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الجميع الذكية
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MIDOCEAN
UNIVERSITY

Digital Content Direction

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DGM 733

Lecture 8

Lecture 7 Conclusion:

Remember the last Lecture we talk about:

(Social Media in Content Production)

- * Which Platform Should a Content Producer Use? When? Why?
- * Social Media Monitoring/Listening.
- * Social Media Strategy.
- * Conclusion.
- * References.



Social Media in Content Production



Lecture 8

Lecture Outlines:

(Social Media in Content Production)

- * From direct contact to distributed media.
- * A more participatory media environment for many.
- * Why Are You on Social Media?
- * Sorting Out Fact from Fiction.
- * Conclusion.
- * References.



Lecture 8

Digital Content Direction



From direct contact to
distributed media



The move towards a more digital, more mobile, and more social media environment points towards a situation where news media are still very important for news production, but are relatively less important for news distribution than they were in the past.



We are moving from an environment where audiences found news by going directly to the various channels offered by news media—broadcast and print, websites and email newsletters, and today increasingly mobile apps and alerts—to an environment characterized by “distributed discovery”, where direct access is still important, but increasingly supplemented by people coming across news via search engines, social media, aggregators, and the like.



The relative importance of each form of discovery varies significantly from country to country, but overall, distributed discovery via third party platforms like search engines and social media are clearly becoming more widespread and important.

The move towards distributed discovery has been going on for some time as first aggregators, then search engines, and later social media have become more and more important for how people find news online.





The development is continuing with the rise of “**distributed content**”, where news is not only found via, but consumed on, platforms controlled by third-parties that do not produce their own content.

Most news organisations still, however, insist on investing in channels for direct communication with their target audiences through legacy channels as well as digital channels including websites, mobile apps, alerts, notifications, and email letters.





There is a keen awareness amongst both private sector and public service news media that what a platform gives, it can also take away —sometimes suddenly—and that technology companies are primarily focused on what they see as their users' and their own best interests.

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A more participatory media
environment for many

The development of a more digital, mobile, and social media environment not only empowers the large technology companies that have most successfully developed products and services for making use of it.





It also provides digital media users with new opportunities to engage with the news by commenting on stories, sharing them, discussing them with others, or even publishing their own material via user-friendly tools like blogs or social media.

News media have encouraged engagement by offering opportunities to comment on stories, and social media offer many options for posting, sharing, and discussing content.



REUTERS
INSTITUTE
DIGITAL
NEWS
REPORT
2016

Nic Newman with Richard Fletcher,
David A. L. Levy and Rasmus Kleis Nielsen

According to data from the 2016 Reuters Institute Digital News Report, slightly more than half of all online news users across the 26 countries covered there have embraced these new opportunities for engagement.

To better understand how people use the participatory potential of digital media, we can break down online news users into three categories:

48% are what we term “Passive Consumers” who may talk with friends and colleagues about news online and offline but does not engage in more participatory forms of media use like sharing or commenting.





21% are “Reactive Participators”, who share and like stories, but do not comment.

And 31% are “Proactive Participators” who post articles, comments on them, and sometimes blog or take part in campaigns.

There is significant variation in how many participate—in Southern European countries with low levels of trust and highly polarized political environments, levels of participation are high (48% Proactive Participators in Greece, 43% in Spain, and 42% in Italy), while the numbers in Northern European countries with higher levels of trust and less polarized political environments tend to be lower (18% in Germany, 21% in the Netherlands, 23% in the UK).



How people engage with the changing media environment depends in part on their access to digital media and news, in part on socio-economic factors like age, gender, education, and income, and in part on interest in news.

The move from a low choice media environment towards a high choice media environment that started with the spread of cable and satellite television has accelerated with the rise of digital media.



An increasingly digital media environment offers more diverse opportunities than ever before in most respects (the diversity of original professionally produced content in small markets, less lucrative niche issue areas, and at the local level is under pressure as media industry revenues and investment in news production decline).



How much people **avail** themselves of these opportunities depend on access to digital media as well as on interest in news.

On the basis of interest in news and frequency of use, we can break down online news users across the 26 countries covered in the 2016 Reuters Institute Digital News Report into three segments:

[illegible]

Across the 26 countries, Casual Users outnumber News Lovers by more than 2 to 1.

Clearly, an abundant supply of diverse information and ease of access does not in itself guarantee wide dissemination of news.



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Why Are You on Social Media?





As a content producer, your reasons for being on social media are probably quite clear: (1) undertaking research, (2) building a network, (3) promoting and disseminating your work.

It is **important** to ask yourself **why** you are there on a personal level, too.

Are you there to stay in contact with loved ones? Participate in interest groups? Follow particular sporting clubs?





Deciding on the reasons why you are on social media can help in the setting up of boundaries, times and ways of responding that help us negotiate the always on status into something more manageable.

Suggest that we consider three factors when deciding how and when we interact on social media: 'stage, audience and performer'. These researchers are suggesting that we consider social media a performative space and ourselves actors within it.





Just as actors rehearse and work to perfect their craft and performance, so **must** we as social media users. Consider the **platforms** you will use and why.

With each choice, consider also the audience you are targeting and so with whom you will engage: is it necessary to respond to every comment, to remark on every flippant response.

Think also about the performance you present. Will your behaviour, the statements you make, the content you publish in your private and professional communications appeal to that audience?



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Sorting Out Fact from Fiction



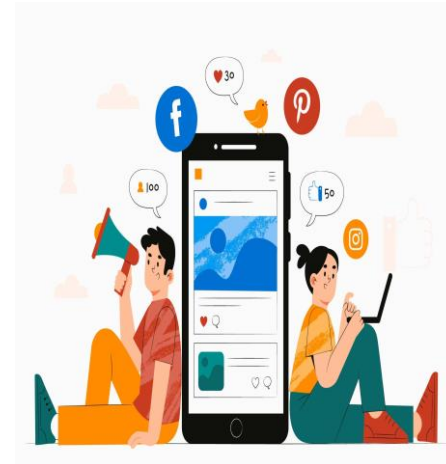
Sorting out fact from fiction on social media can be Difficult.

The following are just some of the reasons for this difficulty:

- The performative nature of social media sees users project idealised versions of themselves into social media discourses.
- Bots and fake accounts. These are not always easy to detect.
- Disinformation, misinformation and 'fake news'.

The proliferation of these phenomena on social media outlets is related in no small way to the networked structure of these sites.

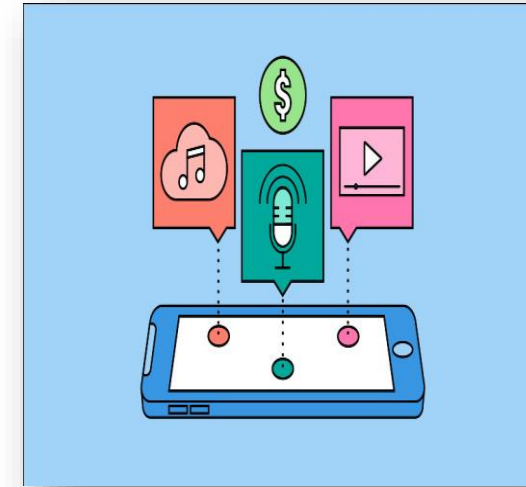
A piece of false and misleading information can be shared at a rate, and to a reach, that would have been unimaginable prior to the rise of Web 2.0.





The potential unreliability of information sourced from social media is, we suggest, reason enough for the retention and implementation of legacy media research skills such as corroboration, verification and the seeking of sources from all sides of a story.

As tempting as it may be to click and share, to be the first to break a story or an idea, it is important to remember that once posted, a social media item is potentially there forever. For this reason alone, it is important to spend time in sorting out fact from fiction, the real from the fake.





Sorting out fact from fiction is especially important for Journalists, who are tasked with reporting accurately on current affairs.

More broadly, the ability to make this distinction is important for all content producers, whatever the nature of their professional activities.

Nobody's professional reputation or credibility is **enhanced** by their sharing content that is demonstrably incorrect. Damage to one's reputation and credibility can translate to damage to one's workflow.



Lecture Outlines:

(Social Media in Content Production)

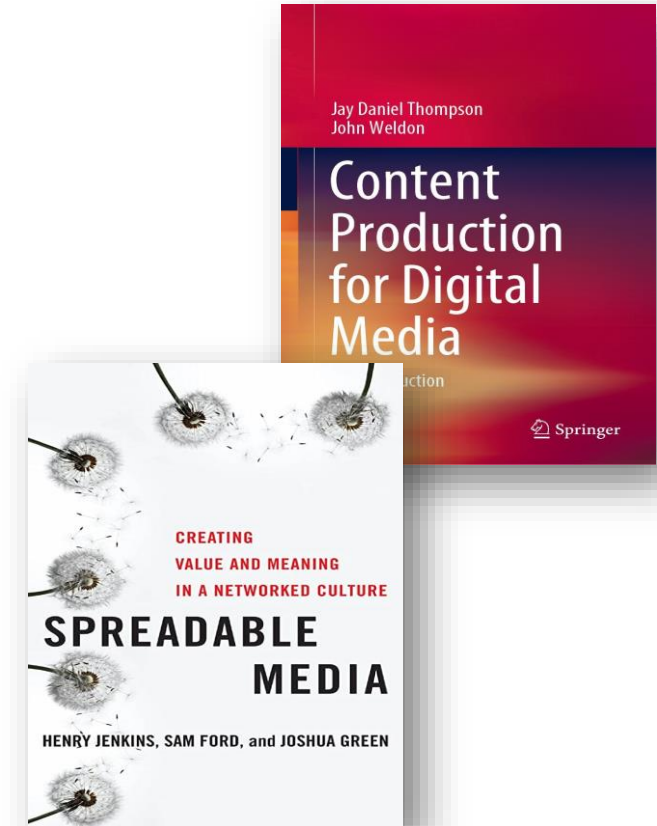
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Lecture References:

* Jenkins, H., Ford, S., & Green, J. (2013),
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* Jay Daniel Thompson & John Weldon (2022),
Content Production for Digital Media: An Introduction, Springer Nature Singapore.





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Thank You





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