

DIGITAL CONTENT DIRECTION

DGM 733

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Introduction



Intro

OUTLINES:

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

Intro

Digital Content Direction

COURSE DESCRIPTION



Intro

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This course provides a **comprehensive overview of digital content creation and strategy across multiple platforms**. It explores not only the production tools and content formats but also **the strategic role of content** in communication, branding, marketing, and public engagement.



Students will engage with **The Main Types Of Digital Content**, including digital journalism, public relations content, freelance and entrepreneurial media, video blogging (vlogging), and podcasting. The course also **examines the tools used in content creation**, from mobile journalism apps to video/audio editing software and content management systems (CMS).

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COURSE DESCRIPTION

A core component of the course is **the role of social media platforms in content creation, distribution, and audience engagement**. Students will study how **virtual communities are built and managed**, and **explore strategies for moderating and monitoring content to ensure quality, accuracy, and inclusivity**.





Furthermore, the course emphasizes **creative direction, analytics-driven decision-making, and responsible media practices** that prioritize diversity, accessibility, and cultural sensitivity.

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LEARNING OUTCOMES



LEARNING OUTCOMES

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

- Identify and evaluate Major Tools for digital content production.
- Distinguish between various types of digital content: journalism, PR, freelance media, vlogging, and podcasting.
- Analyze the impact of social media platforms on content creation, distribution, and public discourse.

- Understand the dynamics of virtual communities and manage user-generated content within them.
- Develop creative and strategic content directions based on platform trends, market insights, and brand goals.
- Apply performance analytics to measure campaign effectiveness beyond vanity metrics.

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LEARNING OUTCOMES

- Integrate digital content across all stages of the customer journey.
- Establish inclusive content practices that address accessibility, representation, and cultural diversity.



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TOPICS



1- Purpose and Strategic Goals of Digital Content

2- Types of Digital Content:

- * Digital Journalism

- * Public Relations Content

- * Freelance and Entrepreneurial Media

- * Video Blogging (Vlogging)

- * Podcasting

TOPICS

- 3- **Digital Content Creators** and Industry Roles
- 4- **Essential Tools** for Digital Content Creation (e.g., mobile editing apps, CMS, analytics tools)
- 5- Understanding **Audiences** and **Stakeholders**
- 6- **Platform Analysis**: Owned vs. Shared Media

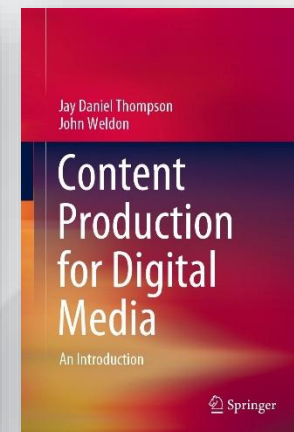
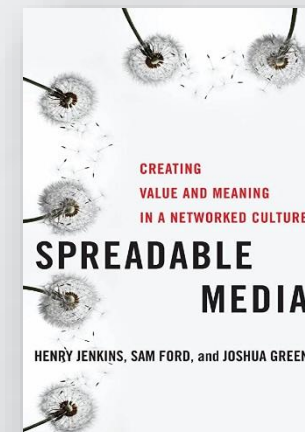
- 7- The Role of Social Media in Content Creation and Distribution
- 8- Virtual Communities: Building, Managing, and Monitoring Online Spaces
- 9- Creative Direction and Content Planning
- 10- SEO and Organic Search Integration
- 11- Analytics and Performance Indicators
- 12- Inclusive and Ethical Content Guidelines
- 13- Managing Content Teams and Editorial Workflows

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

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

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Recommended Reference



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Introduction



What is digital content?



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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.



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.

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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.

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* **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.

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.

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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.



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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.

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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.

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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).

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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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