



مجموعة جامعة
الجميع الذكية
للتعليم القابضة

MIDOCEAN
UNIVERSITY

Digital Content Direction

Prepared by Dr. Sherihan Mohamed

DGM 733

Intro Lecture

Lecture Outlines:

- * Course description
- * Learning outcomes
- * Topics
- * What is digital content?
- * Why Media spreads?
- * Conclusion



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Digital Content Direction

Course description



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Course Description:

This course addresses digital content on different platforms, focusing on the manufacture of this content and the factors that are sought with the industry, most notably the references, ideas and trends of those involved in this industry, and their professionalism and skill.

And also covers principles and strategies for directing digital content across platforms—from websites to apps, e-newsletters to social videos—to achieve organizational objectives beyond creating awareness, informing, or entertaining. This includes developing creative guidelines and marketing practices to promote memorability, distinctiveness, and persuasiveness. In addition, this course emphasizes directing digital media to support diversity, inclusion, and accessibility.

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Learning outcomes

Learning outcomes:

Having successfully completed this course, you should be able to:

- Develop digital content analysis.
- Learn about the types of digital content makers.
- Be aware of the significance of the potential impacts of digital content.

- Evaluate digital content performance on strategic objectives.
- Craft creative directions based on market data, brand guidelines, and imagination.
- Analyze content progress using key performance indicators beyond vanity metrics.

- Integrate digital content into marketing campaigns that address all stages of the customer journey/marketing funnel from awareness to satisfaction.
- Devise guidelines for digital content to promote diversity and inclusion, addressing accessibility and cultural sensitivities.

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Topics

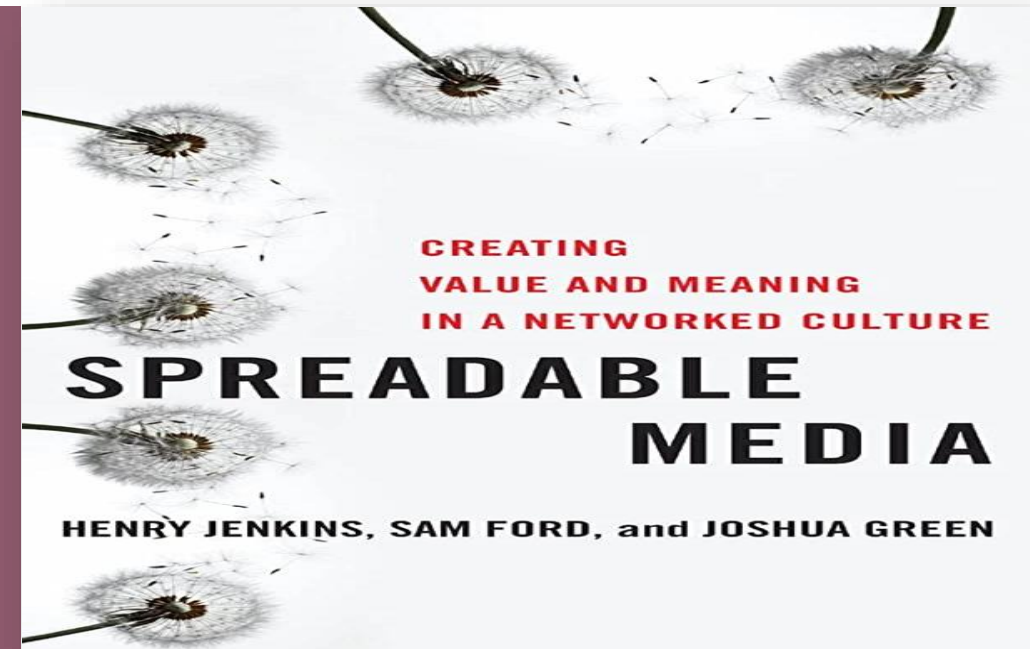


Topics

The main content of this course is:

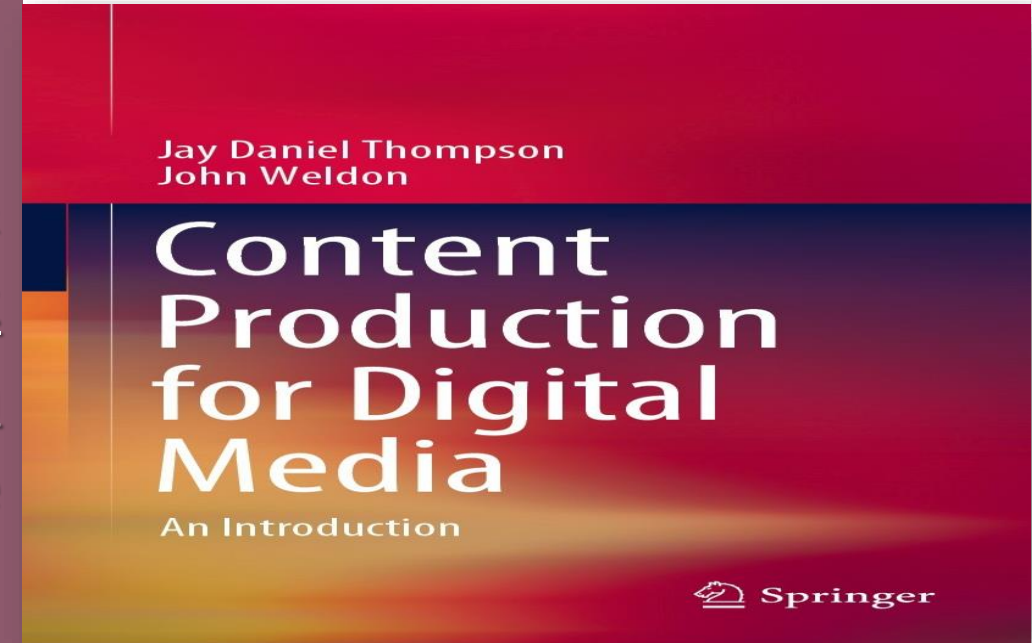
1. Digital Content Purpose and Goals.
2. Who is a digital content creator?
3. Audiences and Other Stakeholders.
4. Owned versus Shared: Evaluating Platforms and Media Options.
5. Creative Direction.
6. Directing Development.
7. Marketing Integration of Digital Content.
8. Managing Digital Content.

Jenkins, H., Ford, S., & Green, J. (2013). Spreadable media: Creating value and meaning in a networked culture. New York University Press.



Recommended resources

Jay Daniel Thompson & John Weldon (2022), Content Production for Digital Media: An Introduction, Springer Nature Singapore.



Recommended resources

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Digital Content Direction

What is digital content?

Digital content refers to any type of media that an organization uses to engage with visitors, customers, or users of their website or applications, distributed by online delivery systems.



What is digital content?

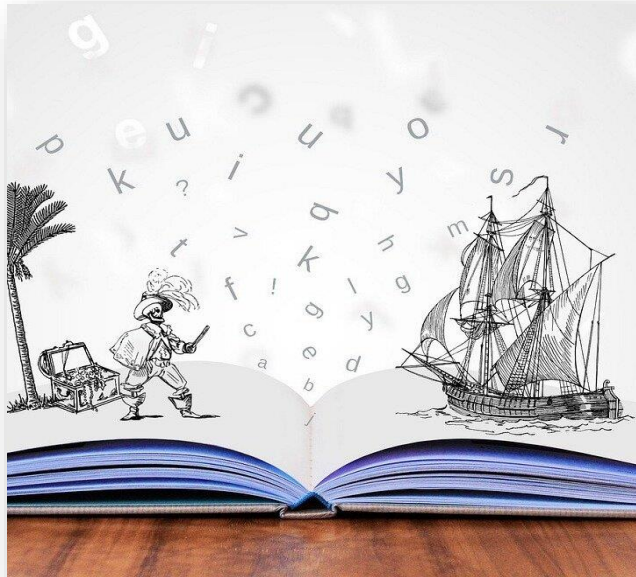
With more organizations now depending on their online presence to attract and retain users, digital content has become a vital resource in digital media producing. The term encompasses every type of publishable media from streaming video, downloadable guides, images, live broadcasts, or a piece of gated information.



Viewed **narrowly**, digital content includes popular media types, while a **broader** approach considers any type of digital information (e. g. digitally updated weather forecasts, GPS maps, and so on) as digital content.

Types of digital content includes:

- * **Video:** Types of video content include home videos, music videos, TV shows, and movies.
- * **Audio:** Music is the most common form of audio.
- * **Images:** Photo and image sharing is another example of digital content.



* **Visual Stories:** Stories are a new type of digital content.

* **Text:** Type of digital content which is available in text or written format. Blog websites which store data in form of textual format.

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Why Media spreads?

The shift from distribution to circulation signals a movement toward a more participatory model of culture, one which sees the public not as simply consumers of preconstructed messages but as people who are shaping, sharing, reframing, and remixing media content in ways which might not have been previously imagined.



And they are doing so not as isolated individuals but within larger communities and networks, which allow them to spread content well beyond their immediate geographic proximity.

The term “**participatory culture**” describe the cultural production and social interactions of fan communities, initially seeking a way to differentiate the activities of fans from other forms of spectatorship. As the **concept has evolved**, it now refers to a range of different groups deploying media production and distribution to serve their collective interests, as various scholars have linked considerations of fandom into a broader discourse about participation in and through media.

Previous work on participatory culture **stressed** acts of reception and production by **media audiences**,

Audiences are making their presence felt by actively shaping media flows, and producers, brand managers, customer service professionals, and corporate communicators are waking up to the commercial need to actively listen and respond to them.



While many content creators are struggling with the growing prominence of such grassroots audience practices, an array of online communication tools have arisen to facilitate informal and instantaneous sharing.

These platforms offer new capacities for people to pass along media artifacts—and, in the process, to seek models to generate revenue through the activities of their users. However, while new tools have proliferated the means by which people can circulate material, word-of-mouth recommendations and the sharing of media content are impulses that have long driven how people interact with each other.



Spreadable Practices “**Spreadability**” refers to the **technical resources** that make it easier to circulate some kinds of content than others, the **economic structures** that support or restrict circulation, the **attributes of a media text** that might appeal to a community’s motivation for sharing material, and the **social networks** that link people through the exchange of meaningful bytes.

Spreadability assumes a world where mass content is continually repositioned as it enters different niche communities. When material is produced according to a one-size-fits-all model, it **imperfectly fits** the needs of any **given audience.** Instead, **audience members** have to retrofit it to better serve their interests.

As **material spreads**, it gets **remade**: either literally, through various forms of sampling and remixing, or figuratively, via its insertion into ongoing conversations and across various platforms. This continuous process of repurposing and recirculating is eroding the perceived divides between production and consumption.

The circulation of media content within participatory culture can serve a range of interests:

- * some **cultural** (such as promoting a particular genre or performer).
- * some **personal** (such as strengthening social bonds between friends).

- * some **political** (such as critiquing some politics within mass media).

- * some **economical** (such as those which serve the immediate needs of everyday individuals, as well as those which serve the needs of media companies).

We are not arguing that fans are somehow resisting consumer capitalism and its intellectual property regimes through these various processes and practices, as many of even these unauthorized activities might indirectly profit media companies and brands.

Whatever audience's motivations, they may
(1)discover new markets, (2)generate new meanings, (3) renew
once-faded franchises, (4)support independent producers,
(5)locate global content which was never commercially
introduced in a local market, or (6)disrupt and reshape the
operations of contemporary culture in the process.

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Thank You





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