

Social Media Management (DGM 721)

Prepared by

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Lecture No.9



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جامعة الجميع الذكية
EVERYONE'S SMART UNIVERSITY

Sources of Knowledge

Social media management

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جامعة الجميع الذكية

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ويقدم العلم مقابل العمل لتنمية وبناء المجتمعات.

مزيد من التفاصيل

SOCIAL MEDIA
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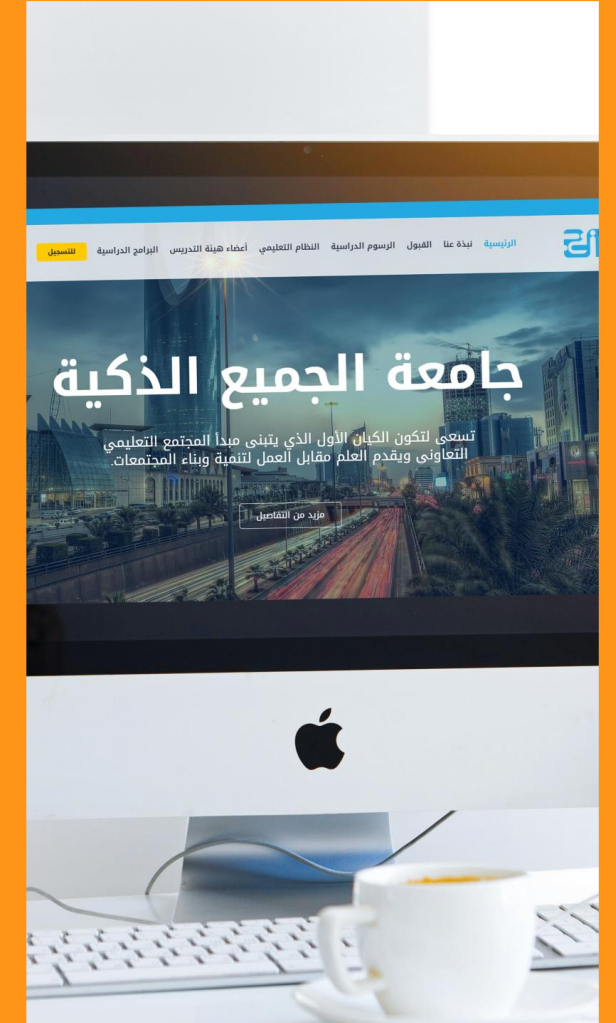
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Social Media and New Audiences
as a New Challenge for New Media Industries

Content of lecture

The Content of lecture 9 Includes the following:

1. The media industry
2. Interactivity as a New Concept
3. The digitalization of media
4. The Meaning-Making of New Audiences
5. From Media Centrism to the Mediation Process



The media industry

end of the first decade of this century. Brought the digital boom Multimedia transformation characterized by new and new technological developments Global media markets and a new audiovisual culture that mixes the traditional with the new screen consumption. As a logical consequence, the new digital The revolution also led to a new formation of the consumption habits of the masses, Content preferences and responses, even on emerging and evolving media Economies such as those in Latin America, where the traditional distribution windows The exhibition combines with new platforms in a hybrid and eclectic environment.



The media industry

Everyone These changes created what might be called a new audience culture Haridakis and Whitmore (2006) define new rules for the media business model.

Even traditional media such as radio and television played a major role. The role of the media industry, I started to explore new distribution systems thanks boom in digital and converged communications. Nowadays, audiovisual Content is not only available on traditional screens and online.

gradually, It is integrated into cell phones, video equipment, and personal digital assistants (personal digital assistants) among others. This development can be easily spotted and has been done in abundance.



The media industry

Especially in advanced economies. Three issues defined the transition between traditional and new media, Mainly in the field of audiovisual industries:

(a) **Technology**: is understood as the revolution that allowed new forms of media development.

(b) **masses**: in That is, behavioral changes have determined the creation of new ones Communication systems have changed traditional ways of dealing with them they.

(c) **Market**: as a result of a new relationship between producers, advertisers and consumers, generating new business relationships as a result and new revenue models.



Interactivity as a New Concept

Another aspect that all new media platforms share, enabled by technological development, is interactivity. It is defined as the chance audiences have to manipulate, react and respond in real time to any message consumed. Granted, interactivity is not a new concept, nor is it exclusive to new media. There have been notions of interactivity in previous stages of traditional media, such as fan mail, letters to the editor, calling live radio shows etc...

Nonetheless, interactivity as a real time occurrence is something that new media technologies have enabled more than any prior media: Internet, web 2.0, smartphones, PDAs, and tablets are basic.



The digitalization of media

The digitalization of media contents and the normalization in many societies of fast Internet access, whether from fixed points or via mobile devices, means that, in principle, every point in space is connected through mediated communication to every other point; and that connection is always potentially two-way, since either end may be sender or receiver (or both).

As a result, one-way senders—specialist media producers/distributors—and one-way receivers—‘mere’ consumers or audience members—become less common in their pure form, while hybrid sender/receivers, in some form at least, become more common.



The digitalization of media

The main outcome of interactivity is the blurring of the line between producer and consumer. Wikis, Blogs and forums on the social networking environment allow the readers to reply, comment, transform, and co-author contents, in a form of collaborative writing that would have been impossible in traditional media such as newspapers and magazines. The possibility of manipulation is a form of collaboration and coauthoring of the text. Cover defines the new relationship between author, text and audience as a contest, a fight for control over the medium and the text, in both creation and distribution



The digitalization of media

A digital environment promoting interactivity has fostered a greater capacity and a greater interest by audiences to change, alter and manipulate a text or a textual narrative, to seek co-participation in authorship, and to thus redefine the traditional author-text-audience relationship eroding older technological, policy and conventional models for the 'control' of the text, its narrative sequencing and its distribution.



Convergence and interaction creates a media environment in which producers and Media consumers may become one. Besides, professional media content developers And the creators of amateur cultural products are no longer far away, but very close overlapping 'regions of the same broad spectrum' and it is With the first and second points of new media we come to regards to the third aspect, user creation Content .

Again, these characteristics are not absolute, they are not restricted to the new The media did not appear overnight. User generated content, just like interaction, It's a concept that has been around long before the internet was invented new media, but it is brought to full power by these technologies (Uribe Jongbloed 2011).



The ability for users to create content

The ability for users to create content has been around for quite some time, due to the strong availability of production technologies such as home video cameras and personal camcorders.

Computers, typewriters, and home recorders.

What differs today is capacity to distribute content, to use the web to distribute user-generated content (also, To the dismay of media companies, traditional media content) has been destroyed to an unprecedented extent.



The digitalization of media

As a trend, technology has become more accessible to users, now it is possible to purchase audio and video recording devices that match the output quality of their professional counterparts, and cost but a fraction of their price.

This availability means that, today, user generated content might have the same—or nearly the same—technical specifications as professional output, and can be distributed and exhibited online on a leveled playfield with the mainstream media.



The Significance of the New Audience

The audience can be considered a construct with more than one single signification, which can date back even thousands of years, if one might consider Greek theater attendees as part of the earliest theoretical audiences, and it has evolved and changed from century to century . But the way to study audiences in the new media environment is through a particular focus; one that should develop a deeper understanding about how these social constructions of media audiences change over time, how technological and institutional forces may affect such change, and how such changes are negotiated and resisted by stakeholders involved in attracting and monetizing media audiences from an economical perspective.



The Significance of the New Audience

The definition of audience that assimilates its relationship with the so called new media and the media market could be the one described by Napoli (2011) as the “institutionalized audience”. From an economical and managerial point of view, the audience can be defined as socially constructed by media industries, advertisers and associated audience measurement firms. However, audience is not only conceptually created but also manufactured by the actors involved in the media market as an article of trade to sustain the advertising business model



The Significance of the New Audience

ratings firms do not simply 'check to determine' the size and characteristics of the audience, they actually manufacture the audience through a set of measurement procedures that are shaped by both industry dynamics and the technological and usage patterns of the media whose audience is manufactured.



The Significance of the New Audience

audiences currently do not behave on a passive way. On the contrary they are able and willing to react to the external changes. Thus it becomes relevant to question how the second instance of the new impact has been determined by the technological developments that have led to new media.

The main shift in the new dynamics of the audiences structure can be summarized under two headings as Napoli (2011)



The Significance of the New Audience

describes them: audience fragmentation and autonomy.

As a result of new technological implementations, the proliferation of digital wireless communication channels is spreading the mass audience of yore ever-thinner across hundreds of narrowcast cable and radio channels, thousands of specialized magazines, and millions of computer terminals, video-game consoles, personal digital assistants, and cell-phone screens.



The Significance of the New Audience

There have been two main streams of outlet multiplication: the first being the use of new technologies by the traditional media, as part of the multi-platform convergence that is inherent to technological development. A few programs, sporting events, or clips on YouTube are the stuff of water cooler conversations, which encourages those who want to join the discussion to see what everyone else is talking about. The advent of social media, like Facebook and Twitter, may well extend these conversations to virtual spaces and focus the attention of those networks on what they find noteworthy.



The Significance of the New Audience

The second is due to the new contents and platforms that have come to existence since the development of new media that incorporate interactivity, convergence and user generated content, such as social media platforms. Several social networking services have received the most attention, due to ability and capacity to create entirely new social infrastructures among their networked users .



The Significance of the New Audience

Altogether the technological aspects and characteristics of the new media that have altered the patterns of the media landscape, regarding audiences, can be put together under a second simple word: autonomy.

As of now, the control over media consumption has shifted from the producers to consumers themselves, for it is they who decide how, when, where and what to consume. Now they also have the power to decide over.



The Significance of the New Audience

the content they consume, how it will unfold, and the possibility to manipulate it or to generate their own outcomes, being more demanding of the media than ever before.

New media technologies that empower audiences to take control and increased

choice over when, where, and how they consume media are transforming the relationship between audiences and the media (Kenyon et al. 2008).

At the same time, new technologies for measuring and monitoring audience behavior are revealing aspects of how and why audiences consume media that previously were unknown.



The Meaning-Making of New Audiences

Numbers and statistics about the new fragmented media markets are insufficient to explain the new environment in which new audiences establish a particular relationship with the so called new media, on the broad sense previously analyzed.

The perspective that we propose in this chapter relates to the need of rethinking about the audiences and the new media environment from a dense dimension and as a structuring condition of the human status.



The Meaning-Making of New Audiences

From the perspective of the users and their uses, we propose a vision of the subject which oversteps the more traditional idea of decoding, and turns to the problem of cultural practice in order to understand what it means to think about the audiences and their relationship with technology today.



The Meaning-Making of New Audiences

The perspective of decoding proposes a subject inserted in a specific area, a subject possessor of a cultural memory: a subject of preconceptions and particularities.

These features pose a framework of competencies that determine the hermeneutic condition of the subjects.

This is, no doubt, a perspective of analysis that is quite interesting insofar as it recognizes the subject in its uniqueness, and opens up the possibility of establishing a dialogue with the media text, whose meaning is constructed in a task of continuous negotiation and insertion of the messages within the assumptions raised by everyday life.



The Meaning-Making of New Audiences

media play an instrumental role in the process.

Being in front of a decoding subject, the creation of the sense is given, strictly speaking, on the receiver. There is a strongly autonomous position which suggests the non-interference of media in the search and constructions of the sense and meaning. It is clear that, despite the free and optimistic vision that there is of the individual, the point of view of decoding establishes a split between media and culture (understood here as a way of life) because it suggests the existence of two poles which, apparently, coexist independently of one another.



The Meaning-Making of New Audiences

This idea may appear initially as problematic, mainly because, from a contemporary perspective, independence between sender and receiver seems to have been exceeded. It is said that the two are elements of a communicative process that presents itself as a whole, since there is an active and simultaneous activity of its components.

There is, however, an obstacle here. When talking about decoding we think, by definition, of a medium (sender) that presents a text (message) and sends it towards a reader-decoder (receiver): communication here is limited to the analysis in terms of media and sets aside a number of factors that play a leading role in the process of decoding the text



From Media Centrism to the Mediation Process

from the perspective of decoding there is awareness of the cultural memory and of the receiver as subject, and it is necessary to go beyond the medium-message subject relation and to propose the scheme in new terms:

subject-subject-media message-subject-subject.

This second perspective leaves aside the media centrism and focuses much more on the relations between subjects that are mediated, inter alia, by media texts.



From Media Centrism to the Mediation Process

Understanding the new media communication in developing environments does not mean to undertake only a theoretical and practical analysis of media. In Latin America, Jesu's Martí'n-Barbero, one of the promoters of the mediations theoretical framework makes this point very clear:

There is no doubt that if the sole objective of studying Social Media and New Audiences as a New Challenge for Traditional and New... 641 communication are the media, it is very difficult for us to think of the authors, subjects and processes .



Evidently, when we talk about cultural practices, we are carrying out a displacement of the reflection which might represent a return to the origins of communication: its use.

Wittgenstein (2009) raised the idea of 'language-games' that immediately made reference to the practices, to the ways of carrying out a certain process: the use of language. Since his proposal, communication is defined by the use, and here it is where the notion of meaning starts making sense. Wittgenstein, who develops the idea of 'language games', addresses this point.



From Media Centrism to the Mediation Process

The concept of language-game is closely related to the abandonment of certain statements of the Tractates, and to the birth of a new way of conceiving language, away from the pretensions of generality and seeking to elucidate the way that language is really used in the actual context, the so-called real world. From this perspective, language is something that has to do with human practice and with the way in which man uses language and communicates: “I shall call the whole, consisting of language and the activities into which it is woven, a “language-game””



From Media Centrism to the Mediation Process

We have made this digression to Wittgenstein's ideas aimed to remark that if our goal is to achieve a closer understanding of communication and human ways of interaction, it is necessary to understand everything that occurs in the process and then engage in its analysis. Decoding highlights the importance of prejudices in the system of opinions from various individuals.

The perspective that can be obtained from cultural practices turns out to be more complex because, by having overcome media-centrism and having gone beyond it, the problem of the construction of the meaning that comes from the use arises.



From Media Centrism to the Mediation Process

It is from the practices, i.e., from the what is (going to be) done with the media messages, in this case, that the meaning sees the light. This suggests that there is not a hegemonic and unique reading. The meaning is not given as a metaphysical entity.

We are not talking about the idea of a unique meaning which reading has to match with and the success of communication lies in this correspondence. The meaning, as the practices, is variable.



From Media Centrism to the Mediation Process

this perspective, the vision of the problem of reception turns out to be very attractive because it opens the door to a concept of a free subject, who autonomously uses reason and his cultural environment to fill with meaning the signs that he perceives. This semiotic process (led by the subject) of everyday life allows for an understanding of the reception and interpretation in more interesting terms.



Paraphrasing, the object (proper of the media-centrist conception) gets lost in order to gain the process, the what and the how that are immersed in everyday life. Martí'n-Barbero argues that even though everyday life sometimes is taken as something insignificant from a perspective that focuses on the logics of production, it is clear that it opens the way to new stories, to new visions of the social spectrum.



From Media Centrism to the Mediation Process

There is, however, a need to clarify. The abandonment of media-centrism does not represent an abandonment of media; when we use the term here, we are referring to a (re) conception of media from a new perspective that goes beyond the instrumentality and the typical conceptions of post-Marxism and structural functionalism according to which media are instruments of power and domination, mainly on developing societies.

What arises here is that media are part of an apparatus of power, and that they are there to defend a certain dominant ideology.



From Media Centrism to the Mediation Process

Media are considered to be part of an ideological arena in which different perspectives of class compete, but within the context of the domain of certain classes .



the perspective of cultural practices, it is clear that media are presented as much more than power devices:

they are builders of the social and the cultural meaning. They give an account of the world that is a world, of the reality that they build and that, at the same time, builds them. Morley's reflection concerning the family and the television consumption could be located in this path.



From Media Centrism to the Mediation Process

A critical position against media that are consumed is assumed here, and certain rules about the how and the why of cultural consumption within society are evident, taking as a unit of measurement the family and the various modes of interaction within the given with media, in this case, television .



Thank you



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