012). Given the potential power of digital media to stimulate active engagement with news, it measures the scope of students' establishment of virtual civic spaces of information as part of meaningful participation in the democratic process. From a theory of social action (Renckstorf &Wester, 1996, 2001; Alexander, 1990), coupled with critical audience-oriented research (e.g., Iser, 1980; Hall, 1980, Eco, 1985), this research explores the relations between news, ideology and social determinations. It tests whether students' divergent news interpretations are subversive, normative or echo the operation of social institutions and power, especially in light of the unprecedented

opportunities to seek alternative views through interactive digital technologies.Initial findings suggest that social networks act as 'virtual'/'interpretive communities' (Lindlof, 1988) in constructing students' news perceptions and the power relationships contextualized in their socio-cultural political environments. The resonance of these communities resembled the hegemonic mainstream more than the resistance. This was found to be true particularly among the "hyper-connected" Israelis (Dror&Gershon, 2012), respondents who live in a "country of news junkies" (Ben-Rafael, 2001), where being informed is a value in itself. As a previous international study of thirteen countries showed, Israelis have the highest cumulative supply of information (Esser et al., 2012). This must be seen mainly in the context of the ongoing Israeli-Palestinian conflict which creates a constant need for plug-in news and the hegemonic voices amplified by the media (Elbaz, 2014). Using qualitative interviews and quantitative questionnaires, this comparative analysis clarifies the interpretative contexts which frame and inform students' news engagement. It addresses contradictions and identifies central tendencies in the evolution of power relationships which manifest themselves via students' practices within the "new" agoras in different media systems and political environments.

Id: 10632

Title: Estrategias para promover la transformación social a partir de la recepción colectiva de las audiencias en la Gira de Documentales Ambulante

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Abstract: El documental es un medio audiovisual que nos muestra distintas perspectivas del mundo, las cuales nos ayudan a expandir nuestra experiencia de éste. En ocasiones, a partir de un documental, aprendemos cómo las cosas pueden hacerse de forma diferente a como las conocemos y eso despierta la posibilidad de cambiar algo en nuestro entorno. Sin embargo, este proceso, en el que el documentalista argumenta una determinada idea o situación a través de un producto audiovisual, no se completa si no existe una recepción crítica de la audiencia. En México, como en muchos otros países, se han abierto cada vez más espacios de exhibición de cine y video documental en el país gracias a iniciativas como la Gira de Documentales Ambulante. Este festival, que en 2015 cumple 10 años de exhibir cine documental en México, promueve la construcción de audiencias, recupera espacios públicos (en ocasiones arrebatados a la gente por el miedo a la violencia desatada en algunos estados) y promueve actividades paralelas a la proyección de películas como talleres, diálogos con realizadores, debates, etc. Aunque se trata de un excelente esfuerzo por crear espacios de diálogo y reflexión en torno a los temas abordados, se realizan en pocas ocasiones, en esquemas formales y rígidos, con una participación más activa por parte de expertos invitados que del público en general. Por la naturaleza del proyecto, no se da seguimiento a las reflexiones originadas en estos espacios. Desde nuestro punto de vista, es muy importante pensar a la recepción crítica no sólo como un proceso individual sino como la conjunción de los pensamientos propios y el diálogo colectivo. En este sentido, autores como Clemencia Rodríguez o Alfonso Gumucio proponen que los medios de comunicación que pretenden convertirse en transformadores de la sociedad requieren que a través de ellos se abran espacios de diálogo, no sólo entre individuos sino también entre culturas y contextos sociales. Por ello, si el contenido de los documentales se puede compartir de forma colectiva, la decodificación y redecodificación que se dé entre las personas que vean un determinado documental puede resultar en la articulación de acciones concretas que beneficien a la comunidad en la que viven.En general, nuestra propuesta es analizar las limitantes y posibilidades en tiempo, espacio geográfico y participación del público en este tipo de experiencias para repensar la manera en la que las audiencias hacen que los materiales

audiovisuales que se producen cada vez con más frecuencia se conviertan en detonadores de prácticas de transformación social.

Id: 10636

Title: Between Vulnerability and Empowerment: Gay Youth in New Media Culture

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Abstract: Over the past two decades, we have witnessed the emergence and rapid evolution of digital media. Youth has been equally fast to adopt and appropriate them. Today, new media are so ingrained in our daily lives that the days without internet or cell phones seem far distant. As highlighted by Jenkins (2006), the media of the new century bring new dynamics, including convergence, participation and networked audiences. The reactions of adults and policy makers to youth's participation in new media culture seem to be polarized between celebration and paranoia (Buckingham, 2008). Our aim in this project was to reach out and give a voice to gay youth, often perceived as a vulnerable population. We wanted to understand how new media participate in their self assertion and coming out processes. Methodologically, we chose an interpretive approach with semi-structured retrospective interviews focusing on our respondents' online engagement (Ito et al, 2010). After two interviews with each of the five young gay men we interviewed (aged 18-22, living in Montreal), it seems that their online engagement cannot be separated from their offline contexts. Their experiences give account of the role that new media plays in their identity construction and coming out processes, including the exploration of emotional relationships (Pascoe, 2012). While constructing their own selves, they are building online communities and engaging in new ways of empowerment, activism and resistance to the oppressing norms surrounding them offline (Butler, 1990). Indeed, the ubiquitous normativity in high school is conveyed not only by peers, but also by teachers and authority figures, whom reject those who are "different". Why should we think to "protect" youth from certain online dangers, when it actually seems that it is online that they find a space that empowers them and allows them to feel safe and protected from the oppression lived offline in school ' ReferencesButler, J. (1990) Gender Trouble. New York : Routledge.Buckingham, D. (2008) Introducing Identity. En D. Buckingham (Ed.) Youth, Identity, and Digital Media. (pp.1-22) É-U: MIT Press.Ito, M. et al. (2010) Hanging Out, Messing Around, and Geeking Out: Living and Learning with New Media. Cambridge: MIT Press.Jenkins, H. (2006) Convergence Culture. New York: NYU PressPascoe, C.J. (2012) Dude You're A Fag. É-U : University of California Press.

Id: 10685

Title: Defragmenting the audience of Modern Family's Gloria Pritchett: Is audience gaze group specific'

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Abstract: Latin@ audiences are gradually being recognized as active and critical consumers of cultural products such as television programming, but Lati @ are even more vocal of TV shows that includes ingroup characters or narratives questioning the mediated reality and clichés imbued in them. Modern Family's (ABC, 2009+) Gloria Delgado-Pritchett, played by Colombian Sofia Vergara, offers an interesting case study on which to understand the (non)Latin@ audience reception as this television character symbolically ruptures while simultaneously affirms familiar Latina media tropes. On one hand, her immigrant and Colombian background serves to question the white privilege of characters, but on the other hand, her accented English, irrational behavior, and bombastic physique can constrain its counter-hegemonic influence on audiences. Using content analytic analysis of open-ended survey questions (N = 259), this study evaluates whether discrepancies exist among various ethnic (Latin@ or non-Latin@), gender (wo/men), class, and age viewers (18-34/34+) of Modern Family. Particularly, the following research questions are answered: (1) Is Gloria Pritchett considered a direct attempt in courting Lati @ to consuming English-language television' (2) Do audiences think of her as a symbolic rupture to Latin@ media images, if so who is more likely to hold this perception' (3) What characterizations ' ethnic, gender, and/or class-related ' are primarily policed by audiences' Preliminary analysis indicates that although Modern Family (non)Latin@ viewers see her for general audiences, she is inevitably policed against her intersected ethnic, gendered, and classed characterization. Results thus problematize audience reception as being performed through multiple yet connected social identities rather than simply one.

Id: 10711

Title: Audience reception of media representations of xenophobic violence in a South African community

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Abstract: South Africa's population according to the 2011 national census ' the third since the country became a democratic state in 1994 ' was 51.7 million, of whom only about 1.4 million or 2.7 percent were foreign nationals, and a much smaller number were refugees or temporary migrants from other African countries. Yet, the presence of foreigners and especially African foreign nationals - who fled anti-democratic forces in their home countries for a better life under a nascent democratic South Africa led by Nelson Mandela - has been a fraught issue for over two decades. African foreigners living and working in black townships have faced outright xenophobia, being sacked of their possessions and brutalized. Using as a backdrop an outbreak of xenophobic violence against Somali shopkeepers in Port Elizabeth in September 2013, this study examines media representations of African foreign nationals in local media before, during and after the violence, from the points of view of the audiences who receive them ' media producers, South African and Somali residents. Previous studies have looked at representations of migrants in some newspapers as textual analysis. Until now, little research has been done into the extent to which media representations might be complicit in reproducing xenophobic discourses within a broader South African context of migrant stereotyping. No research has been done on how those representations are received by audiences constituting interpretive communities. The study engages with media producers, and South African and Somali audiences to triangulate an interpretation of the texts, It examines the informed analysis reflected in some media reporting, the largely uncritical nature of other reporting and the gaps in the representations of African foreign migrants. As seen from the vantage point of a particular interpretive community, these media representations variously incite, affirm, negate or counter anti-immigrant attitudes among local communities. This study looks at media representations of African foreign migrants within the broader theoretical context of media and citizenship. Thick descriptions are provided of the cultural contexts ' including the identities of the producers and audiences and the values associated with those identities - within which media representations are produced, and the meanings with which they are imbued given that context.

Id: 10741

Title: Eliseo Veron in France 1970-1995

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Abstract: Eliseo Veron (1935-2014) was a major Latin-American but also French sociologist and semiotician who made important contributions to the field of media research. Although his work has had a high impact in the French and Spanish-speaking areas, it is less well known to the Anglo-Saxon world. In this paper, I wish to trace some elements of his intellectual itinerary during the period, 1970 to 1995, during which he lived in France and worked both in the academic and the private sector.Veron based his theoretical approach on the semiotics of Charles S. Peirce and developed it in dialog with authors such as Roland Barthes, Antoine Culioli and Christian Metz. In his major book, Semiosis Sociale, he thus approached social phenomena as essentially producing meaning and vice versa, all meaning-making as being social. He combined this rigorous theoretical framework with intensive empirical work where he systematically combined a semiotic analysis of "texts" with a sociological and/or ethnographical study of their reception. The texts in question were varied: media texts of various genres but also museum spaces and urban spaces. During his period in France, he developed the concept of "reading contract" fundamental to understanding the relation between a media and its audience, analyzed the role of eye movements in the dynamics of television news but also initiated ethnographic visitor studies in exhibitions, among other major contributions.This communication will retrace the early links Veron developed with France (eg. translator into Spanish of C. Lévy-Strauss's Anthropologie Sociale), analyse the main points of his intellectual trajectory in the country and reflect on the reasons for his somewhat marginal position in the French academic community.

Id: 10859

Title: The Frame Feedback Loop - Journalism Students and Understanding Framing & Discourse Analysis

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Abstract: Picard (2014) noted that most contemporary journalism serve to enforce hegemonic ideals and that journalism education does little to promote anything alternative. A strong theoretical foundation gives journalism students the opportunity to understand the frameworks and machinations of media and politics. As part of Journalism Studies subjects, frame theory and frame analysis are used to give journalism students the opportunity to see which discourses their work and the work of others speak to. A reflexive and conscientious practitioner needs to be aware of the trends in their work and the greater dialogue that their work contributes to. As such, understanding framing is an essential part of not only constructing story, but also recognizing recurring and perhaps overemployed tendencies in one's work. By employing few frames, a journalist would limit the discourses they speak to and wouldn't be serving their audience as best possible, limiting the audience's full understanding of the scope of an issue. To grasp the distinction between those frames and the discourses they are attached to gives students insight into their work holistically and the greater and possible impact of it. Frame theory alone can be daunting to get as there is neither consistent methodology nor unanimous understanding (Sheufele, 1999), neither does discourse have universal definition (Van Dijk, 1988). To distinguish between the two can be doubly confusing for students. This paper attempts to make that distinction such that students and working journalists may find best practice and speak to the most pertinent discourses, not just the most common or the easiest. This paper expands on the work of Sheufele (2009) that so deftly distinguished between Agenda Setting, Priming and Framing, by utilizing frame analysis as first popularly established by Goffman (1974) and theory as most commonly defined by Entman (1993) as to the selections that are made or not made in the construction of a story. Those concepts and the contemporary study of them are compared and contrasted with the discourse theory and methodological study beginning with Fairclough (1995), van Dijk (1997, 2007) and Richardson (2007). Couched in the entire news process, from the creation of primary frameworks of both journalist and audience, to broadcast and reception, parallels and distinctions are made from the framing of one's individual practice, to the discourses they speak to and the methodologies employed to discover and

critique them. Ultimately, this paper aims to help fill a gap in the theoretical foundation of a fully sound and forward thinking reflexive journalist. The paper provides practical in-class tutorial exemplification in an aim to build best practice and offers feedback from journalism students as to the efficacy of the employed teaching model.

Id: 10873

Title: Exploring digital inequality in later life: An analysis of senior citizens' media repertoires

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Abstract: Increasing inequality is an aspect of the ageing society motivating scholars to call for research that addresses the heterogeneity of later life in terms of power, lifestyle and identity (Formosa and Higgs 2013). The emerging ubiquitous digital media environment raises questions about literacy and social inequality, considering how media are integral to power relationships (Hepp and Hasebrink 2013; Couldry 2012) ' also to the construction and experience of social inequality in later life. Generally, when older people's use of digital media has the attention in public policy making, industrial strategies and academic research, the underlying assumptions oscillate between 'active and empowered' or unskilled and dependent people - both imposing a categorical homogeneity of 'old age'. Moreover, limited ways of conceiving of the role of literacy in the lives of people from different generations and backgrounds prevails while it is clear that people's experience of media literacy links to the everyday and to other people over time (Helsper et.al 2014). A major shortcoming of the existing research on digital inequality in later life is that it tells little about why media actually matter to different older people and how this intersects with dis- or empowerment in later life. The way people use (digital) media in everyday life in social and individual practices therefore constitutes a critical access-point to the study of differences in ageing experiences as well as to the study of what literacy - or the lack of such - means. Through in-depth interviews with older Danish citizens from a variety of backgrounds, my contribution takes a bottom-up approach to the question of how mediated communication structures and matters to the social life of older people. With inspiration from life course theory (Hareven 2000) people's media biographies - ranging from letters to texts messages, from phone calls to video messages ' are explored in terms of the role media play in the current social engagement and participation in private and public life. The analysis focuses on the meaning and inner structure of everyday media repertoires (Hasebrink and Domeyer 2013) for social dis- and empowerment by looking into material, emotional and rational aspects of media use. In my presentation I will elaborate on my method, the results of the study, and discuss the implication for ageing and media studies in modern society.Formosa M and Higgs P ((2013). Social class in later life: Power, identity, lifestyle. Bristol: Policy Press.Couldry, Nick (2012) Media, Society, World: Social Theory and Digital Media Practice. Cambridge: Polity Press.Hareven T (2000) Families, History and Social Change: Life Course and Cross Cultural Perspectives. Oxford: Westview Press.Hasebrink, U and Domeyer, H (2012) Media repertoires as patterns of behaviour and as meaningful practices. Participations: Journal of Audience & Reception

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Id: 10880

Title: Mobile Experience Sampling Method (MESM) vs. Retrospective Telephone Survey. A Comparison of Methods Using the Example of Media Multitasking

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Abstract: In the context of a changing media environment, media use becomes more fragmented and overlapping, thus making it hard for people to report their media behavior retrospectively. Related to the methodological challenge of accuracy, this paper compares the results of a mobile experience sampling study (MESM) with findings of a telephone survey. The experience sampling method has its origin in psychological research, where it has been used to measure moods and feelings across situations since the late 1970s (Csikszentmihalyi, Larson & Prescott, 1977; Hurlburt 1997; Klinger 1978). It aims at a naturalistic measurement of human behavior within its situational context and is based on self-reports dealing with the immediate, thus reducing problems of bias in retrospective recall, autobiographical memory, and the use of heuristics in response patterns (Kubey et al., 1996, p. 106; Scollon et al., 2003, p. 11). Mobile ESM is taking advantage of an increasing reach of web-enabled smartphones. Still, only few researchers have used MESM in context of communication research (e.g. von Pape & Karnowski, 2009; Abdesslem, Parris & Henderson, 2010; Boase & Kobayashi, 2012). By analyzing the case of media multitasking we choose an aspect of media use that is likely to be not accurately reported in retrospection. Besides information and efficiency motives, habit is an important predictor of media multitasking (Hwang et al., 2014). Because of the lower level of consciousness in habitual behavior, the problem of memory bias enhances. Against this background, we address three main questions:(1) Are there differences between the results of a one-time telephone survey and a mobile experience sampling survey regarding the absolute amount of media multitasking'(2) What situational and individual factors can explain the possible degree of deviation of the one-time telephone survey from the mobile experience sampling survey'(3) What factors regarding the response behavior have to be taken into account in future studies using the mobile

experience sampling method'Telephone and MESM surveys were conducted in June 2014. The telephone survey was conducted one week prior to the MESM study and consisted of 138 participants from whom 50 also took part in the MESM study. After an extensive briefing of the MESM-participants within one week (Monday-Sunday) 16 signals were sent via SMS in the time of 6 to 10 p.m.. The signals led to a smartphone-optimized survey regarding participants' media multitasking behavior. A post-survey concentrated on the interference of participants' everyday life through the method and on problems of understanding.We find significant deviations between the results of both methods of data collection showing both an underreporting and overreporting of media multitasking in the telephone survey in comparison to the MESM study. In regression analysis Internet use and age were found to be predictors of this. Our study reveals that especially for short questionnaires, MESM is an alternative that helps solving problems due to memory bias and thus can contribute to a methodological development in communication research. The paper will further discuss challenges due to conduction of MESM surveys and participants' behavior.

Id: 10907

Title: Mapping audience research projects and PhD dissertations in Spain (2007-2013)

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Abstract: Audience and reception studies are a well-established field of studies within Media and Communication Research. From a historical perspective, the necessity to obtain a better knowledge about who are the ones consuming media content is in the very roots of any given form of communication exchange. One can discuss to which extent the position of audience research is central or predominant compared with other approaches and domains, but it is hardly arguable that it does have a presence and relevance within our field of knowledge. This process might have been better assumed by those private companies dealing with audience measurement systems, as the rating industry is a strong area of commercial inquiry, whereas the approaches coming from scholarly positions have not achieved the same core position yet. Consequently, establishing audience studies as an object of study itself is necessary to get a deeper understanding about what topics, methods and findings are being collected by researches working in this area.This paper is one of the outcomes of an ongoing research project titled 'The Spanish research system about social practices of communication: map of projects, groups, lines, objects of study and methods', funded by the Spanish Ministry of Economy and Competitiveness during the 2014-2016 period. Under the label MAPCOM (www.mapcom.es), it aims to create a map with the capacity of representing the development of the research system in Spain about social practices of communication. During its first year, MAPCOM will establish an open access databank about projects, groups, lines, objects of study and research methods after collecting the scientific applications from all publicly-financed research projects and the PhD theses successfully presented from 2007 until 2013. Taking this database as a reference, all contributions dealing with audience studies will be identified and analysed in order to get a closer insight about the way audience research is being conducted in Spain.Our preliminary findings point to a clear prevalence of research oriented towards media content and social discourses, which is consistent with previous meta-communication research completed in the previous decade in Spain. Even audience is most of the times mentioned and appealed at projects' applications and PhD reports, its presence as an object/subject of study is not central in the contemporary Communication research in Spain yet. Further stages of MAPCOM will explore the reasons about this imbalance, by conducting qualitative research with leading scholars in our field, but one

can point to the methodological difficulties to design and implement valid research strategies when studying audiences, to the decreasing budget allocated to Communication Research projects and to a media-centric approach within our research community.

Id: 10927

Title: Terror Threat in TV-News, Threat perceptions and Emotional Reactions of the Recipients

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Abstract: This paper reports on a theoretical relation between concepts of Emotions, the Framing approach and the construct picture. Based on research regarding visual news coverage of terrorism in German TV-news, and emotional reactions of TV-viewers, the interconnection of these concepts is analyzed empirically. The central research questions in this regard are: 1) What kind of visual threat-frames are used in TV-news about terrorism' 2) What kind of emotional reactions are caused by certain pictures' Study 1 illustrates a quantitative picture analysis of terrorism-related news coverage in German TV-news and identifies visual frames. Since framing appears in news coverage primarily cumulatively and consonantly, coverage will be analyzed within a longitudinal survey (1 ' years, 2007-2009). Besides the presentation of threats and dramatization in TV-News were analysed as well and combined with the visual frames. After identifying visual frames it is important to learn their intensity of emotionalization. In order to determine the intensity of emotionalization of visual framing strategies, an index of emotions will be compiled empirically (consisting of fear, valence, arousal). This index will be connected and applied to the data that has been acquired by content analysis. For that reason emotional reactions on a single-shot-level will be tested in study 2. One picture will serve as smallest unit, hence it constitutes a single frame-element. Several pictures consequently constitute a visual frame. The index is essential for further analysis of the visual framing strategies regarding their emotional effect.The findings of the studies can be summarized as follows. Four visual frames are identifiable in terrorism-related TV-news coverage: 1) Terrorist Events, 2) Terrorism as an abstract phenomenon and war against terrorism, 3) terrorist threat by religious-motivated perpetrators, 4) Islamistic threat. Terrorism as an abstract phenomenon and war against terrorism as well as terrorist events are the most frequently occurring frames among them. Besides the TV-News shows the most threat-presentation and dramatization in combination with the visual frames 3) terrorist threat by religious-motivated perpetrators, 4) Islamistic threat. In a further step it will be analyzed which emotional reactions are induced by particular visual framing strategies by reference to the empirically compiled fear-, valence and arousal-indices.Study 3 analysed which elements of pictures are relevant to the threat perception and emotional reaction (e.g. fear) of the recipients. For that reason, I used the method eyetracking to measure the attention on emotional elements of the pictures.

Id: 10964

Title: News should be funny: How comedy news audiences become effective citizens of a functioning democracy

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Abstract: Picard (2014) notes that most contemporary journalism serves to enhance and support hegemonic ideology. Satirical and comedy news offers an alternative frame and, at times, sets an alternative agenda that can help level the news playing field. This study aims to gauge if audiences of satirical news shows translate their experience with comedy into thoughtful discussion and seeks to engage with the level of trust audiences have for various forms of news. Comedy is often overlooked as an integral contributor to a vibrant public sphere and an effective democracy (Szakolczai, 2012), yet it can constructively add context and nuance to news and current events in ways that appeal to some. Acting as a fifth estate (Reilly, 2010) satirists have opportunities in discussing news content and production, challenging authority and tapping into issues with an emotional stance that traditional news makers do not (Harrington, 2012). As audiences fragment (Baym, 2010) and lose interest in traditional journalism (Dietz, 2010), emergent styles of capturing current events such as satire, fake news and/or mock news are born. Certain audiences even come to trust satirical newsmakers and programs more than traditional newsmakers and programs. Moreover, watchers of satirical news shows are shown to have a better understanding of current events than those who gather their news from traditional sources alone (PEW, 2008). Live audiences of television and stage comedy news shows were surveyed electronically to gauge if, through watching the show, they had learned about new issues; whether they might have learned new details about an issue they were previously familiar with; and whether they would use what information they had gathered from the show in their daily conversation. Initial and continued findings show that audiences of comedy news shows learn more about issues, and in some cases learn about issues for the first time, by watching these programs. More significantly, these audiences said they trust comedy newsmakers more than their traditional counterparts and that they would use their newfound knowledge when engaging in public discourse about current affairs. Overall, the study concludes with the findings that comedy news adds to a vibrant public sphere and encourages a healthy and active democracy.

Id: 10981

Title: Children's representations of addictive online behaviour: The internet addict stigma

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Abstract: This paper explores children's representations of online addictive behaviours, as theyemerge in their everyday lives. It discusses two perceptions of addiction: a cultural one,through which time online is considered a cultural performance, rather than a problem; apathological one, associating excessive use and bad school results, thus becoming aproblematic behaviour. This embranchment comes forward in the context of the differentidentity claims participants made, in order to adhere to peer and family conflictive agendas. Inspite of the enthusiasm around gaming and social platforms, participants guaranteed using thecomputer for less and less time and exclusively for school work. In conclusion, the articlewarns against the dissemination of an internet addict stigma, leading children to conceal ordeny uses associated with pathological addiction.This analysis is based on an ethnographic study (Bogdan & Biklen, 2007) with 14 girlsand 8 boys, from 9 to 14 years old, conducted in after-school centres, children's homes anddigital inclusion centres. This aimed to understand children's media practices andrepresentations of risk, safety and opportunity from their own perspectives. Within thesociology of childhood theoretical framework, this approach considers children as active andcompetent social agents, who reproduce but also interpret adult cultures (Corsaro, 1997). Inthis sense, it stresses children's right to be included in how their lives are represented andinstitutionally dealt with (Kirby, 2004; Prout, 2005). Moreover, it highlights the need tocounterweight the deterministic and generalized notions of a digital generation or corruptedchildhood (Buckingham, 2000), with knowledge about how media uses occur on the ground,within specific circumstances and socio-cultural backgrounds.The methodological rationale was informed by what is described in the literature asworking with children (Christensen & James, 2000), involving them in research design as ameans to bring their own agendas to research. Nonetheless, an ethnographic approachprevailed, as the majority of participants felt more comfortable and able to express and actaccording to specific cultural and social values through participant observation. Interviews andparticipatory techniques were also used within this framework. Data was registered in fieldnotes and audio and video records were fully transcribed. These were submitted to a thematicanalysis, considered as a method in its

own right, rather than a mere tool, despite itssimilarities with other approaches, such as grounded theory and discourse analysis.Adopting a social constructivist perspective, this research thinks beyond technologicalwith the purpose to help parents and educators acknowledge and comprehend the importantand structural role new media play in children's daily lives and cultures. It does so under theconviction that it is necessary to understand children and their perspectives if we want tomonitor online uses in an effective way. With regard to the concept of addiction, it stresses thestrict social expectations it imposes and the difficulties children face to maintain them, in thecontext of peer cultures. As social media increasingly shelter specific identity and socialbelonging processes (Boyd, 2007), dedicating time to online activities is part of the process ofgrowing up. In short, identifying addiction must take into account the specific demandschildren face within peer cultures, as fully participating and developing the necessarycompetences to do so requires time.

Id: 11003

Title: Old media are social too: An four dimensional approach to study how people use general news media to make social connections

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Abstract: The notion of 'social media' is normally applied to new digital media with specific interactive affordances for the users (Kammer, 2013; Newman & Levy, 2014). This connotation, however, stands in the way of a nuanced understanding of the relationship between users and legacy media, not least newspapers, by implying that social meaning and activity are new dimensions of media use and something inherent in new digital media, but not in the old analog ones.This paper argues that, at a time when newspapers are struggling to maintain readers and users, it is of vital importance to widen the very definition of the newspaper and study it as an unbundled (Evans & Wurster, 1997) and disembedded (Giddens, 1990) multi platform medium. And as a provider not only of information, but also of identity and community (Carey, 1992 [1989]). This involves bringing the social back into the research of how people use newspapers in their everyday lives ' a perspective that was common in within the Uses and Gratifications approach to audience research in the last half of the 20'th century (Berelson, 1949; Katz, Haas, & Gurevitch, 1973; Kimball, 1959), in sociological literature long before that (Mead, 1926; Park, 1923) and in certain strands of the press historical literature (Anderson, 2006 [1983]; Nord, 2006).The paper presents the methods and preliminary results of a qualitative study of 40 strategically sampled adults in Denmark. The study is carried out in an island with roughly half a million inhabitants, a main city of 200.000 people and two regional newspapers. It focuses on how the respondents use news media to establish and sustain identity as well as social connections in their everyday lives and what kind of meaning they inscribe in these mediatized connections. Inspired by recent methods within cultural studies and mediatization (Couldry, Livingstone, & Markham, 2007; Krotz & Hepp, 2014; Schrøder & Larsen, 2010) the study analyses the social dimensions of news media use in data collected through four different techniques: (1) Diaries about everyday media use kept by the 40 respondents through a week, (2) semi-structured interviews with all respondents in their homes, aiming at capturing how they phrase, describe, interpret and explain the behavioral patterns in the diaries, (3) connection maps sketched by every respondent displaying how they visualize which small and large communities their everyday media connect them to, (4) behavioral data (text, pictures, links) from each respondent's Facebook profile.The data will be subjected to both open and concept-based coding in order to find patterns among the respondents' social use of their preferred news media and the meaning they attribute to them. The paper will contain early results of the analyses, the first sketches of a typology of the social use of news media and reflections upon how fit a multi-method study like this is in

bringing the social dimension back into research about old media.

Id: 11106

Title: Music consumption by youth: do they still listen to the radio'

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Abstract: In an era of media convergence and new technologies, it's undeniable that young people are surrounded by all kinds of devices. Even more: in this context, according to Roberts and Foehr (2008:12), it's only natural that they spend a lot of their time with media. Especially, concerning to new media, since we can consider them almost 'ambassadors' of new media, once young people are the main users and they are the ones that teach the parents and other members of the family how to use it (SANTAELLA, 2007:199).When the focus is on music, there are various devices available for young people to consume it: from the traditional radio to the new technologies, such as mp3 players, Ipods and smartphones. Taking into consideration the strong relation between young people and new media, we find it important to question: do they still listen to the radio in order to listen to music' If they do, why' To reflect on this matter, we have inquired 160 students ' 80 in Portugal and 80 in Brazil ', with ages between 15 to 18 years old. Based on their answers, we have confirmed that they indeed still listen to radio in order to listen to music, even if they have access to all sorts of devices to do it. In terms of content, music is the main motivation to listen to the radio, followed by information. When we asked them the reason to keep consuming music through the radio, the participants pointed the fact that most radio devices are mobile ' like new media also are ' and that it is a good source to listen to new music, new releases. Other interesting results are still being analyzed and will be presented in the conference.Although the data generated correspond to two specific groups of young people, we believe that it's possible to outline some universal practices of consumption related to youth. It is a public that should be more explored; therefore we advocate the importance of keep studying it and developing other researches on it.

Id: 11151

Title: Social Influence of mobile phone usage among rural based college students.

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Abstract: Background: Mobile phones have been entrenched into the daily life of every individual. It is often used for entertainment and sociability(O'Keefe & Sulanowski, 1995). It serves as a tool for social connection, in other words, managing social relationships. Unlike the mobile phone in its inception,now a days it can be used to surf internet,play games, read e-books, take photos and videos and the like(Guirong Zhang,2012). Individuals use mobile phones to facilitate their social attachments(Shari P. Walsh,2009). The mobile phone use in public spaces may disturb/interrupt other activities, for instance listening songs loudly , using mobile phone while driving and so on.These are commonly perceived as an improper behavior in many social situations (Haddon, 1998; Wei and Leung, 1999; Townsend, 2002).The use of mobile phone in public spaces has been treated as a social phenomenon related to norms of social behavior in various social settings.Thus the recent studies suggest that there has been significant relationship with social aspects and mobile phone usage. This paper is aimed at studying the relationships of social interaction and social disturbance with the mobile phone usage among the rural based college students in Tirunelveli, Tamilnadu.Objectives: The main objectives of the study are i) to study the usage of mobile phone as social interaction and social disturbance among the users ii) to examine the attitude of the mobile phone users in terms of social gratifications among the college students in Tirunelveli, Tamilnadu. Theoretical framework: The researchers employed a straight forward approach of uses and gratifications theory for this study. Uses and gratifications theory has been adopted to study the mobile phones usage as social interaction and social disturbance among the college students.Method: A mixed method will be employed using a descriptive survey method and an indepth interview with college students. The population of the study constitute college students from Tirunelveli who are using mobile phones. It is decided to contact a sample of 200 respondents from various colleges in Tirunelveli, Tamilnadu. Key words: Social interaction, Social disturbance, Social gratifications, Mobile phone usage.References:Guirong Zhang, 2012.The impact of mobile technology on people's lives. Retrieved August 2013 from http://dmsp.ace.ed.ac.uk/blog/literaryhighstreet2012/2012/04/27/the-impact-of-mobile-technology-on-peoples-live/Haddon, L. (1998) The Experience of the Mobile Phone,

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Id: 11170

Title: PANEL Old media institution, new media strategies.Poland case study

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Abstract: In the Polish part of the interntional project I've conducted six partially standarized, in-depth interviews with the top executives of the leading Polish media companies.They represent different media (press magazine, radio, TV), public and private companies as well as two different levels of circulation: elite and popular.The main question was how the heads of the media companies define their audiences in the context of strategic choices associated with the spread of new media and use them by users (listeners, viewers, readers)The qualitative analysis of the data concerns how companies mentioned above communicate with their users, especially a young audiences and what the future their heads predict for media and their companies.

Id: 11183

Title: Panel : Ce que fait le Web à la fiction

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Abstract: Communication dans panel organisé par C.Thoer, F. Millerand et P. Barrette «Pratiques spectatorielles des jeunes à l'heure du divertissement connecté : Un engouement augmenté pour les fictions sérielles»Le renouveau de popularité et de légitimité des fictions sérielles ces 15 dernières années et le phénomène concomitant du visionnement connecté ' qui contribue notamment à attirer un public plus jeune vers ce type de productions ' ont surtout été étudiés du point de vue l'expérience spectatorielle, d'une part, et sur le plan des transformations qu'ils révèlent au sein de la sphère de production, d'autre part. Il nous semble toutefois que ce portrait reste incomplet si on n'y inclut pas la dimension des contenus proprement dit, dont nous formulons ici l'hypothèse qu'ils changent eux aussi au gré des mutations qui affectent la situation communicationnelle globale. L'approche sociosémiotique que nous favorisons permet en effet de montrer que les fictions sérielles destinées spécifiquement au Web partagent un ensemble de caractéristiques aussi bien sur les plans sémantique (thèmes, personnages, cadre spatial, etc), syntaxique (temporalité, organisation formelle) que pragmatique (cadre participatif et énonciation). La présente recherche s'applique dans un premier temps à repérer et à analyser (c'est-à-dire, en outre, à lier à leur contexte d'émergence) lesdites caractéristiques au sein d'un corpus d'émissions conçues explicitement pour une consommation connectée et ayant connu une très large diffusion sur le « réseau des réseaux » : Les Têtes à Claques, Bref et En audition avec Simon. Il s'agira ensuite, dans un deuxième temps, de montrer comment ce caractère spécifique de la production destinée au Web constitue globalement une remise en question des frontières traditionnelles entre « l'espace de la fiction » et « l'espace spectatoriel » (comme l'atteste par exemple la « chute du quatrième mur » dans House of Cards) explicable notamment par le nouveau rôle assigné au spectateur dans le contexte particulier du visionnement connecté.

Id: 11187

Title: Hegemony and Resistance: Reception Ambiguities Among Canadian News Audiences

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Abstract: The distinctions between news and information are frequently blurred in many of thedebates regarding journalism and political communication. More seriously, thedisparities between the availability of 'news' and the availability of 'information' are, asa consequence, overlooked. A yet more fundamental consequence, one that remainshidden within the largely private domain of news reception, is a disconnection betweennews values and those democratic values which insist upon a free and egalitarianinformation flow. These contradictions ' between news and information, between newsvalues and democratic values ' effectively ensure that hegemony is preserved.   In the words of Bourdieu (2001, 248), 'there is nothing more difficult to convey thanreality in all its ordinariness.' Under the weight of economic constraints, timeconstraints, and established news story formats, journalists are invariably led to disregardthe ordinary and seek the extraordinary, which can be captivating and compelling. Thestructural need to capture audiences, a structural need shared by private and publicbroadcasters alike in the case of Canadian society, ensures that these features of apotential news story are among the most highly valued. Unfortunately, there is nocomparably powerful structural incentive to inform audiences, who remain dependentupon television news and television news-based websites as their primary news sources.   Together, these various contradictions become manifest in the profoundly ambiguousexperiences of news audiences. This paper illustrates those ambiguities with reference tothe results of a longitudinal, multi-modal, and integrated analysis of news production andreception in Canada (see also Clarke 2014). During the seven-year fieldwork period,different groups of research participants completed questionnaires, wrote news diaries,and were interviewed in their homes while viewing network television newscasts. Theirreception experiences are examined in the light of the fundamental constraints upon theprocess of television and other news production within contemporary capitalist societies.Most significantly, those experiences point to highly critical perceptions of news thatexist alongside comparatively uncritical interpretations of reported news events. In thisrespect, there is evidence of consent to hegemony as well as critical resistance tohegemony among participants who represent a diversity of social groups, although it isdemonstrated that women and working-class news users are particularly disadvantagedby their limited opportunities to access alternative information sources.ReferencesBourdieu, Pierre. 2001. 'Television.' European Review 9 (3): 245-56.Clarke, Debra M. 2014. Journalism and Political Exclusion: Social Conditions of NewsProduction and Reception. Montréal: McGill-Queen's University Press.

Id: 11189

Title: Cinema attendance and film online: Substitution or More and More'

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Abstract: We can see films on many screens now. From the big screen in the cinema to the mini screen of a mobile device: moving pictures are everywhere. You can download or stream and watch an endless variety of content, either on YouTube, legal platforms like Netflix or illegal platforms; we can watch user generated -clips, video-podcasts, series or feature films anywhere and anytime. Movie theatres and the film industry are especially aware of illegal ways of watching films. They are afraid that the younger generation, used to seeing films in these ways, will stop going to the cinema. The industry calculates alarming numbers of box office losses due to film piracy on a regular basis. But most of these studies do not relay on real audience data; they usually just estimate the financial losses. There are basically no audience studies in Germany on whether watching a film online is a substitute to watching a film at the movie theatre. The following paper will address this question. Data basis is a representative cinema audience study (465 cases, quota sample) in Germany, which asked about motives for going to the cinema, how a film is chosen and about viewing films online. Our study shows, that watching films online is not an alternative to going to the movies. The vast majority of the respondents go to the movies mainly for social reasons. They want to be with their friends, partners or family members and to go out. Going to the cinema is the perfect reason to be social and see a film. We even found a more-and-more effect (Trepte 2004). The young, mostly male respondents tend to go to the cinema more often the more they watch films online. There was a positive correlation. We even openly asked if they use illegal film streaming platforms, to which 40 % of the sample admitted of having used them at least once. Even among those, there isn't a correlation between the frequency of cinema attendance and streaming films online, not even a negative one. Watching films online is obviously not the same as going to the cinema and cannot substitute the social aspects. Our study has a limitation though, since we only used cinema audiences in our sample and therefore didn't talk to people who stopped going to the movies since they can watch films online. But even within our sample, we expected correlations between cinema and online, and could not find any. Only 13% of the sample said they watch a film online instead of going to the movie theatre mostly because it is for free. The remaining respondents mentioned the social aspects of cinema, which the small screen cannot replace. We will discuss these

results more in-depth.

Id: 11197

Title: Why Do Thai Adolescents Drink or Don't Drink ' Demystifying Semiotics in Alcohol Advertising: Incorporation and Resistance

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Abstract: Background: Effects of alcohol advertising has been the topic of widespread studies. Alcohol advertising portrayed particularly for young people is popular. However, the presentation of alcohol in mass media related to drinking motivation has been a controversial topic. Aims: To analyze how young drinkers and non-drinkers perceive and interpret alcohol advertising to comprehend their drinking position and clarify how the ads convey the meaning and correlates to subsequent drinking behavior. Method: The qualitative method through in-depth interview by snowball sampling technique and focus group was performed to collect data. Twelve focus groups with a total of eighty-six interviewees were organized. The respondents viewed video clips of alcohol ads and discussed after having seen the clips. The result from a qualitative study was analyzed through a semiotics approach that took into consideration both the participants' interpretative processes and their socio-cultural setting. In this case, semiotics is the approach to unveil that the social practice has vastly relations with construction meaning in advertising. The concept currently discusses how advertising communicates and constructs a meaning to the audience. Regarding its influence in terms of meaning construction, there are two significant considerations discussing how advertising contains meaning and conveys message which is connected to the socially and historically ideological incorporation and how the audience interprets the meaning which is associated with the process of decoding depends upon the socio-cultural system. Results: The findings showed that advertising themes are conforming to youth's value and mainstream culture with regard to an alternative ideology. The alcohol ads encompass drinking value involving drinking motives, identity formation and cultural norm resulting in socially acceptable alcohol consumption. Although the values in advertising are designated to motivate youths to drink, to willingly taste and make a decision to drink, some cohorts also rely on their position. The data revealed the interpretation of drinkers and non-drinkers related to negotiating and oppositional reading because people associate them to their background knowledge and negotiate their meaning based on socio-cultural influence. The findings also showed drinkers believed the effect of alcohol advertising was more on others than themselves. Meanwhile, non-drinkers' exposure to media was interpreted as the first person's effect, which was associated to hazardous drinking based on direct experience. Discussion: The interpretation of signs in advertising is relevant to both of conventional and cultural meaning that contributes to understanding more profoundly the meaning of alcohol advertising. As suggested by Morley, the connotations

indicated by the semiotician are definitive and socially constructed. (as cited in Hodkinson, 2011, p. 69). This article also suggests that the response to media texts can be numerous aspects on account of the range of diverse audience.

Id: 11231

Title: Problematic mobile phone use: Derivation of a short scale and associations with health, behavioural and social factors in adolescents

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Abstract: IntroductionIn 2014 98% of Swiss adolescents own a mobile phone. Overuse of those devices may lead to behavioural addictive patterns as well as various detrimental health effects especially in adolescents. Our aim was to derive a short version of the Mobile Phone Problem Use Scale (MPPUS) using data from 412 adolescents of the Swiss HERMES (Health Effects Related to Mobile phonE use in adolescentS) cohort and to assess its relationships with health, behavioural problems and social factors.Methods
        A German version of the original MPPUS consisting of 27 items was shortened by principal component analysis (PCA) using baseline data collected in 2012. Associations between problematic mobile phone use and the amount of mobile phone use, health, behavioural problems and social factors were investigated by means of multivariable regression modelling. ResultsPCA revealed four factors related to symptoms of addiction('Loss of Control', 'Withdrawal', 'Negative Life Consequences' and 'Craving') and a fifth factor reflecting the social component of mobile phone use ('Peer Dependence'). The shortened scale (MPPUS-10) highly reflects the original MPPUS (Kendalls' Tau: 0.80 with 90% concordant pairs) and showed good internal consistency (Cronbach's alpha: 0.85). MPPUS-10 was 6.00 (95% CI: (2.85, 9.16)) units higher in girls than in boys, increased for more frequent alcohol consumption and decreased for higher education of the parents. Furthermore problematic mobile phone use was associated with increased amount of mobile phone use as well as with impaired psychological well-being,

impaired parent and school relationships and more behavioural problems but was not related to peer support and social acceptance.ConclusionsThe MPPUS-10 is a suitable instrument for research in adolescents. It will help to further clarify the definition of problematic mobile phone use in adolescents and explore similarities and differences to other technological addictions such as Online Gaming Disorder or Internet Addiction. Regarding health and behavioural problems the strongest associations were found for depressive and hyperactive symptoms proposing two distinct underlying motives for problematic mobile phone use. Whereas depressive adolescents might have a strong need for social interconnectivity, hyperactive adolescents might be more prone to use their smartphones for personal entertainment. Future research in adolescents should focus on disentangling different patterns of problematic mobile phone use.

Id: 11245

Title: Credibility of Online News: A Study of Audience Preferences

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Abstract: Today, the mass media and digital technologies have engaged the audience mind space like never before. The concept of news distilled by conspicuous gate keeping has been altered with the emergence of the web news culture. Online channels like blogs, tweets and SNS which facilitates the free flow of information; these have not only altered the information dynamics of the society but have also emerged as an important source of news. India has the world's third largest internet base with more than 250 million active internet users, about 100 million facebook users,33 million twitter users. Over the last few years the online medium is becoming an important source for news and information. News consumption on the internet has witnessed tremendous growth in the past decade. According to study conducted in 2013 by an independent internet research organisation ComScore there has been a significant increase in online news consumption in India. It states that on average Indian users spend 33.5 minutes on news sites which are an increase of 34 percent in the past one year (ComScore, 2013). There are many instances where some tweets and blogs have taken Indian politics and society by storm and have become important headlines on television and newspaper. Similarly personal blogs from Iraq, Afghanistan, Egypt, Libya ; wikileaks and live tweets on the Osama operation in Abbottabad in Pakistan have formed international headlines. The study classifies online news content into three major types. The first category includes the mainstream news media presence in the online platform like newspaper and television news websites which offers edited news content similar to its offline editions. The second type of news content is provided by independent online organisations which are scrutinized by editorial gate keeping. The third category refers to unedited, raw and uncensored user generated content in social media sites like you tube videos, blogs, tweets, Facebook posts etc. While the first and second categories have reputation and authority and hence perceived by most as credible sources. The problem of low credibility usually arises with the third type which provides random unorganized and unverified information originating from untrained citizenry. According to Carl I. Hovland the term credibility refers to trustworthiness and Expertise. Research on media credibility brings forward two main dimensions: source and medium credibility. The theoretical premise for this study is based on Gaziano and McGrath (1986) scale for measuring media credibility. This study is an inquiry into how perceptions of credibility vary with situations and groups of audiences. The importance of online sources in the news making has never been more than now. Amateur writers with mouse-click publishable potential, global reach and absence of editorial checks make these millions of the online content susceptible to

audience distrust. A survey was conducted for the purpose of data collection. Questionnaires were administered online to select groups who were most likely to access news on the internet. The data both qualitative and quantitative will be analysed on the basis of demographic and social variables.

Id: 11250

Title: A mixed method study on users' expectations towards and value of second screen interactions during sports broadcasts

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Abstract: Television has long been a 'lean-back' medium, passively consumed by viewers in the home environment (Silverstone, 1994). Today the television set is still central in many households, but television viewing occurs in a multiscreen environment (Buonanno, 2008). Multitasking is a common practice and an increasing amount of viewers uses laptops, smartphones and tablets as a second screen for activities related to the broadcast (iMinds, 2014). By creating customized second screen applications or experiences, broadcasters try to foster an active engagement of their viewers. Second screen applications can offer extra information or content, integrate social media, have interactive game- or vote features or even give users the possibility to switch between different camera angles or live streams within the application. Whereas the television used to be the only screen in the room, the widespread adoption of 'second screens' thus enables a more (inter)active television experience. However, the added value of second screen interactions for viewers differs for the different types of broadcasts. Previous research for example found that especially during sports broadcasts, viewers engage in second screen interactions (Pegoraro, 2013). In this paper, we study when and to what extend viewers value second screen interactions related to live sports events. With the aim of developing an interactive second screen application for sports broadcasts, a mixed method research design was applied. First, in three user focus groups (March 2014, n=24), viewing practices with regard to live sports broadcasts were explored, as well as viewers' expectations towards a second screen application for sports events. The focus group findings were translated into user requirements for the application, which were then quantitatively tested in an online survey (September-October 2014, n = 355). The survey focussed on the features and usage situations of a sports second screen application. Finally, high fidelity wireframes and a first mock-up version of a sports second screen application were developed and discussed with users in a series of face-to-face interviews (November 2014, n=20).Our results indicate that in general, the wish for second screen interactions mainly depends on two factors: the viewing situation and the sports discipline. Sports viewers are primarily interested in using a second screen application only at home and when they are watching alone. For sports where viewers

almost constantly have a complete overview of the game (e.g. football), the need for extra information or content is different than for those sports events where there is no complete overview (e.g. cycling races, Formula 1). Here, viewers are more triggered to engage in second screen interactions and show a higher interest in actively taking over the role of the director by switching between the camera angles and live streams themselves within the application. Important user requirements for a sports second screen application are interaction and involvement with the broadcast and other viewers, extra information, personalization of the application and the creation of an immersive experience.

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Id: 11258

Title: Vicariously Witnessing Human Rights Abuses: Audiences' Interactions with an Argentine Memorial Site

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Abstract: Memory attaches itself to sites, terror marks urban landscapes, and stories of atrocities are engraved in the locations where the events took place. ESMA ('Navy Mechanics School'), now a Space For Memory, was an infamous center for torture and extermination during the last Argentine dictatorship. It is estimated that only 200 people of the approximately 5,000 who were taken there survived. This paper explores its role in the transmission and [re]construction of memories of state terrorism through the communication process between the site and its visitors. Looking at this memorial site as a polysemic text, I am intrigued by the messages encoded in it and by how visitors decode and use them. As Dwyer & Alderman note, 'no memorial speaks for itself; each one is dependent upon its audience to voice'or betray'its vision of the past into the future.' Memorial museums and sites attract people to 'bodily pilgrimages' (Tanner) turning them into 'tourists of history' (Sturken). Visiting places that embody the 'difficult heritage' (Logan and Reeves) of a nation has been categorized as 'trauma tourism' (Payne et al.), 'dark tourism' (Lennon and Foley), and 'dutiful tourism' (Hughes). ESMA visitors include pilgrims and tourists. They are heterogeneous regarding nationality, age, gender, class, education, ideology, and political position; they bring different 'entrance narratives' (Doering 1999) that shape their experience. Audience studies in the field of 'media memory' (Neiger, Meyers, and Zandberg) are under-developed and under-theorized, comparable to the lack of studies on museums' audiences. My project contributes to narrow this gap in research.I study ESMA's audiences focusing on the guided tours of the Officers Club, headquarters of the repression. Theoretical concepts from memory studies, museums/memorials, and human rights frame my research. A few questions guide my inquiry: what happens to people when they visit ESMA' What goes on during the tour' How do visitors interact with the site, the guides, and between them' What is the potential impact that visits have on audiences' My analysis is based on a combination of methods: participant observation during annual guided tours of the site, interviews (with visitors, tour guides, site administrators), and comments posted in the Visitor Book'over a period of 7 years since the space of memory opened to the general public. I argue that audiences actively participate in the tours. People listen to the guides and share stories, becoming co-authors of the visit script, writing and performing memory. I show that visits turn into forums for breaking social silences about this traumatic past and broaden the public sphere for its discussion. Audiences' voices and comments written in the visitor books reveal reasons for visiting ESMA and the rituals performed there, ranging from homages to confessions. Regarding the after effects of vicarious witnessing the suffering of others,

and how the responsibility of the witness may be assumed, data provided by interviewees and guides suggests that the visit is a transformative experience that triggers actions committed to upheld an activist memory in support of justice for crimes against humanity.

Id: 11298

Title: PANEL: Old media institutions, new media strategies. The Imagined User: Expert understandings of audiences in press, radio and television.

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Abstract: FRAMING TEXTThe project 'Old Media Institutions, new media strategies' started during the COST Action 'Transforming Audiences, Transforming Societies' with a main question: How 'old' or 'traditional' media conceptualise their audience in the development of new media strategies'Based on the idea that the audience data analytics and metrics have been characterized as powerful tools for redefining how media industries relate to their audiences, this project has other objectives:- Revisiting Ang's classic study of institutional understanding of audience, we ask how media executives how they now conceptualise their user. - Large media institutions have been to the fore in designing new interactive services to cater for perceived audience needs.- Media companies, public and private, actively survey changing audience trends. - They have also been subject to policy requirements to be more accountable and provide 'right of reply' in their delivery.With this objectives in mind his panel will therefore examine the first results of the 24 semi-structured interviews done in four countries (Spain, Finland, Poland and France). In particular, it will gather together four interventions that will be focused on:- The key sectors of press, radio and television, looking for private and public media and examines both so-called 'highbrow media' with its emphasis on journalistic quality and so-called 'lowbrow media' with a corresponding emphasis on the business side of the media enterprise.- The next areas of interest that define the extent to which new audience tracking techniques inform industry's view of the audience and the kinds of strategies adopted by industry to foster new forms of audience engagement:1. profiling the media user.2. opportunities for participation 3. perception of skills and media literacy sources of information 4. responses to interaction5. social networking- The methodology approach for analysis of the compiled data.Participants:SpeakersDr. Ignacio Gallego (Universidad Carlos III de Madrid/Spain)Dr. Sirkku Kotilainen (University of Tampere /Finland)Dr. Stanislaw Jedrzejewski (Kozminski University/Poland)Dr. Isabel Guglielmone (Université de Technologie de Compiègne/ France)Discussant: Dr. Miguel Vicente (Universidad de Valladolid /Spain)Chair: Dr. Luis Albornoz (Universidad Carlos III de Madrid/ Spain)Note: the panel will be organized by Ignacio Gallego Pérez & Brian O'Neill. Chairs of the project

Id: 11304

Title: PANEL: Old media institutions, new media strategies. The Imagined User: Expert understandings of audiences in press, radio and television.

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Abstract: Paper title: Old media institutions, new media strategies. The Imagined User: Expert understandings of audiences in press, radio and television. Spanish CasesAuthor: J. Ignacio GallegoProposal: This paper will be focused on six case studies that shows the Spanish diverse media system of public and private corporations. The selection of the interviewers has been based trying to shows different media groups and different corporative cultures in relation with the audience concept. With this idea in mind the selected media are:- Public (Highbrow) Television: Televisión Española.- Private (Lowbrow) Televisión: La Sexta.- Public (Highbrow) Radio: Cataluña Radio.- Private (Lowbrow) Radio: Cadena Ser.- Sport newspaper (Lowbrow): Diario Marca.- General newspaper (Highbrow): La Vanguardia.In this way there are media companies from four private groups (Prisa, Atresmedia, Godo, Unidad Editorial) and two from public service corporations (Corporación de Radio y Televisión Española -CRTVE- and Corporación Catalana de Medios Audiovisuales ' CCMA-). Besides there is a diversity of companies origin with media from Madrid and Barcelona.My intervention will be focused on the next areas of interest considering the previous interview:profiling the media user.opportunities for participation perception of skills and media literacy sources of information responses to interactionThe first results of these interviews shows a big difference corporative cultures, visions across the audiences, ways of measurement and literacy policies and reveals that there is not a common standard to adapt the traditional media institutions to the new media environment.

Id: 11310

Title: Audience Agency of Campaigns on Facebook

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Abstract: This paper asks whether audience activities, in their encounter with campaign material on social media such as Facebook, give rise to agency. Accordingly, not only this paper explicitly seek to thematise a major, but often implicit concept in communication theory, that of agency, but it does so by also attending to the audience activities of an under-researched category of texts for audience research, that of campaigns. The theoretical framework draws on reception analysis, for its implied, but central interest in audience agency that lies at the intersection of text and context (Livingstone & Das, 2012). This framework is applied to the study of online agency by looking at the ways users respond, appropriate and transform campaign texts via three text-context relationships that describe the circulation of meaning on social media: gatekeeping, remixing and positioning (Mathieu, forthcoming). The approach offers a radical departure from the deficit model of the audience that often informs campaign material (Halkier, 2013), by acknowledging the importance of audience's meaning, lifeworld and overall context. The methodology rests on the observation that texts, their uses and meanings are reunited on social media (Livingstone, 2004; Schrøder, in press) and hence consists in a textual analysis of users' online activities. The analysis rests on a corpus of Facebook pages used as campaigns that ran active during the year 2014 in Denmark and collected as part of a larger project initiated by the Center for Power, Media and Communication at Roskilde University.The findings suggest that agency provided to audience by campaign material goes beyond the intentions of the sender, and rather reflect the contextual motivations of audiences, who are situated in everyday life and in particular socio-cultural locations. It is argued that campaigns and other forms of strategic communication should take their point of departure in the agentic uses made by empirical audiences, rather than in an idealised reader, often pictured as deficient.

Id: 11322

Title: POLITICAL COMMUNICATION: A STUDY OF THE CAMPAIGN STEREOTYPES IN MEXICAN AUDIENCES

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Abstract: The basis of political communication is the study of the relationship between the public and its proximity to the communication processes emanating from the social, recreational functions of the media as a complex entity to provide spaces for discussion, production and reproduction politicized content. The way how audiences incorporate such knowledge to their fields of coexistence, is a constant for the study of media practices and their influence on the audience. This research considers the individual and collective responsibility to learn about the proposals and political platforms of candidates under the analysis of symbolic and meaningful dimensions in order to understand how individuals establish benchmarks and codes to understand the power. The objective of this study aims to characterize the media consumption of citizens in political campaigning period, identify the perception and socialization of the same, and detect the different social spaces: family, school, friends, as an essential part of the communication circuit, leading to a process for the discussion of politics and popular participation in democratic contexts.We conducted a field study where sampling scheme is stratified, cluster, multistage, with selection proportional to citizens located in four Mexican cities with a population greater than 100 000 inhabitants. The implementation of the surveys are conducted face to face in a period of eight weeks, with a design of 20 controlled variables, this paper analyzes seven of them, in order to answer the research questions proposed in the article.The comprehension of media consumption patterns and the perception of political campaigns, to generate a diagnosis, and then forming discussion groups in Mexican society on media literacy and critical review of political communication and the importance of it. The project began with the formation of discussion groups in Universidad de Occidente (Mexican University) and aims to spread to other institutions.

Title: Methodological challenges in the transition to online audiences

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Abstract: Given the recent transformations in the media landscape, much audience research has turned to the study of new, digital and social media (see the anthologies by Zeller, Ponte & O'Neill, 2014, Bredl, Hünniger & Linaa Jensen, 2014, or Carpentier, Schrøder & Hallett, 2013, for recent accounts of this research). The purpose of this paper is to investigate the methodological challenges facing audience research in its transition towards the study of online audience. The fast technological evolution has been seen not only as an opportunity to renew our observational and analytical resources and devices but also as a valuable chance to further explore and renegotiate our connections with the classical repertoire of audience research methods and processes: online presence is bringing new challenges to both scholarly and commercial researchers (Vicente-Mariño, 2014), ranging from the growing amount of available data to be scrutinised to the growing depth of information potentially reachable for our studies. This paper will critically review relevant literature on online audience over the past ten years (2005-2014) along five main challenges or questions: 1) the difficulties to keep track of audience due to the convergence and digitalization of media, 2) the circulation of meaning, 3) the conceptualization of online audience, 4) the ethics and validity of the research and finally 5) the knowledge interests guiding its study. Meant to take stock of the effort put until now to study online audiences, the analysis will identify gaps, lacks, new and old lines of inquiry, insights, methods, especially as these provide the opportunity to reflect on the continuation and disruption of the research with traditional (pre-online) audience research, allowing to relativize claims of novelty that are sometimes made about current research (Carpentier, 2011). This paper is one of the first outcomes of CEDAR (Consortium on Emerging Directions in Audience Research), a new initiative arising from the COST Action Transforming Audiences, Transforming Societies and led by early-stage scholars coming from thirteen European countries. CEDAR aims to map and foresee trends in the field of audience studies by means of a review of the

existing scientific literature and upcoming debates about innovations in this research domain. More concretely, this paper builds upon the collective work of one CEDAR cluster focused on Methods and Methodology (MeMe).

Id: 11357

Title: What Kids Think: A Collaborative Effort to Develop a Participatory Research Method Measuring Media Literacy With Children in the Home

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Abstract: There has been a strong debate over the moral influence that television content has on children since the medium first came into the home. Parents deal with the issue in different ways. Some parents, believing strongly that television has a negative impact on their children, have chosen to severely limit TV time and exert total control over any content their kids watch. Some parents also believe that television can be a largely positive force, if used in a certain way. Still others believe that television viewing likely has a negative influence, but still allow their children to watch for many hours a day. This project is an attempt to experiment with a television mediation assessment tool created to measure values and mediation. In this context, mediation refers to way that media is selected, restricted, discussed and controlled. This collaborative undertaking, includes discussions with the author's children, and is conducted by analyzing values that are important to the family, then looking at how these values are reflected in the programming the children watch. The tool opens up the idea of media literacy for an open exchange of views, and also looks practically at methods parents employ. Once the assessment has been made, parents are able to adjust their mediation methods in order to ensure that their children are watching content that is more aligned with their stated values. This evaluation tool can be an important link between studying media literacy in academia and working with families who face mediation challenges on a daily basis. The instrument used in this project can be employed by parents who are concerned or curious about what their children are truly absorbing and processing from television content. They can then begin to identify and adjust their mediation methods. In this way, their television watching can be more aligned with the values they find most important. Methods used are self-reflexive, collaborative and experimental.

Id: 11381

Title: Interacción social y uso excesivo del Smartphone: una visión cualitativa de los niños y niñas españoles

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Abstract: La aparición de los dispositivos móviles de comunicación con internet ha supuesto un cambio muy importante en los hábitos de comunicación de niños y niñas. La conexión de estos dispositivos ha posibilitado el uso permanente de las redes sociales pero también de otras redes de comunicación instantánea. Así, aunque la idea de una adicción o un uso excesivo de internet ha estado presente en la investigación sobre la relación de los menores con las nuevas tecnologías de la comunicación Livingstone, Haddon, Görzig, & Olafsson, 2011), esta preocupación se ha acentuado con el despegue de los dispositivos móviles (Haddon & Vincent, 2014).Mucha de la investigación en el área se ha orientado al desarrollo de escalas de 'adicción' o 'uso problemático' (Grecu, 2013; Km, Park, & Lee, 2011; Kwon, Kim, Cho, & Yang, 2013; Kwon, Lee, et al., 2013). Entre los factores que pueden provocar estas situaciones de uso excesivo algunas investigaciones han apuntado a la ansiedad por la búsqueda de la interacción social (E. B. Lee, 2015; Y.-K. Lee, Chang, Lin, & Cheng, 2014) situándose en la mayoría de los casos dentro de lo que se puede calificar como un adicción activa (Chae & Lee, 2011). El objetivo de esta comunicación es analizar la visión de niños y niñas españoles sobre el uso que hacen del Smartphone y, en particular, sobre la percepción que tienen sobre el nivel de uso que hacen de este dispositivo en relación a sus prácticas de interacción social. Para ello se desarrolló una investigación de corte cualitativo a través de entrevistas en profundidad y grupos de discusión. En total se realizaron doce grupos de discusión y

veinticuatro entrevistas en profundidad a niños y niñas entre 9 y 16 años. Para cada franja de edad, se realizaron cuatro grupos 'dos integrados únicamente por niñas y otros dos, únicamente por niños' y ocho entrevistas individuales adicionales 'cuatro realizadas a niñas y cuatro más a niños'.Los resultados se sitúan en la línea de los trabajos anteriormente mencionados, los menores que hablan de un mayor uso de su dispositivo móvil lo relacionan con un mayor nivel de interacción social que otros compañeros. Pero de esa misma facilidad para la comunicación también provienen algunos inconvenientes. Aunque muchos de ellos creen que son más sociables desde que tienen un smartphone, también admiten sentirse molestos por estar permanentemente disponibles para sus contactos, distraídos por las constantes notificaciones y tentados a usar las tecnologías en detrimento de otros intereses fuera de la red. '

Id: 11388

Title: From eyeballs to click-through: the television audience from an institutional theory perspective.

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Abstract: Convergence of digital technologies and platforms poses challenges and opportunities for the traditional commercial television sector as viewers' interactivity, fragmentation and autonomy becomes more traceable. As a consequence, personal and behavioural data are gaining importance in the advertising industry. In this paper, we study how different roles of users are incorporated in the commercial television industry. Commercial television provides a useful case, as its business model has ' since long ' been based on audience commodification through aggregated audience measurement, which presupposes a passive viewer. Because commercial television is organised as a two-sided market, audience behaviour and industry dynamics influence each other. The new affordances of digital television might lead to disruptive changes in the television business model, as advertisers and media planners are challenged to find new ways to reach their target audience. Today, 86% of the Flemish population has digital television. Although linear television is still very popular - 63 % of Flemings watch live TV on a daily basis- viewers do make use of the new services digital television offers: 51,7% uses the set-topbox for ad skipping every day. Nearly 70% of the Flemish population uses the internet while watching TV. Additionally, 57% of these multitasking viewers are engaged in the program-related internet activities (iMinds, 2014). Audience members thus take up various roles, as more passive viewers or as active users that either engage with television and advertising content or avoid it.Traditionally, television audiences have been valued as commodities within political economy, or for their productivities within cultural studies. As Bolin (2012) argues, social and textual productivities become more valuable on digital platforms. Through 'datafication' (Mayer-Schönberger & Cukier, 2013) these audience productivities increasingly become commodities. We add that digital platforms allow

datafication of different user practices as well, thus resonating in the strategies of the commercial television industry. This is in line with an institutional theory perspective towards audiences and their roles. In doing so, we try to overcome the duality between the audience as a commodity or as productive and resistant. Instead, we want to underline its agency by framing them in a structured, institutional role while acknowledging the dynamics of changing audience practices. To investigate how different roles of users are incorporated in the commercial television industry, 9 expert interviews were conducted in 2012 and 2013, complemented by follow-up interviews in 2015. Initially, the interviews focused on the strategies of the Flemish commercial television industry and the underlying assumptions on audience behaviour. The follow-up interviews focused more specifically on the audience, changes in audience conceptualization and commodification within the Flemish television industry. We aimed to incorporate experts from different actors in the television value network such as commercial broadcasters, network providers, media agencies and umbrella organisations that focus on digital marketing opportunities. As experts are not neutral, variation in background and professional environment of the stakeholders was important to provide insights in the way audiences are conceptualised, measured and implemented in commercial media strategies.

Id: 11425

Title: 'Adult Memories of Children's News: The Case of BBC Newsround'

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Abstract: Since its inception in 1972, the BBC's children's news programme, Newsround, has sought to help British children to make sense of the world around them, effectively alerting them to major news events in an appropriately sensitive way for young audiences. This paper reports upon a research project seeking to better understand the nature of this role as it is recalled by adult participants reflecting upon their childhood memories of the programme, with particular reference to its relative importance in shaping their personal understanding of the world and their place in it as 'citizens in the making' (Buckingham, 2000). In attending to the subtle complexities of childhood memories in research terms, empirical evidence has been gathered through the use of two complementary methods. First, a quantitative survey was employed to identify and problematise recurring themes in adult participants' recollections of the programme; second, semi-structured interviews were conducted with individuals across a range of demographic profiles (age groups, but also with respect to gender, ethnicity, and class), where insights into personal configurations of nostalgic discourse figured prominently. In offering a critical evaluation of the project's main findings, this paper aims to engage with a set of pressing debates in audience studies, particularly with respect to issues concerning television news and its significance for childhood memories.

Id: 11436

Title: "PANEL" Old Media Institutions, New Media Strategies: the Imagined Young User in the Finnish Media

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Abstract: How do youngsters be regarded as new audiences in old media' With old media are considered the key sectors of press, radio and television in private and public sector. Youngsters have been studied as audiences nad users of internet, even producers of selfmade and alternative new media. Not as much have been reflected the old media media institutions and, their relations with the young users. As the research project, this proposed presentation will examine the interviews of the heads in media organizations from the perspectives of user profiles, opportunities of participation, perceptions of skills and media literacy sources of information and user's responsies to interaction based on the Finnish data. The special focus will be in the young audiences including children under school age regarded as the user in the future.

Id: 11444

Title: Strategic audience behaviors through interpersonal social media

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Abstract: New technologies such as social media and interpersonal digital media have been included into the programming technologically already more than a decade ago (Siapera, 2004, Vorderer, 2000, Ytreberg, 2004). However, the question regarding the degrees of empowering audiences or individual users through new technologies remains uncertain (Livingstone, 1999). Some scholars found talk-back programs to be empowering for community building purposes (Fitzgerald et al., 2007). However, others have challenged new technologies as limiting (van Dijck, 2009) because of the technological constraints such as by providing predefined spaces (Roscoe, 2003) or social practices such as gatekeeping by media producers (Zelenkauskaite, 2014) .This study discusses the ways in which the most active audience members engage with technologically-enabled contexts to promote their individual agendas. We consider the ability to pursue individual agendas as an empowerment in a form of an individual autonomy where popular culture provides an arena for public debate (Lunt & Pantti, 2007). Similarly, audience autonomy can be achieved by overcoming technological constraints such as the lack of a conversational references or addressee (Zelenkauskaite & Herring, 2008).This study analyzed the most active user behavior over the period of four months and their strategies in conversing via text messaging during radio-TV programming. The purpose of the interactions of the most active users (who sent more than 1,000 messages over a period of four months) included interpersonal romantic message exchanges among two audience members, fan-appraisal messages, automated greeting messages, stream of cautiousness types of messages, unicode messages that are not supported by the roman script, and nonsequitur message sender.Quantitative computer mediated discourse analysis (Herring, 2004) through grounded theory approach (Glaser and Strauss, 1967) revealed audience member compromises between the strategies that facilitate interaction marking and the strategies to get messages camouflaged to get messages through filtering during the gatekeeping process in the program. The analysis revealed a number of discursive strategies geared towards overcoming interactive challenges and filtering, such as and message repetition and addressee manipulation, addressor identification strategies that we refer to as content camouflaging. Ultimately, we evaluated the success of these strategies by counting messages that went through the filter and were compared with the average audience users. Although their strategies were not always successful, audience members were found to creatively engage and adopt to technological constraints and gatekeeping of the radio station indicating that they managed to fulfill their individual goals and shape the technology of the radio to publicly engage in the relationship management. This study

shows how the traditional call-in participation roles, the interpersonal nature of these exchanges (Turow, 1973) and interaction modes described in previous studies (eg. Hutchby, 1996) get translated through texting. Moreover, new types of interactional needs emerge as a reflection of a plethora of individual interpretation of the utility of technological adds-on to the programming. This study has implications to the ways in which digital media provide a new lens to analyze audiences as viewed through audience members' produced texts by extending the research Dori-Hacohen (2012).

Id: 11456

Title: PANEL Old media institutions, new media strategies. The Imagined User: Expert understandings of audiences in press, radio and television. France case studies

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Abstract: Title La audiencia y sus variablesA partir de entrevistas semi dirigidas efectuadas a ejecutivos y/o a responsables de redacción, esta ponencia analiza seis estudios de caso, situados en Francia, sobre temas vinculados con la audiencia de seis medios tradicionales de comunicación .Según los diferentes públicos a quienes están dirigidos, fueron seleccionados los seis siguientes medios de comunicación tradicionales clásicosDos radios: Radio France Inter, radio generalista e histórica perteneciente al grupo Radio France Radio Skyrock Radio privada y musical reciente, destinada a los jóvenes, creada en el periodo del fin del monopolio público del audiovisual. Dos cadenas de televisión: France 2 Cadena de televisión 'histórica' del servicio público BMFTV Televisión privada reciente de información permanente.Dos diarios: Diario :La Croix (fundado en 1880) diario generalista en el área de influencia de la religión católica. Diario Libération, creado en 1973 por Jean-Paul Sartre.Diario generalista con definida posicion idéologica. Los medios del servicio público pertenecen a 'Radio France' y a 'France Télévisions, y los medios privados a empresas privadas como: Bayard Presse, Numéricable,Next Radio TV En la ponencia, haré referencia a los aspectos siguientes: el modo en la cual los diferentes medios de comunicación conciben la audiencia,sus respectivas visiones educativas y alfabetizadoras, las modalidades de participación de los receptores, la visión y las posibilidades de interacción multiplicadas por las redes sociales. Los primeros resultados de esta investigación demuestran que los modos de medir la audiencia, las políticas y/ o actividades educativas emprendidas, o la manera de percibir al receptor, obedecen a especificidades culturales inherentes a los diferentes países asi como al modo en el cual los diferentes medios de comunicación negociaron el pasaje al ámbito digital, pero que es también posible establecer ciertas tendencias comunes.

Id: 11459

Title: Audience Involvement in German TV programs

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Abstract: The rise of so-called "Social TV" in the last few years has opened up new possibilities for participation of TV audiences (Ducheneaut, 2008), as was anticipated but not entirely achieved by early attempts at 'interactive television' until now (Jensen & Toscan, 1999; van Dijk & de Vos, 2001). By using a 'Second Screen' (e.g. laptop, smartphone or tablet) more and more users comment on the television program in online social networks like Facebook or Twitter, give feedback to the TV program or contribute directly to TV-shows (Han & Lee, 2014). Accordingly, current research has turned towards this new phenomenon (Wohn & Na, 2011; Giglietto & Selva, 2014; Harrington, 2014). In this paper we focus on the production of TV content and ask to what extent producers are integrating these new possibilities of audience participation into their programs. While many studies have investigated the use of Second Screens from the audience's perspective (see above), the broadcaster's perspective has not yet been systematically investigated. We approach this problematic through two studies: First, in an exploratory study we identified various forms of audience involvement. Analyzing pre- and post-coverage of the German election debate 2013 by four TV stations (ARD, ZDF, RTL and Pro7), we identified three categories of audience involvement in the live program: mobilization (talk to the audience), references (talk about the audience) and integration (let the audience talk).In the second study, we applied these categories in a quantitative content analysis of various German TV programs from genres that are suitable for Social TV applications (e.g. talent shows, TV events, and talk shows). This analysis was based on the study of Buschow et al. (2014), who investigated the communication activities of Twitter users while watching different TV programs from these genres. We compare our findings to their results to learn how different forms of audience involvement and the actual audience participation might be related.ReferencesBuschow, C., Schneider, B., & Ueberheide, S. (2014). Tweeting television: Exploring communication activities on Twitter while watching TV. Communications, 39(2), 129-149.Ducheneaut, N., et al. (2008). Social TV: Designing for Distributed, Sociable Television Viewing. International Journal of Human-Computer Interaction, 24(2), 136-154.Giglietto, F., & Selva, D. (2014). Second Screen and Participation: A Content Analysis on a Full Season Dataset of Tweets. Journal of

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Id: 11472

Title: Radio audiences: Where do you want to go'

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Abstract: The traditional mass audience concept has increasingly been put into question, although very little is still known about the contours of the new fragmented reality. Departing from this broad questioning and operating under the scope of a larger research project - NetStation: Shaping Radio for Web Environment - we sought out to acquire a more profound knowledge of the web radio environment in these times of mediamorphosis. Portugal's largest ever study of online radio audiences was conducted from March to June 2014, gathering 1049 full answers. The electronic survey was made available to users through the websites of the country's largest stations.As part of this large endeavour, we've studied the dynamics of audience transfers between traditional (FM) radio and online radio, framed by the media substitution hypothesis (Lyn, 1999) and its proposed morphology of substitution, complementarity and supplementarity. We wanted to perceive the continuities and discontinuities between traditional radio consumption and online radio usage.We've analysed online radio use and the contexts in which this use occurs, to conclude that online radio is still very much accessed in the same manner as traditional radio - the internet seems to be, in a way, a simple extension of the airwaves. Audiences mostly use the live streaming service, neglecting most of the more interactive offer. The exception - in terms of format - appears to be the podcast.Significantly though, this mode of consumption is contributing to a shift in radio contents consumption contexts. On the one hand 'places of listening' seem to be changing, with apparent promises of a return of Radio to the Home, and on the other hand, 'times of listening' are also differentiated if compared to what has been consolidated in traditional radio usage.Not yet being clear the full extent of audiences interactions with online radio production these results seem to indicate that people spend more time listening, which might direct us towards a scenario of (another) reinvigorating process for audio contents production.

Id: 11487

Title: Ethnicized Social Media Logics in the Korean Wave Phenomenon

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Abstract: This study examines how global cultural flows on social media are reoriented through inter-ethnic interactions, and thus the social mediascape is ethnicized. Drawing on qualitative interviews with 43 Asian-born Canadians who are enthusiastic audiences of Korean pop (K-pop) and reality TV shows, the study explores how the global rise of Korean pop culture, also known as the Korean Wave, is renegotiated through ethnic audiences' engagement with various forms of social media platforms such as YouTube and Facebook, along with online streaming sites. In particular, by exploring the ethnic users' filtering of spreadability of social media, the study questions the role of social media as a viral media platform that moves beyond national and ethnic boundaries. While the recent analyses of the Korean Wave have attributed its upsurge to the affordance of spreadable social media, the present study challenges the technological deterministic perspective of the spreadable media thesis (Jenkins et al., 2013). It argues that ethnic relations and diasporic negotiations play a significant role in redefining the audiencehood in the era of social media. In particular, the empirical findings reveal the unsociable aspect of social media, in which Korean pop culture is not spread far beyond the imagined boundary of a 'community of sentiment' (Appadurai, 1996) based on a particular racial or ethnic sense of belonging. In addition, many Asian-born Canadians in the study had been familiar with Korean pop culture in their country of origin, or via their ethnic friends and families. The ethnic filtering of social media observed in the Korean Wave phenomenon in Canada suggests that media globalization is reliant not only on the mobility of the media, but also on audiences' physical migration practices, which increasingly involve the ethnicized consumption of social media. The present study suggests that racial and ethnic relations are an important condition in the increasing influence of social media on transnational cultural flows, and thus questions the naturalized representation of social media as a globally spreadable platform.

Id: 11498

Title: Agency, Text, and 'Doing Media'

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Abstract: In this paper I will present some key outcomes of my PhD research (Eichner, 2014) concerned with the concept of agency and its significance for processes of media reception and media practices, which I label 'doing media', and the role of media textuality as a structuring element. I will present a model that assesses agency as a key element in 'doing media' and allows to identify concrete textual qualities ' specific points of agency ' that facilitate the emergence and mode of agency in different media texts and media. Agency can be considered as a structural part of acting in our lives. It relies on dispositions we maintain and on structures we face. It is inherent in Bourdieu's concept of habitus (Bourdieu, 2009/1979) or in Giddens' stratification model (Giddens, 1984). Agency is thus neither free will nor resistance, but is dynamically linked to structure. Agency describes the way we, as individuals, want perceive ourselves as empowered subjects. Yet, while acting in this world we are not only restricted by circumstances, by limited economic, cultural and/or personal resources, by societal and political structures, and by our physical body, but our aims may also collide with and be restricted by the aims of other individuals, organizations, institutions, and governmental systems. Thus, if media communication, in the tradition of communication studies, is conceptualized as a specific form of social action and communication (e.g. Blumer, 1969; Renckstorf & McQuail, 1996), and agency is conceptualized as an integral part of human action, how does agency play a role in the processes of media reception respectively 'media doings'' In relation to media communication, agency has been a popular concept in game studies since Murray's 1997 book Hamlet on the Holodeck. Since then, it has repeatedly been diagnosed as one of the core pleasures of playing video games. However as convincing as notions of game agency seem to be, its media exclusiveness cannot withstand deeper investigation. Agency, understood as the general and fundamental capability of humans to act in the world (cf. Ahearn, 2001; Mische & Emirbayer 1998), is a capacious concept that reaches far beyond the realm of gameplay. In amalgamating miscellaneous key concepts from social action theory, pragmatism, communication theory, film, game and television theory, media communication models such as participation, cognitive control, play, empowerment, I elaborate agency as the key to understanding media experiences and 'doing media'. In particular, I will present a sophisticated model of agency, that distinguishes agency as personal, creative and collective, and further differentiates personal agency as the 'mastering of narrative', the 'mastering of choice', the 'mastering of action', and the 'mastering of space' (cf. Eichner, 2014: 163ff). The innovative aim thereby lies in connecting textual aspects with the concept of agency and media experience. How agency can be grasped in a concrete way and how the textuality of a

media text, the aesthetic and narrative structure, does induce and trigger moments of agency in the process of 'media doings'.

Id: 11562

Title: Audience engagement and self-creation: young people and mobile social media in Japan, UK and US

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Abstract: Although audience research has by and large discredited the notion of the passive audience, this figure remains a subtext in much of media and policy discourse, particularly when children and young people are concerned. While there is a tendency to celebrate them as creative subjects, there is also a tendency to deem them as vulnerable objects of media industries. These contradictory characterizations have become even more pronounced with the advent of digital technologies. The enthusiastic embrace of digital natives is well matched by panics over the dangers of the digital to these cyber-kids. Working against the background of such dichotomous framings, my research is quite simply to ask, 'Why do children and young people engage with media" To understand the role of media in the everyday life of young people, I had developed the concept of 'audience engagement' as a heuristic device. It encompasses the multiplicity of audience activities envisaged within active audience theories in both Western and Japanese media audience studies. For the paper I will be presenting, the focus is on one dimension of audience engagement ' self-creation. 'Self-actualization demands the careful negotiation between the opportunities (for identity, intimacy, sociality) and the risks (regarding privacy, misunderstanding, hostility) afforded by internet-mediated communication (Livingstone, 2009, p.118). I will demonstrate how a process of self-creation underlies these negotiations between the opportunities and the risks. The concept of self-creation I introduce is derived out of Thompson's (1995), Giddens' (1991) and Hall's (1992, 1996) concepts of self-formation, self-identity and identification respectively. My terminology is intended to reflect the creative, original and indeed individual nature of this process as it revealed itself in the field (Author, 2009). The material for the paper is based on my on-going and long-term ethnographic research conducted on Japanese engagement with media and ICT in the Tokyo Metropolitan Area beginning in the year 2000. In order to test and re-contexualize the concepts and phenomena which I observed among Japanese youth, as well as to consider new developments, I conducted in-depth interviews as well as participant observation between 2010 and 2011 in the UK and US. The inclusion of this material in the paper on self-creation among young people as a form of media engagement raises questions about the universalism and cultural specificity of the concept. ReferencesAuthor (2009) Audience Studies: A Japanese Perspective. London and NY: Routledge.Giddens, A. (1991) Modernity and Self-Identity: Self and Society in the Late Modern Age. Cambridge: Polity Press.Hall, S. (1992) The Question of Cultural Identity. In S. Hall, D. Held and A.McGrew (eds.) Modernity and its Futures. Cambridge: Polity Press.Hall,S. (1996)

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Id: 11571

Title: Semiotics of the Iranian social media #hashtags

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Abstract: Social media play a significant role in human life Today. They appear in almost every aspect of life. One important feature of the new media is agency, which is the result of interactivity of communication. Now, people, traditionaly known as the audience, can affect a story In support, reinforcement, or opposition; and even come up with their own story, sometimes, totally different from the original/official one.In this world of social media communicatIon, the moderate Iranian government has already started an approach to change the context of its dialogue wiith the world from confrontation, to negotiation. The much debated issue of nuclear talks between Iran and the 5+1 group of countries is a sample, where we can see how ocial media had president Rouhani's team is making use of the capacities of social media to talk to the world.President Rouhani started to twieet with a verified twitter account and his minister of Foreign Affairs, Dr. Zarif started to utilize his fan page on Facebook. Dr. Zarif also created a YouTube channel on which, right before the second round of Geneva nuclear negotiations in November 2013, released a video in English, with captions in 7 different languages, titled 'Iran's Message; There Is A Way Forward.'This strategy has proven significant, nevertheless, the reactions underneath each story are to be studied, in order to understand how the public opinion is reacting to it.To do so, this research is focusing on the hashtags used by the users of social media websites in support or against different issues. The study uses statistical methods to study semiotics of such hashtags in a number of more impotants issues related to the foreign policies of the iranian government. It also examines how the emergence of such hashtags have caused social movements in the vertual space, sometime caused the government to react.

Id: 11594

Title: Producing Arab Children's Television: Constructing Audiences and Role Models

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Abstract: This paper examines ongoing findings from research, which considers how we might assess the impact of adapting and adopting children's television shows in the Arab world and begin to identify their role in shaping identity formation. With less than 10% of children programs in the Arab world produced locally, the disproportionate exposure to foreign programs from countries that share little social, ethnic, linguistic or religious backgrounds with the local culture is often cited as source of Arab 'Westoxification'. As children grow in an extremely volatile and persistently changing region, Arab children's television often fails to offer them relatable role models. This research suggests that to better understand children's evolving cultures of reception and appropriation, we need to consider how local content is produced' How formats are selected for adaptation' How do they define and appeal to their audiences' Theoretically, this research is anchored in childhood as a 'social construction' where various social elements such as home, school and parents play a role in children's upbringing. By making assumptions about children's media use and preferences, television producers contribute to children's social world. To explore these practices, the paper is divided into three sections: The first section offers a brief review of different concepts of childhood in television production and its stakeholders. The second section considers not only how indigenous Arab content is defined, but also how its increasingly globalized and commercialized environment is promoting particular objectives, processes and procedures. Drawing on qualitative analysis of production and programming practices, and in-depth interviews, this paper addresses the purposes of Arab children's television as negotiated between policy-makers, television executives and advocates, that often fail to include the opinions of their audiences.