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Id: 11954

Title: Challenges towards a sustainable journalism in times of xenophobia: Commenting users' views on news media's performance on objectivity and ethics

Session Type: Individual submission

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Abstract: Currently journalism faces challenges with a range of versatile tenets. Not only have old business models have become dysfunctional, new participatory opportunities have also turned readers into producing users, while journalists are perceived as being ever more distanced: A world containing an abundance of diverging views, where ethical challenges are visualized through struggle for legitimacy of professional media practices (cf Deuze, Bruns, & Neuberger, 2007; Krumsvik, 2012; Lewis, 2012). One such specific challenge to the future of journalism, occurs when issues relating to xenophobia becomes embedded in media practices, where the value system relate to the notion of objectivity.

This case study's object of study is a particular news article published on the news site of the largest Swedish evening tabloid Aftonbladet, an article that received an exceptional amount of comments. It describes a celebrity's decision to support a radio host well-known for his critique of the radical nationalist anti-immigration party (the Sweden Democrats). The public service Swedish radio (SR) interpreted values of objectivity during the election campaign 2014, as if the appropriate action was to take the radio host out of service, if he did not stop taking public stance. The decision taken by the Swedish radio became contested, which was widely reflected in Swedish media at the time, hence also in the comment section of the news article.

The theoretical contribution of this paper, is that it focuses users and how they conceptualize media performance, related to professional values such as objectivity and ethics. While scholars have given vital and extensive attention to objectivity and media ethics before (Allan, 1997; Westerståhl, 1972; Silverstone, 2007; Chouliriaki, 2006), related to the practices performed within professional journalism, the users' views have not been illuminated to the same extent. The current wide use of comment sections adjacent to news articles online, constitute new objects of study, risen in a natural environment without influence from researchers, that have the potential of bringing new knowledge to scholars studying both audiences' and individual users' practices. The aim of this study is to map the challenges to the sustainability of journalism, by identifying the counterpoints, critique and support, that news users express related to the notion of objectivity and media performance. This is done by conducting a discourse analysis on the comments adjacent to the article.

The preliminary results show that the main four constructed conflicting themes relate to 1) elites versus commoners, 2) representation versus excommunication of views, 3) public service versus commercial news organizations, and 4) the role of the

participant; journalists, hosts versus other roles, guests, side-kicks, discussants. Overall, the results suggest that there is room for improvement in several regards when it concerns news outlets' policy work, and the transparency comprising it; policy measures that might have the potential to increase the trust in the media practices professionals perform.

Id: 11960

Title: Exploring the links between spectators' personality traits and gratification experiences of watching online gaming streams

Session Type: Individual submission

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Abstract: With the advance of online video gaming broadcasting platforms, game spectators' behavior, motivations and experience of watching online games are greatly different from conventional times. Spectators on longer passively watch other gamers, but rather interact with streamers, pick up tips, purchase items as a fan of their favor gamers. The spectator mode explicitly innovate the watching paradigm of spectators. Therefore, it deserves the attention of researchers to excavate the emerging psychological characteristics of the audiences. Drawing upon the Uses and Gratifications theory, it explored the links between personality traits and initial gratification experiences to watch streams on the online gaming broadcasting platforms.

An online survey was administered over a two-week period. A total of 398 usable surveys were collected. The questionnaire contains three parts. Users completed the 44-item Big Five Inventory in the first part of the questionnaire. The second part examined the initial gratification experiences of watching streams on the video game broadcasting websites by using five-point Likert scale. The third part was about the demographics of respondents, e.g., age, gender, educational level, and seniority of watching streams.

We found evidence linking the gratifications to the personalities of spectators. Openness to experience was the strongest predictor of watching streams. Open people obtained gratifications like companionship, learning, arousal, entertainment, and achievement in watching streams, as well as to pass time. Agreeable spectators watched streams in that it was a preferable way to relax, to learn gaming skills, as well as to be accompanied. Spectators featured as conscientiousness watch streams as a habit, meanwhile, they had a great tendency to interact with others during watching games. Neuroticism is the predictor of escaping from the physical world. In regarding to the duration of watching streams, extroverted and open spectators spent more time to watch streams hourly than others with different personalities. Openness had another significant link with seniority of watching streams. In terms of demographic factors, female and older spectators demonstrated high seniority of watching streams,

meanwhile, female spectators spent more time to watch streams daily than male spectators did. Regard to education background, spectators with postgraduate and above degree significantly linked to the seniority of watching streams.

This research provided a more complete picture about spectators' present psychological features in the era of spectators' mode. The insight investigation of the links between personality traits and gratification experiences advanced our understanding of who watched streams with what kinds of experiences. However, this approach was limited in its ability to explain the causality between the constructs. Future study may consider conducting experiments to overcome such limitation.

Id: 11962

Title: Media-Remembering the Falklands War: Subjectivity, Identity and Agency

Session Type: Individual submission

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Abstract: This paper explores the ways in which remembering is enacted, performed, and contested with media and how these processes become intrinsically linked to issues of power, agency, and identity. Drawing on ethnographic data collected with Falkland Islanders during the 30th anniversary of the 1982 Falklands war, I critically the context, motivation and agency involved in how and why Falkland Islanders remember in, and through media, and the potentially profound implications this may be having on their understanding, construction, negotiation and performance of identity, that is (at times) at odds with their everyday existence. More specifically, I suggest that Islanders experience the simultaneous collapse of remembering in the media (wherein they attempt to influence media narrations of their past and present) and remembering through media (wherein their accounts, memories and experiences are located within and constrained by dominant media frames). It is in this collapse of remembering in remembering through media that their sense of identity starts to fuse with those represented in the texts, and where the media's dominant authorship has a distinct impact on how Islanders understand who they are in relation to their past, present and future. These findings help elucidate what (and why) collective groups remember, and want to be remembered for, and how this intersects with a public rationalization of identity with particular consequences. Here then I explore the role of the media as social agents of memory and the implications this has for others who utilize the media to authenticate their own remembering and identity in media texts.

Id: 12101

Title: "What I cannot change I do not see": How cultural minorities perceive their media representations

Session Type: Individual submission

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Abstract: "What I cannot change I do not see": How cultural minorities perceive their media representations
In many countries, the representation of minority groups in the major media, primarily television, is a central topic in communication and cultural research. Beyond the question of the actual representation is the issue of how these minorities perceive their own representation. Because this representation is negative in most cases, the question arises why these minorities continue to consume this media content at all, and often quite a bit.
In order to study this question, this research chose to examine the case study of immigrants from the former Soviet Union in Israel and their representation on Israeli television. The Russian speaking community is thought to be the largest ethno-cultural group that immigrated to Israel from the same country of origin (Lerner, 2011; Elias, 2011, 2014).
Immigrants from the former Soviet Union are represented on Israeli television in a negative light (Yaakobi, 2011; Gershenson, 2011). At the same time, studies that examined media consumption among immigrants from the former Soviet Union have shown that they consume a substantial amount of mainstream Israeli media. That is, they are active participants in representations that reproduce negative images of themselves (Elias & Lemish, 2013; Elias, 2011).
Hence, the research question put forth in this paper is the following: What is the connection between representations of immigrants from the former Soviet Union on Israeli television and their own perceptions of their representation?
This study proposes the psychological theory of Karl Jaspers known as "Boundary Situations" to explain the gap between representations of immigrants from the former Soviet Union in Israel and their media consumption, translating these representations into "Media Boundary Situations." Three forms of interpretation of media representations emerge in coping with media boundary situations. The first is Negation Interpretation, in which the individual belonging to a minority group is unable to perceive the media representation of the minority. The second is Denial Interpretation, in which the individual in the minority group comprehends the media representation but activates mechanisms of compromise and denies this

representation. The third is Transformation Interpretation, in which the individual in the minority group comprehends the media representation of the minority and consequently sees the various possibilities for change inherent in the social reality. The research method chosen for this study was the semi-structured in-depth interview, as is customary in qualitative research (Dhoset, 2012). The research included 25 interviewees who varied according to gender, age and education.

The study found that most of the interviewees identify their negative representation on Israeli television. In addition, most used the negation and denial strategies. These strategies explain why they consume negative representations of themselves. Only a minority used the transformation strategy. From the research findings and conclusions, we can learn about how various cultural minority groups worldwide perceive their negative representations and the way these representations are interpreted in the major media.

Id: 12199

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

Session Type: Individual submission

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Abstract: The paper examines the migration 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 2015 around 16% of households have a subscription with it (Ofcom, 2015). This demonstrates a rather fast diffusion and signals it is now reaching the end of 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 users over what to watch and when thus giving them more command in structuring time. 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 – early 2015, 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, for example, 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 2000s. 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: 12326

Title: The Chinese image on Twitter: an empirical study based on text mining

Session Type: Individual submission

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Abstract: The study use crawler to get 842,917 hot tweets written in English with keyword Chinese or China. Topic modeling and sentiment analysis are used to explore the tweets. 30 topics are extracted. Overall, 33% of the tweets relate to politics, and 20% relate to economy, 21% relate to culture and 26% relate to social. Regarding the polarity, 55% of the tweets are positive, 31% are negative and the other 14% are neutral. There are only 25.3% of the tweets with obvious sentiment, most of them are joy.

Id: 12328

Title: Parental Mediation in Adolescents ' Internet Use among Muslim Egyptian Parents in Egypt and Germany A Comparative Study

Session Type: Individual submission

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Abstract: Islam is the second largest religion in the world. Its adherents exceed more than 1.7 billion and they constitute nearly 23% of the world population. Egypt is one of the biggest Muslim countries and it is ranked as the fifth in the Muslim world with its population which exceeds 90 million; nearly 94% of them are Muslims.
Using Internet has become an international phenomenon that grows dramatically among adolescents all over the world. According to World Bank statistics, an average of 4 million new users joined the internet on 2014, with a use growth of 10% compared to 2013. Egyptian adolescents are not away from this situation as a recent study asserted that more than third of Egyptians use the Internet. New technology enables more of them to access the Internet through smart phones. Many studies show that there are many risks children may face while being online and there is a great role for parents to reduce the negative effects among their children. Studies in the Muslim world found a great evidence that there might be a conflict between religious values and some materials on the Internet.
Although there is much research has been done on the uses and effects of Internet use on Egyptian adolescents, a few researches have been done on the nature and the effects of parental mediation on Egyptian adolescents.
The proposed study attempts to shed light on challenges which may face Muslim parents in regulating their children's behavior of Internet usage and tries to investigate parents' techniques to monitor this behavior. This study will give attention to the nature of surrounding culture which parents live in to determine the effects of cultural context and effects of living in a non Muslim environment. The study also aims to explore the following:
1-   Nature and strategies of parental mediation which Muslim Egyptian parents adopt in both Egypt and Germany.
2-   Demographics which may affect parental mediation strategies in Egypt and Germany.
3-   Effect of parental mediation strategies on adolescents' Internet use.
4-   Effects of religiosity on both strategies of parental mediation and parents' views towards the importance of their role in socializing their children especially while they are online.

The present study will be done on a sample of 200 Muslim Egyptian parents who have young adults aged 13 – 18. Half of them will be interviewed in Egypt, while the other half will be interviewed in Germany. A quantitative and qualitative methodology approach will be conducted, by using field surveys, and in-depth interviews. Results will be discussed and interpreted in the light of Parental Mediation theory under the umbrella of Media literacy.

Id: 12370

Title: Lessons from the CEDAR consortium's work on media audiences: Organisational, methodological and intellectual challenges

Session Type: Individual submission

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Abstract: In this paper we bring together insights from the first year of research done by the Arts and Humanities Council of UK funded network – Consortium of Emerging Directions in Audience Research. Bringing together 33 researchers from 14 countries CEDAR has set out to (1) first, in 2015, map emerging themes in 8 inter-related areas of audience studies as the field has rapidly transformed and morphed over the past decade and (2) second, over 2016-17, create a foresight agenda to outline priorities for the future of the field. In this paper we address some of the challenges we have faced in our first phase – about conducting qualitative research across cross-national teams dealing with a vast and often ill-defined body of literature, the systemic and organisational challenges that faced this network comprising of early career researchers, methodological challenges that the network faced in mapping a field as diverse and difficult to define as audience studies, and the value created out of this work. In the second part of this paper we address some more substantial issues of the outcomes that have been generated by the network in its first year. We go through the intellectual logic of the work done by CEDAR inside and across its research clusters. We present results from the consortium's work - on texts and audiences, design interfaces and platforms, methods and methodology, audience experiences, and publics and participation to outline ways in which people have been engaging with their media environments, to what purposes, and in which ways – for this has all been changing over the past decade, reflecting not only the affordances of media technologies around us, but the diverse ways in which people use the media in personal relationships, across distance and boundaries, and always, for a variety of personal, communal, political and civic purposes. We try to present why, ultimately, as it stood in 2015-2016 – audience research could only be defined by the network with great difficulty, for it had spread its roots amongst a variety of sub-fields and new fields (with which CEDAR has engaged), and yet – people continued to do (their own kind of) audience research. So what had happened over the past decade that would allow audience researchers today to make sense of what the field looks like now? Which were the burning conversations and what new paradigms of looking at the field were being proposed? In this paper, the directors of the CEDAR network address some of these issues in the field while paying attention to the challenges

presented by the very structure and nature of its own endeavour.

Id: 12410

Title: Spectrum of Engagement: production practices and audience experiences for crime drama The Bridge

Session Type: Individual submission

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Abstract: Media experience is a broad term for research into how we engage with media content, artefacts and events. Research in this area draws on the affective turn in media and communication, inviting new ways of understanding subjectivity and power relations, and exploring the varieties of human experiences people bring to media environments. This research argues that rather than seeing audience engagement as an aggregate mass, we want to understand people's shifting and subjective relations with media as live audiences, catch up viewers, as consumers and users, fans and anti-fans, and participants. To that end, the research explores the idea of a spectrum of engagement as a term suggestive of the varying degrees of intensity that are integral to audience experiences (Corner 2011).

This work draws on empirical research that is part of a larger project Media Experiences, funded by the Wallenbergs Foundation. It focuses on one case study of television crime drama The Bridge (Filmlance International, Endemol Shine), a format within the nordic noir genre (see Waade and Jensen 2013). The research includes interviews and observations with thirty producers, and audience interviews, focus groups and participant observations with over one hundred audiences and fans (aged 18-65+) in Sweden, Denmark, and Great Britain (2013-2015). The empirical research is used to critically examine how cultural engagement with this crime drama is situated and multilayered within production and reception environments. This research into people and their production and reception practices uses a variety of methods to critically analyse what Kathleen Stewart (2007) calls ordinary affects, the contemporary registers in popular culture that mark 'the intensities and banalities of common experiences.'

The research makes two key points regarding the intensities and banalities of engagement with The Bridge. First, there is not one definition of engagement with this crime drama, but rather a complex semantics of engagement within production and audience interactions. John Corner (2011) calls this stages of engagement, where cognitive and affective work comes together in the core relationships and interconnections between producers and audiences across the situated contexts of different regions and cultures. Second, there is a spectrum of audience engagement, from positive, to negative to disengagement with The Bridge, suggesting a shifting in and out of different identity positions and varying intensities of engagement. Overall, the research seeks to use the case study of The Bridge crime drama to think through the idea of a spectrum of engagement for this kind of entertainment, encapsulating the

interplay between producer and audience practices, aesthetic form and affective structures.

References

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Id: 12449

Title: Gender and paratextuality in comedy fandom: Pre-viewing Ghostbusters on Twitter

Session Type: Individual submission

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Abstract: The first two Ghostbusters films (1984 and 1989) were written by Harold Ramis and Dan Aykroyd, directed and produced by Ivan Reitman and starred Bill Murray, Dan Aykroyd, Harold Ramis and Ernie Hudson as four parapsychologists who run a ghost-catching business in New York. Then, 25 years later, on the 8th of October 2014 (at) paulfeig tweeted:

It´s official. I´m making a new Ghostbusters & writing it with (at) katiedippold & yes, it will star hilarious women. That´s who I´m gonna call.

On the 27th of January 2015 he followed this up by tweeting an image featuring close-ups of U.S. comedians Kristen Wiig, Melissa McCarthy, Leslie Jones and Kate McKinnon. Feig´s tweets can be considered "entryway paratexts" that try to "direct our initial interpretations" and expectations (Gray 2010: 79) of Ghostbusters, but they also hint at the complex paratextual dialogue surrounding this news. Feig´s announcement disrupted 25 years of "post-object fandom" (Williams 2015) where fans had seen previous attempts at resurrection fail, and so the tweets will interact with existing texts from the Ghostbusters transmedia franchise, previous and contemporary media coverage and studio news, fan discourse, the stardom of cast members, and so on. As Williams notes, such disruptions involve an element of risk for fans, and reactions were diverse.

Clicking on Feig´s tweets brings up "related content", which includes tweets that responded to the original posts, as well as responses to the responses. This illustrates how each "one-to-many" tweet became a "many-to-many" dialogue (Marwick and boyd 2010: 16) as well as several conversations between small groups of users. At the time of writing, the "related content" comprised 609 tweets below Feig´s first announcement and 590 tweets below the image post. Examining these data sets, my analysis will start by considering the positive reactions, before moving on to discuss the more guarded and decidedly negative tweets. The approach is informed by Chin and Gray´s (2002) study of fan "pre-views" of the Lord of the Rings films (2001, 2003 and 2003) as well as Proctor´s (2013) research on affective fan responses to news about Disney´s Star Wars revival, while my analysis will examine the tweets through the lenses of paratextuality (e.g., Genette 1997, Gray 2010 and Hills 2015), post-object fandom (e.g., Williams 2015) and feminist perspectives on comedy (e.g., Rowe 1995 and Warner and Savigny 2015). It will argue that the tweets disrupted the critical reception discourse of female-driven comedy as exception (Warner and

Savigny 2015) in two key ways. Firstly, many Twitter users performed fandoms of a wide range of female comedians by playfully fan-casting the film. Secondly, Feig´s previous female-driven comedies were frequently invoked as promising or off-putting paratexts as Ghostbusters fans imagined what the resurrection might be like. These two forms of responses situated Ghostbusters within a comedy culture where female performers and female-driven texts are visible and connected through paratextual dialogue, although the privileging of masculinity was still reinforced by tweets that constructed female ghostbusters as an unwelcome intrusion into male fan culture.

Id: 12460

Title: Scrollytelling & Co. as a new means of shared memory and commemoration in society. Results on relevance and usage among mobile internet users in Germany.

Session Type: Individual submission

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Abstract: The production and reception of online journalism has mainly been researched in the context of news journalism (Chan-Olmsted, Rim, & Zerba, 2013; Newman & Levy, 2014; Westlund, 2015; Author 2014). This neglects the fact that background information has always been one of journalism's basic functions as well (Rühl, 1969). Indeed, longform reporting "was feared to be one of the first casualties of the digital age as the news industry struggled to adjust to falling advertising revenues and the rise of social media" (Reid, 2014). Digital longforms are topic-driven and explain the context of certain events or developments that are relevant for shared memories in societies. By using the platforms' technical potentials for content presentation (multimedia, selectivity, interactivity, participation) and the specific usability of online devices (intuitive navigation, playfulness) they offer an "experience traditional platforms of print, radio or television would not be able to provide alone" (Reid, 2014).

Since "Snow Fall: The Avalanche at Tunnel Creek" (New York Times.com, 2012) legacy media worldwide have started to produce digital longforms. Three examples illustrate their innovative character: While using "Trauern verboten" [Banned mourning] (ARD & Süddeutsche.de, 2014) which (re-)tells the massacre of Tiananmen Square and focuses on the forbidden commemoration in China, parts of the story disappear through censorship. A Swiss scrollytelling story allows exploring the consequences of Fukushima from four different perspectives in "Keine Zeit für Wut" [No time for anger] (Neue Zürcher Zeitung, 2013). "Killing Kennedy" (National Geographic Channel, 2013) (re)tells one of US-American most shocking events by building a selective and multimedia chronic that includes digitalized historic material which can be selectively explored.

Although the amount of time, money, and editorial resources for the production is still high (Dowling & Vogan, 2014), many media companies have started to produce these stories. Like in many countries, stories in Germany relate to topics like politics and society, history, and culture (Authors 2016).
However, they won't be able to provide shared memory and commemoration, if they

are not used. Due to the current focus on news, little is known about the integration of online devices in the media repertoire for background information (RQ1) and the awareness of these longforms (RQ2).

Hence, to explore these two dimensions, we conducted a quantitative face-to-face-survey among mobile internet users in Germany (representative quota sample for age, gender, and education according to ACTA 2013, n = 248). The results indicate: Stationary and mobile internet already play an inherent role for background information: 90% of the users each use stationary and mobile internet at least once a week. Furthermore, applying items of the Self-Report Habit Index (Verplanken, 2003) measuring lack of/low awareness, high efficiency, lack of/low controllability, repetition, and expressing identity (all Cronbach's alphas between .78 and .99), we identified a high personal relevance of both online platforms, especially for expressing identity and repetition. Nevertheless, there is a lack of knowledge of digital longforms: Only a minority knows scrollytelling (43%), web documentaries (24%), and selective multimedia stories (17%).

Id: 12483

Title: Influence of Parenting Style on Mediation of Gaming - Differences between Authoritative Parents and Neglectful Parents

Session Type: Individual submission

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Abstract: Video gaming is an increasingly popular activity among young people worldwide. The rapid evolution of video games has heightened concerns about their negative effects on children, and placed tremendous strain on parents to manage their children's video game play. Whereas previous research has identified parental mediation of video gaming as comprising active, restrictive and co-playing strategies, this paper seeks to show that parental mediation is a fluid process, where parents employ mixed methods depending on different conditions. As such, this study argues that assessing the effectiveness of parental mediation's necessitates an extension beyond the current analytical approach of observing monolithic categories. This study proposes the use of parenting style, among the most influential and well-studied theories in parenting literature, as a heuristic device to assess parental mediation's effectiveness. Parenting style literature claims authoritative and neglectful parenting as the most and least optimal parenting style respectively.
While prior studies adopted correlational analyses of parental mediation strategies with their outcomes and/or antecedents, this study sought to use independent samples t test to describe effective parental mediation by comparing the differences between two groups of parent-child dyads. Through the use of two established instruments (Pathological Video Game Use scale and Parenting Style scale) in the video game use and parenting literature, we define two dyadic groups – authoritative parents and their non-pathological gaming children (GofAN), with neglectful parents and their pathological gaming children (GofNP). Through online surveys with 433 parent-child dyads, our study explored the differences in antecedents and outcomes of parental mediation between the two dyadic groups. Our study found that the parents in the GofAN group had more negative perceptions of video games, higher achievement values for their children, and practiced the full range of mediation strategies more. Moreover, the children in the GofAN group were found to be more obedient towards

parental requirements, to play less video games, and, to have higher English academic scores.

Id: 12499

Title: The importance of media and memory in the construction of generational identity

Session Type: Individual submission

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Abstract: The idea of being part a specific generation give us the possibility of identify ourselves with other people for knowing that "we are not the unique". Historic and social experiences as much individual as collective, in the public or private space lead us to be part of a specific group: "we-sense" (Corsten, 1999). During this process, an important element can be highlighted: the media.
 The objective of this paper is to discuss the relationship between media, generation and memory, and more specific, to talk about how these connections can be important in the generational identity (Aroldi, 2011); how people who was born in a specific moment can use the media as a tool to construct their collective identity; in which way cultural and economic differences between people from the same cohort can interfere in their "generational belonging" (Aroldi, 2011).
Dhunpath (2000: 15) told that "to talk about memories is probable the unique authentic way to understand the reasons and practices and, at the same time, to consider individual and collective experiences". Because of that, in this empiric research, we used the methodology knowing as focus group. This process consists in a collective interview, where the participants are persuaded to talk with which other through the interaction (Kitzinger, 1995). Focus group methodology explores experiences identifying what, how and why people think in a specific way.
In the sequence of the observations, we concluded that it is almost indubitable that the reality is inseparable from the media and the memories related to technologies of information and communication and their consume habits during their formative years can contribute to shape generational identity (Aroldi and Ponte, 2012).

Id: 12557

Title: User-led Transnationalism: Charting the Significance of Multilateral Debate on the World Wide Web

Session Type: Individual submission

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Abstract: This paper considers the profusion of transnational interactions via bulletin boards, file shares, creative collaborations and various forms of virtual sociability. The discursive progression of debates within this self-recording medium provide researchers with a rich and easily accessible field of transnational communication. The individuation of the programming, and its vast cumulative range, offer insights into almost every conceivable topic. Invariably those insights are earthy, emotive, fragmented and inconsistent, thereby getting to the heart of the modern experience. Firmly in the popular domain, the interactions between these new audience formations take us beyond the dry justifications and language of policy and treaty that typically characterize studies in international relations. It is immediately evident that much of this material, tending towards the irrational and the extreme, is unlikely to be representative of the 'considered opinions' favoured by critical theory. Equally, these distinctive disembodied textual exchanges are medium-specific and should not be taken as evidence of 'natural' behaviours. Nonetheless, with their characteristic suturing of the personal, cultural and political, the transnational interactions taking place via the Internet are tremendously valuable as a field of public speech into which the social imagination of globalization is being collectively projected.

There are remarkable consistencies between the emotional registers of message boards on popular music and video content and those attached to the pages served up by NGOs or providers of international news. Each forum produces its own cascade of armchair experts, narcissists, activists, humanists, bigots, trolls and bunnies. The strategic use of national flags in these online debates is itself a perpetual reminder of the global scope of our everyday text debates. People are almost universally compelled to state where they are from in the course of any substantial interchange with other users, and this locative aspect of self-presentation remains tremendously important to the meanings being drawn out by others. From the amicable and cosmopolitan to the jingoistic and barbaric, the online interactions of a vast global public reveal, for the very first time, the operation of 'grassroots international relations' in real time. Drawing upon some brief examples from Europe and Asia, this paper takes note of some of the methodological issues facing researchers as they begin to work with this material. The central argument is that the dynamics of transnational interactivity are certain to be a major preoccupation for cultural studies in the twenty-first century.

Id: 12563

Title: Why does audience participation in public service media matter' A society-centered approach to audience participation in PSM

Session Type: Individual submission

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Abstract: In their policy and strategy texts, public broadcasters state that through the adoption of new media strategies the audience is increasingly moving towards the center of their organizations (Horowitz & Napoli 2014: 312, BBC Trust 2007, VRT and Vlaamse Regering 2011). The concept of 'audience participation' encompasses the structural involvement of audience members (i.e. non-professionals) in public broadcasters' concept design, production and strategy formulations (Carpentier 2011, Lowe 2008: 38). However, research has shown that in practice public service media ('PSM') institutions use online audience participation predominantly as a strategic means to meet the challenges of the digital age (among others, audience retention) rather than to enhance audience engagement (Enli 2008, Garcia-Aviles 2012: 432). The discrepancy between the claims and the realities of audience participation can frustrate audience members, who feel their impact on public service production, delivery and even consumption is limited (Couldry et al. 2010: 39). Accordingly, there is an urgent need to look at how audience participation in PSM could be assessed in terms of intrinsic societal value rather than as a means to check the box of public broadcasters' management contracts (Lowe 2009:18). In so doing, PSM organizations compromise basic public values as they remain focused on their own interests (Palokangas and Lowe 2010). We could say they are 'PSM-centered' rather than 'society-centered'.

In this paper and given these challenges we ask, firstly, whether and why audience participation in PSM is important, and secondly, what objectives and criteria public broadcasters have to set forth for audience participation taking a society-centered instead of PSM-centered perspective. The paper consists of five parts. In the first part, we develop an analytical framework for a society-centered approach to audience participation in PSM drawing upon political theory and the way in which participation

is conceptualized and debated in deliberative models of democracy (Carpentier 2011, Held 2010). Rousseau, for instance (as cited in Pateman 1970: 27), asserts that participation in a democratic society has three main functions: an educative function, an integrative function and a function to enable collective decisions to be accepted as legitimate by individuals. In the second part, we investigate how these views on participation are transposed in the objectives for audience involvement (sustaining citizenship, diversity, social cohesion etc.) by PSM providers (Bennett et al. 2012). In the third part, we scrutinize which objectives public broadcasters BBC (United Kingdom) and VRT (Flanders, Northern part of Belgium) have set forth with regards to audience participation and how these can be evaluated from a society-centered approach to audience participation in PSM. The British and the Flemish public broadcaster have been selected with an eye on including a better funded and a smaller public broadcaster, as well as different media systems (Hallin and Mancini 2004). We included the main policy and strategy documents of these public broadcasters for the period 2004-2014. We conclude by considering why audience participation in PSM matters from a society-centered approach and how this could/should be transposed in a more univocal way in their policy and strategy texts.

Id: 12569

Title: Do "we' really matter' An analysis of user motivations for online interaction with public service radio

Session Type: Individual submission

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Abstract: Public broadcasters seem to embrace new media strategies in their policy and strategy documents and are progressively making use of so-called multi-platform formats in practice (Debrett 2009, Lowe 2009). Without empirical verification they, as well as many scholars, assume that "viewers, listeners and users are increasingly moving towards a more active relationship with the media that they consume" (BBC 2007). Audience involvement thus seems to be the result of technological possibilities and is framed as something that is mainly technologically and not per se user driven (Bardoel 2007: 45, Heise et al. 2014: 425). Or it is, at worst, part of mere strategic considerations to establish the legitimacy of public broadcasters' role in the digital age (Garcia-Aviles 2012). Research on motivations to co-create content online (Matikainen 2015) or to interact with television formats (Bruun 2014) nonetheless shows that audiences are not always motivated to interact or co-create in PSM programs (Vanhaeght and Donders 2015). This means that the conflation of producer and audience, often mentioned in media theory and policy is by no means a given, especially not in a PSM context (Carpentier 2009). Moreover, media users are often conceptualised in a quite selective way in media politics as "consumers who select the media offers they like and who avoid the media offers they dislike" (Hasebrink 2012: 60).

In this article, we question the motivations and thresholds for people to actually be involved in PSM multi-platform formats: what makes users decide to interact with online PSM content; what drives them to share or comment upon this content on social media pages? What holds them back? This study brings in a user-centered approach in PSM theory and empirical research. Thereby, we focus on innovative public service radio formats more specifically, a field that is, in contrast to interactive television formats and content creation online, largely understudied.

The article consists of four parts. First, we provide an overview of motivations, thresholds and stimuli for audience interaction with and co-creation of multi-platform formats. Second, we introduce and contextualize the case studies and elaborate on methodology. The analysis includes 2 case studies in radio of the Flemish public broadcaster VRT (Flanders, Northern part of Belgium): the online radio strategy of its alternative radio station Studio Brussel and the one of its more mainstream radio station MNM. This part relies on 10 focus groups (4-6 respondents each) with radio listeners between the age of 15 and 34 (the target group of both stations). As it is a difficult task to grasp people's motivations in a research context, we adopt projective

techniques such as card sorting during the focus groups (Baelden et al. 2014). In the third part, we present our results, differentiating between personal, social and altruistic motivations to interact and co-create in public service radio. Finally, in the conclusion, we argue that media users are very often aware of their different roles as both consumer and citizen and that the latter is especially manifested in their motivations to share public service radio content.

Id: 12620

Title: The users formerly known as the audience. Revisiting the participatory culture in the era of convergence

Session Type: Individual submission

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Abstract: In 2006 Jay Rosen penned an article in which the shift of power relations between the audience and the media is addressed as a ground breaking change that would lead to an emancipated status for the people formerly known as the audience. Rosen's article would spark a long-standing debate on audience participation, favoring an understanding of audiences as active and empowered, rather than passive and subjected.
Ten years later, the media landscape offers a much less optimistic panorama, calling for revisiting Rosen's argument. In an age of information hyper-saturation, dichotomous terms like audiences and publics, producers and consumers, professionals and amateurs have been blurred into indistinguishable roles that often coexist. Terms like prosumer, produser, and pro-am flood the media debates as scholars try to make sense of the tensions between the new roles of traditional actors: consumers and producers. The celebratory rhetoric of participation has been met with reluctance from scholars who denounce issues of surveillance, free labor, and exploitation of user generated data.
This paper revisits and analyzes the current state of the participation literature drawing from the terminology that several authors in the fields of media, information systems, and interaction design, use to name the people who ultimately consume and produce media. Departing from the polarized continuum of technological approach this paper analyzes the relations within the new media landscape where several overlapping audience-oriented fields have started to adopt the term user as a predominant alternative for the people formerly known as the audience. The agency provided by affordances of technological convergence allows for widespread participatory action. However the so-called democratization of the new digital masses, as well as the enslavement of media literate citizens, are extremes that hardly depict reality. This paper argues that the only reality on the new media landscape is that the interaction between humans and algorithmic entities bases its roots on the interaction of both actor-types. Whether exploited or liberated, active or passive, users and interfaces are the main topic of discussion within the literature. The issues of living with technologies that enable every user to participate in both local and global debates as an everyday life activity leads to a crisis of traditional models of public engagement.
With the aim to map the current expansion and diffusion of academic terminology, this paper concludes that new media, by acknowledging the public as a user, provide alternative models of public engagement by continuously re-patterning interaction design between the systems and the users, thus redefining and reshaping the public

sphere into new digital social environments.

Id: 12631

Title: The use motivation of political satire shows and the effects of viewing frequency on people's political efficacy and political cynicism 'take Mr. Brown Show as an example

Session Type: Individual submission

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Abstract: Political satire show, distinguished from other forms of political protests, specialize in gaining entertainment from politics. Its popularity leads to the academic researches of audience's viewing motivation. In Singapore, even though the government has strictly controlled the traditional media, a well known political satire show Mr. Brown Show has found its way to survive. As a Singaporean-made pod cast program, Mr. Brown Show satirizes Singapore's policy and current affairs via the Internet so that people can always download the program content.
According to the research findings in the western culture, watching political satire shows could be information-motivated or entertainment-motivated. Based on the fact that no study had ever detected the motivation of people's viewing political satire shows in Singapore, this study tried to explore the motivation of viewing Mr. Brown Show and also to figure out the casual relationship between viewing frequency and citizen's political efficacy and political cynicism.
    The Nielsen Company (Singapore) Pte Ltd was commissioned to conduct a formal online survey by using the Nielsen's online panel which consists of Singaporean adults spanning a wide range of demographic segments. Respondent quotas were set on key demographic variables (gender and age) to ensure that the sample represents Singapore Internet users. 503 samples were collected during the Singapore General Election 2015.
    The results show that the motivations of the viewing include search for identity/surveillance/discontent, entertainment value/social rituals and peer influence. In addition, viewing frequency can successfully predict people's political efficacy and political cynicism. Yet, people tend to have higher political cynicism than political efficacy after viewing the show. Moreover, internet use can also predict political efficacy and cynicism, but traditional media use is not a significant factor for the above dependent variables.

Id: 12654

Title: YouTube and Parasocial Interaction. Using Feedback-Channels in mediatized relationships.

Session Type: Individual submission

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Abstract: The idea of parasocial interaction, based on the concept by Horton and Wohl (1956), might be based on reality-TV hosts and casting-show moderators, but has changed through multiple alterations. Especially on YouTube we find new means of distribution and an extraordinary closeness to the audience through new ways of interaction between the new Hosts and their audience. Through this the YouTuber creates an authentic self, that is clearly connecting with the youth's and creating an exceeding fandom.
To analyse this parasocial relation, a quantitative online survey is looking into the reception of YouTube-Personalities, the intensity of parasocial interaction and the use of feedback-channels. The online questionnaire raised (after data-cleansing) a database with 1174 cases.
As the results show, there is a connection between the use of the feedback-channel on YouTube and the intensity of the parasocial relationship. The intensity of parasocial interaction is increasing within relation of a growing level of activity of the communication. Furthermore the personal feedback from a YouTube-star has an influence on the intensity of the parasocial interaction and relationship. Surprisingly the intensity of the parasocial interaction seems to be dropping, if the YouTube-actor reacts to the comments of his audience. It appears as if the real-social communication with the YouTube-actor is limiting the parasocial interaction or relationship. The results also proof, that the idea of parasocial interaction or relationships is convertible for new media, especially with feedback-channels, although the boarders between parasocial and real-social interactions need to be clarified in further research.

Id: 12661

Title: Imagined Audiences: A discourse analysis of Swedish public service broadcasting institution

Session Type: Individual submission

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Abstract: Today, as interactive, networked forms of communication influence all spheres of society, the concepts of audience and public have become increasingly problematic. The once clear distinction between sender and receiver, crucial to traditional definitions of media audiences, no longer exists. Sonia Livingstone (2005) raises two fundamental questions: When is an audience not a public? And when is a public not an audience?

While the answer to the first question still seems related to different factors such as political and/or commercial constraints in order to prevent an audience from becoming a public, media failure in transforming an audience into a public or sheer disinterest from the part of the audience in becoming a public, the answer to the second question seems to be: never. There are no publics that are not at the same time audiences. But audiences do not necessarily translate into publics.

This paper inquires into the concepts of public and audience within a Swedish public service broadcasting context. What do 'audience' and 'public' actually mean in this context, in what can be described as the second phase of commercial competition characterized by increased digitalization? First, the paper presents different definitions and versions of the relation between audience and public, focusing on the shifting processes of mediation and relating them to the historical development of public service broadcasting. Secondly, the paper empirically analyses the ways in which the Swedish public service broadcasting company, Swedish Television, currently uses and defines the concepts of public and audience within their own line of work. Here, the main research questions are:

1.   How does the Swedish public service institution define and imagine the audience and the public today?
2.   Are the audiences abandoning the public service institution – or is the public service institution abandoning the audiences?

We apply a discourse analysis inspired by Norman Fairclough (1995) and the

definition of discourse as "the language used in representing a given social practice from a particular point of view" (p. 56). The material consists of public service accounts published within the current public service-mandate. The analysis is carried out by (i) identifying words, phrases and concepts that manifestly describe, presuppose or infer a vision of an audience or a public, (ii) categorizing the occurrence of these different words, phrases and concepts, and iii) finally, ordering them into a multi-dimensional discursive system – a discursive universe.

The result of our analysis shows two interrelated things: First, the somewhat disturbing image of public service as a Swedish, middle-aged, culturally accustomed, politically interested, traditional news-seeking sanctuary, where the 'public' has been replaced by the 'population'. Secondly, the continued presence of a traditional "Janus faced" (Collins 2004) public service ideology in describing 'the audience', characterized by democratic ambitions and a focus on improvement - but from a clear above-to-below perspective. This might indicate that the public service institution actually fails to become (part of) an arena for audience engagement, participation – even pleasure-seeking – outside the Swedish middle class.

Id: 12694

Title: Responsibilities and the Related Parties for Protecting Children from Harmful Content in New Media: An Ethical Approach

Session Type: Individual submission

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Abstract: Ethical behavior codes in media have become increasingly more detailed and the tendency to develop special ethical rules related with disadvantaged groups and groups that need special protection like children have risen. Children are considered as a group that must be approached sensitively because of the fact that they need others to be looked after and protected, and are open to all kinds of effects in their developmental period.
In the meantime, development and proliferation of new media platforms have made the issues about ethics more complicated and multidimensional. This situation has affected the discussions on children's rights and its violations. The presence of children as a user and a content generator in new media has been the common source of concern regarding the possibilities of their exposure to harmful content and abuse. The new legislative regulations proposed quell this concern has brought a new concern regarding the possibility of the growth of government control over freedom of expression. On the other hand, moral panic over new media has risen although new media could be used beneficially by children, for example educational purposes.
In this paper, it is suggested that ethical regulations must be discussed so as to minimize the moral panic and demands for legislative regulations which may restrict freedoms. The importance of developing ethical control systems for minimizing harmful content in new media is emphasized with the reason that they make a contribution to creating awareness and raising consciousness. For this purpose, in this presentation, we try to detect the parties and their responsibilities in the development of proper content for the children in new media. In addition, this paper discusses how the ethical control mechanisms in new media will operate especially on the area that violations of children's rights are highly experienced. Thus, this paper aims at contributing to the discussions on developing ethical principles and behavioral codes in accordance with specific characteristics of new media when producing content that consider the best interests of the child.

Id: 12814

Title: Cognitive perception of Chinese audience on media image of foreign media

Session Type: Individual submission

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Abstract: Since China entered the WTO in 2002, many international media groups have gradually entered China's media market in the fields ranging from television, films, music soundtrack to theme parks, network games and electronic business. However, it is difficult for foreign media to expand its scale in China. Even some multinational media groups find it difficult to make profits from the Chinese media market.

For these reasons, the primary concern of the study is the cognitive perception of Chinese audience on foreign media, assuming that another factor that contributes to the lack of profitability of these media groups, the tight regulation of media policies by Chinese government is not to be changed around in any foreseeable future.

It is important for foreign media to learn about how their media images can be effectively conveyed to Chinese audience by grabbing and retaining the attention of Chinese audience, in order to further exert their existing influence. However, even with the deepening globalization and advances in the development of international media, there is relatively a lack of research on the cognitive perception of international media by Chinese audience.

The research aims to examine the cognitive perception on media images of foreign media from the receiving end, namely, Chinese audiences, to measure the conceptual constructs of media effects and cognitive perception and three dimensions (media communication capacity / media credibility / media popularity) under the two constructs. Moreover, the key factors exerting influence on the cognitive perception of foreign media by Chinese audience will also be further elaborated in an exploratory manner in the research.

Quantitative methods with surveys will be utilized to implement the research. Four cities Beijing, Shanghai, Guangzhou and Shenzhen will be chosen as the target cities for sampling. However, only university students majoring in media and communication with relatively good understanding and sound knowledge of communication and media studies will be selected as respondents.

The core issues of the research are listed as follows:

1. What are the images of foreign media conveyed to Chinese audience? Is there any existing alienation among Chinese audience in their cognitive perception towards foreign media?

2. What are the factors that exert influence on the cognitive perception of foreign media among Chinese audience?

3. What measure can foreign media take to cater to the cognitive needs of Chinese audience to maximize its media effects?

The purpose of the research is to further understand the cognitive perception of

Chinese audience on international media. Besides, the study also endeavors to explore appropriate communicative means for foreign media corporations to further develop in the mainland China.

The findings of this research are also expected to supply empirical data for the 'Media Image' studies. It is worth noting that the practical significance of the study lies in its efforts to magnify the communicative effects of foreign media in China and further develop international communication theories by means of making an exploration into the media images of foreign media conveyed to Chinese audience.

Id: 12859

Title: AUDIENCE'S COGNITIVE ATTITUDE TO NOLLYWOOD FILMS' REPRESENTATION OF THE PRE-COLONIAL SOUTH-EAST NIGERIA

Session Type: Individual submission

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ABSTRACT

The advent of the Nigerian modern film industry (Nollywood) in 1992 has been greeted with enthusiasm by scholars who see it as a monumental opportunity for Nigeria (and by extension Africa) to tell her story by herself as against the "biased" representation by foreign (largely Western) media and books. In fact, representation of Africa in mass media has been a subject of so much contestation over the years, as African intellectuals accuse the West of capitalising on their privileged grip on modern instruments of representation (television, books, etc) to distort her (African) culture and history to suit their racial superiority template. However, the emergence of the first generation of radical and nationalistic-minded African intellectuals heralded the era of critical scrutiny of the representation of Africa by Western writers, scholars and filmmakers. This new attitude brought about the quest to "retell" the African story from an "African" perspective devoid of the perceived Western ideological biases. Little wonder many scholars saw the Nollywood – the world's second most prolific film industry after Bollywood – as another veritable opportunity to re-tell the Nigerian story as a way of boosting her external image and creating a new consciousness of racial pride and self-belief in her inhabitants. However, for this objective to be attained, the target audience of such "re-telling" should be able to not only understand the "re-telling" for what it is but also perceive it as credible. Against this background, this paper intends to investigate the cognitive disposition of the audience in the South-East Nigeria towards the historical representation of that region of the country – where the Nollywood began – in the films. The study will be limited to those films that are set in the pre-colonial era – an epoch believed to have been much subject to misrepresentation in the media and literature. Do the target audience appreciate this representation as "re-telling" their story? How credible do they find this "re-telling" to be? How has this "re-telling" affected their perception of their past and culture as a people? The study will be situated within the theoretical framework of the selective

processes (selective exposure, selective perception and selective retention) and will adopt a triangulated research design combining survey and focus group discussion. The population will be all adults in the South-East Nigeria and the sample size for the survey will be determined using the formula suggested by Taro Yamane (1967) while 10 respondents will be purposively selected for two focus group discussion sessions (five for each session). At the end of the analysis, the researchers look forward to discovering the extent the respondents are exposed to films with pre-colonial representation of the South-East Nigeria; how genuine and accurate they view this representation to be; and the extent such representation has affected their worldview on their past and culture as a people. Ultimately, the research seeks to establish the extent the "re-telling" project is achieving its objective from the perspective of the internal audience.

Id: 12864

Title: PANEL: Audience Section Title: Moving memory: travelling museum and narratives about former inhabitants in rural Poland.

Session Type: Individual submission

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Abstract: In 2014 and 2015, "Museum on Wheels" (MoW), a mobile exhibition prepared by POLIN Museum of the History of Polish Jews, travelled to more than thirty towns all around Poland. The MoW and the accompanying, locally-organised events attempted to encourage visitors to re-discover forgotten local memory narratives about Jews and other former inhabitants. POLIN's project involved multiple meanings of moving memory. Firstly, POLIN's project involved various forms of mobilities (Urry 2007). Secondly, it was mobile physically and virtually in the globital memory field (Reading 2011). Finally, the MoW was moving because the exhibition and accompanying events evoked vivid emotional responses among locals, involving the articulations of both positive and negative feelings. Finally, the narrative presented by MoW referred to movements of people – migration, persecution and deportation, forced displacement. For 10 weeks I accompanied MoW and gathered a sizeable amount of data through participant observations, semi-structured interviews, collecting selected articles, posts, photos and comments published in the printed and online media and social networking sites. From the accumulated material numerous themes can be identified considering the framework of transnationally circulating memories (De Cesari and Rigney 2014). Multidirectional interactions can be explored between the narrative presented by the museum and its employees in the space of the mobile museum, the local coordinators of the project, and the visitors of various ages, genders, and arriving from the local area, other parts of Poland, or other countries. How are the neglected local cultural memory narratives, especially those about pre-World War inhabitants, constructed and mediated by institutions and individuals in visited towns? How and why do visitors of various ages, genders, cultural backgrounds engage with the multidirectional memory (Rothberg 2009) evoked by MoW? In the presentation I will analyse the visit of MoW to two towns in southern Poland, Pińczów and Żarki. I will focus on the ways in which locals, who adopt the role of hosts and at the same time they are the project's target audience, interact with visitors from other places and with MoW's employees. I will consider the interactions observed in the space of MoW itself but also the narratives constructed by towns' inhabitants in local media and on social networking sites.

Id: 12867

Title: "This is the way you, Estonians, see us.' The Audience Reception and Construction of Seto Identity in the Film Taarka

Session Type: Individual submission

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Abstract: This paper presents results of a study that analyzed the construction and perception of Seto ethnic identity in the Estonian film, Taarka. The study examined not only the filmic text, but also audience reception and interaction with each other when interpreting the film's messages. Critics' reviews of and audience members' comments about Taarka were the data used to assess audience perceptions. All comments and reviews found in Estonia's largest newspapers and their culture pages, and on the film's official website, were included for analysis. This reception analysis draws on the principles of media convergence, participatory culture, encoding/decoding, and projection and introjection.

Media may be seen as an ideological tool that helps bolster existing power relations, constructs different identities, and reinforces the hegemonic notions of "us" and "them." Yet, according to the cultural studies approach, audiences are not just passive receivers of dominant media messages, but have an agency to interpret media texts from their perspective (Hall, 1980). Hence, Jenkins (2006) has encouraged viewing contemporary media through the lens of media convergence that "occurs within the brains of individual consumers and through their social interactions with others" (p. 3).

Setos are an indigenous ethnic minority in Estonia, whose language is endangered and in fact included in the UNESCO heritage list; they are known for their language, their leelo – a polyphonic singing tradition; their ethnic clothing and jewelry; etc. These and other characteristics have been part of the Seto identity for centuries. Contemporary Setos, however, no longer sing, dance, and wear their ethnic outfits regularly; they do this only on special occasions or when they are performing for outside audiences. Throughout history, Setos have been described mostly from the outsiders' perspective as the "ethnic other" (Kalkun, 2011; Annist, 2013; Toe, 2013), while the voices of the Seto people themselves have stayed in the background. Historically, Setos have been portrayed as primitive, romantic savages who need help and assistance from their "big brothers," Estonians. Today, however, contemporary Estonian media are making attempts to reconstruct Seto identity by exoticizing their historic looks and traditions.

In 2008, Estonian filmmakers released Taarka, the first and so far the only film in the Seto language. The film spanning 1861 to 1933 covers the Seto people and their leelo-singing heroine, Taarka, by wedding fiction with historical facts. In the film, Setos are portrayed as primitive and old-fashioned compared to Estonians and Finns, but at the same time exotic – constantly singing and dancing in their traditional outfits. When historical occurrences in films are connected to audiences' everyday

lives, history can become a present-day occasion (Ebbrecht, 2005) and thus impact film viewers' perceptions of contemporary Setos. Therefore, the specific purpose of this paper is to examine how audiences receive the film's messages about the Seto people and how they construct contemporary Seto identity. Does it align with the hegemonic portrayal of Setos as exotic and commodified museum artifacts, or does it counter such views by offering alternatives? Furthermore, how do Setos themselves decode the movie's messages about Setoness?

Id: 12898

Title: Constructing Collective Memory and Collective Identity through Social Media Use: The Probable Significance of WhatsApp Message Exchanges in Indonesia

Session Type: Individual submission

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Abstract: The emergence of the social media use in the last few years is believed to have changed people's way of communicating. One of the most used messaging apps in Indonesia is WhatsApp, alongside others such as BlackBerry Messenger (BBM), Line, KakaoTalk, WeChat. WhatsApp is prided by its producers to have superior qualities of being fast, simple and reliable (blog.whatsApp.com), as well as free of charge. An obvious development of WhatsApp use lately is its rising popularity as one of the most dominant messaging apps used among Indonesian smartphone users, even though it is still unable to beat the older primarily used BBM to it (blog.Jana.com). Indonesians are generally considered as some of the most active users of chat apps in the world. In fact, messaging apps have seemingly become an important part of their day-to-day behaviour. The Indonesia people's cultural penchant to be chatty probably explains the relatively large and increasing number of social media's users in the crowded population. Not only the young generation, but lately more and more people in their late adult lives are indulging themselves in media apps use, as more and more people are digital or online minded.

The main issues put forth in this study are: how are collective memory and collective identity constructed through forms of social media WhatsApp groups? How are special events remembered, retold, preserved or erased during messaging apps use? How do users see their activities in special WhatsApp groups as benefitted to their future lives? Do social media use concepts of trust, influence and engagement (Lipschultz, 2015) come into the picture at all during the interactive processes?

Data for this qualitative study are attained through in-depth interviews with members of some Whatsapp groups which are specifically formed between past school or university mates. Specifications such as gender, education, economic status, marital status, kind of work, are not of consideration in the selection of informants. Informants here are the social media audience, which in the social networked media communication field have changed their roles from media users to media content producers as well as consumers (prosumers).

Initial study findings show that: people do not apply equally the same meaning or significance to all whatever Whatsapp groups that they are involved in or engaged in. While basically all groups are readily acknowledged as forms of tools for constructing collective long time memories between members, as well as their collective identities, but it can also be the case that one group or some groups thought of as giving benefits for their future lives, either professionally or personally, while others are seen as basically, simply or merely sharing forums for reminiscing old times together.

Id: 13058

Title: Children's engagement across platforms: challenges for public service television in Colombia

Session Type: Individual submission

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Abstract: In recent years, the relationship between the public service broadcasters (PSB) and the children has faced a series of new challenges (Enli, 2008). Digital media are rapidly reshaping the landscape of children's media and content across a variety of platforms. As an audience, children are associated with an active reception being more exposed to multitasking, interactivity and online socialisation activities. Therefore, children's media producers and broadcasters are under more pressure to create content that satisfy the expectations of a highly aware and socially networked generation. Under those circumstances, many scholars have identified the need to develop a better understanding of how digital media is reshaping public service media for children and how children's audiences are responding to convergent media and cross-platform expansion strategies.

In this context, media engagement and participation become a central element. Media corporations develop interactive solutions and participation opportunities in order to build stronger ties with the audience, particularly with young viewers (Syvertsen, 2006; Sundet, 2006). However, there are limitations and challenges that need to be analyzed, particularly in the context of public service media. This paper explores the dimensions of children media engagement with Señal Colombia, a Colombian national television channel and its platform extensions. First, we examine interactive and participation opportunities in cross-platform content addressed at children (aged six to eleven). Second, we analyze the types of media engagement that occur from the audience. Despite interactivity and cross-platform media are becoming the norm in children's television, there is little research that analyzes the effectiveness of these strategies. Moreover, few studies attempt to bring together the voices of children with those that produce media for children.

A qualitative study was carried out integrating three elements that allow us to understand children's media engagement across platforms from a holistic perspective. In this sense, a triangulation methodology was carried out by interviewing children (aged six to eleven) at home, along with in-depth interviews with media producers and analysis of media texts. Considering that children engage with media through doing (Buckingham & Sefton-Green, 2004), it is however the child's lived experience that ties these contents and platforms together (Woodfall & Zezulkova, 2016). Preliminary findings show different ways of media engagement depending on aspects related to digital literacy, media access and parental mediation. A new responsibility for public service broadcasters might be to enable safe participation on the Internet for

children from all contexts (Enli, 2008). Mismatch between expectations of media producers and motivations of young audiences are also discussed throughout the document.

Id: 13076

Title: Children's media engagement in the U.K.: a case of Got to Dance audiences and performers

Session Type: Individual submission

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Abstract: This study is a part of 3 year Media experience project led by Professor Annette Hill in Lund University. The project explores different types of programmes such as Masterchef, The Bridge, The Act of Killing and Utopia to understand the production values and audiences' experiences around the programmes. In this paper, Got To Dance which is a dance competition programme within the reality TV genre. Research methods used were interviewing the production team and performers, and audiences who came to the live shows and auditions in London and participant observation at the venues (Olympia and Round House in 2014). By conducting highly inductive study, we explored the audiences, performers, and the production team. In this paper, children including teens will be focused. The paper will discuss the variety of engagement based on the programme.

Annette Hill (2005) discusses the aspect of 'learning' and ethics of care through reality TV programmes, and performing the self from Goffman (1959 in Hill 2015). These elements can be seen in the children who were watching the programme and came to the live event. Based on her conceptual work, this study expanded how children in the digital age engage with this programme and their everyday life. The children are from the middle and working classes, especially this paper will focus on children from working class families and areas. The programme appears to emphasise its main theme that ordinary people can be a star as their logo, showing clips kids dancers from council flats or an autistic boy for kids' performers' introduction. Spoiled identity (Goffman 1963) can be transformed to a successful star (Best 2012). We also found that the schools encouraged them to go on the auditions instead of taking SATS. Although this entertainment programme was not meant to educate audiences, it provides rich 'learning' aspects. As Livingstone and Das (2009) argue if it is the end of audiences in our digital life, the children who watched the show can be seen as 'performers' and 'users' rather than being merely 'audiences'. Inspired by the programme, they searched the programme and get some tips for dance from their favourite contestants' clips via Sky's youtube channel. They also show sympathy for some children's performers by cheering them at the venue and social media, and also go to dance schools who often send children to those talent shows and theatres.

It is a rare 'family viewing programme' which is different from officially called 'educational programmes' on BBC2. However, through the programme, we witnessed the dynamic of audiences' engagement and activities and some issues around this.

Id: 13090

Title: Immersion as a function of language

Session Type: Individual submission

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Abstract: This study investigates the impact of same-language subtitles on immersion into audiovisual narratives as a function of the viewer's language. Students from two universities in Australia and one in Spain were assigned randomly to two experimental groups who saw a drama with the original English soundtrack either with same-language English subtitles (n = 81) or without subtitles (n = 92). The sample included an English native control group, and Mandarin Chinese, Korean, and Spanish groups with English as a foreign language. Post-hoc Likert scales were used to measure participants' self-reported presence, transportation, perceived realism, character identification, and enjoyment. Results showed that subtitles did not significantly reduce these measures of immersion. Subtitles resulted in significantly higher transportation, character identification, and perceived realism scores, where first language of viewers and their viewing habits accounted for most of this variance. However, presence and enjoyment were unaffected by either condition or language. Finally, transportation appears to be the most revealing measure of immersion in that it shows the strongest and most consistent correlations, and is a significant predictor of enjoyment.

Id: 13105

Title: News on Facebook: Interpreting Audience comments on Indian News Channels' Facebook fan page

Session Type: Individual submission

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Abstract: New Millennium introduced a new medium in India i.e. The Internet, within last one and a half decade this medium has spread across length and breadth of India. New technological developments in mobile telephony coupled with affordable smartphones and handheld devices further accelerated its growth. Technologies like broadband, 3G and now 4G services have made the internet even more efficient in terms of storage, speed of data transfer and access. These features of the internet have opened a new avenue for News Outlets in the India. Conventional news outlets have adapted to The internet and almost all prominent Print and Television News Organisations today host websites, android and iOS news apps, Facebook page, Twitter Handles, YouTube channels, Instagram Page, Vine Loops and so on. Large numbers of users today are accessing The Internet and Social Networking Sites for news content.

Today Facebook is amongst the popular Social networking platforms in India. As on June 2015, there are over 100 million Facebook users in India. (India, 2015). Today Indian Internet users are using internet in their own language. Social Networking sites like Facebook enable users to interact in their own language. Today almost people can use almost all Indian Languages on Facebook for interactions. As Facebook allows its users to post pictures, photographs, videos, hyperlinks it is becoming a very popular social media platform amongst Indian users.

More than 100 million Indian users on Facebook have attracted Indian legacy media outlets to this social media platform. Since 2009 Indian media outlets are using Facebook for the dissemination of News content and engaging users. Today some of the media outlets have more than 10 million likes for their Facebook Fan pages. Links, Videos, Photographs shared by media outlets are getting a large number of likes, shares and comments.

This paper intends to understand the Facebook phenomenon in India with respect to Indian Media outlets more particularly Television media. Researcher intends to study Facebook users' reactions in the form of comments on Facebook posts; it intends to learn what patterns are emerging in audience comments? How audiences are initiating discussions? And to what kind of content audience are reacting more?

In the Indian context, such studies are rare in nature and this study may open new

areas of research in understanding audiences in a culturally diverse society like India.

Id: 13119

Title: The agency of informal media distribution: The case of Chinese subtitles group of art cinema

Session Type: Individual submission

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Abstract: Informal media distribution or piracy studies have been a topic in media studies. Previously, piracy studies have mostly addressed the relation between the law and the film industries; however, more studies have begun on the extensive discussion of media piracy, such as Ravi Sundaram's Pirate Modernity (2011) and Ramon Lobato's Shadow Economies of Cinema Film Industry (2012).

Likewise, this paper explores the dynamics of media piracy and focuses on the agency of 'informal' audience. This study takes the case of the Chinese subtitles group of art cinema to discuss how these groups, as cinephiles, create new value via informal distribution. I adopt what Henry Jenkins, Sam Ford and Joshua Green (2013) characterized as 'spreadable media' to posit that these art cinema subtitles groups are amateur curators. There are two important concepts behind spreadable media: meaningful participation and curation. These concepts render cinephiles as amateur curators who are expanding the vision of art cinema to supplant mainstream art cinema and provide alternatives. I suggest that in the digital era cinephiles have the agency to expand their visions of art cinema during the distributive process rather than through formal festivals or academic discussions.

This work is divided into three sections. First, I briefly review what Lobato (2012) labels 'informal distribution in the digital era'. His viewpoint primarily outlines the map; however, it also explains many aspects of informal digital distribution that deserve research attention, especially audience variables. The viewpoints of Jenkins, Ford and Green on spreadable media elaborate the contingencies of audience in the informal distribution. Second, I analyse how these Chinese subtitles groups operate by interviewing and observing members on the Internet. Finally, I explain the agency of these subtitles groups as cinephiles on the Internet.

This paper attempts to comprehensively explore the dynamics of piracy and is expected to provide a new viewpoint and contribution to audience, piracy or informal media distribution studies.

Id: 13133

Title: The body memory of Modernity: from photography to digital technology

Session Type: Individual submission

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Abstract: Chinese' body memory can not be separated from the land. From the agricultural civilization period, farmers' body have been tightly tied up with the land. The land has a hierarchical relationship, therefore body's attachment, belonging and worship for land turn the relationship into a kind of blood relationship that contains the identification of family.

Chinese's body history was reproduced through the different media forms. When China entered into the era of mass media, hierarchy and authority of the media determined that people needed to rely on the image of media to build its own real world. Back to the end of the Qing Dynasty introduced photography, the photographers put different classes' body in a specific scene space, to a certain extent, objectively reproduced the evolution of the social daily life scenes in the Qing dynasty. With the popularity of photography, Chinese like placing themselves in front of the grand buildings, such as Tiananmen Square, while taking photos. The particular space is a kind of heterogeneous expression of power in the contemporary society, and also a symbol of the status of a firm like the land. The body enters into the field of vision through the media, reflecting the body's identity to the relationship between power and collective .Under the collective identity, the body will produce feelings of pride and authority, and thus "body presence" in such a way has been a virtual extension. Mobile media integrated a variety of multimedia transmission and accessed people and information that flows to the mobile Internet. At this time, the individuals' ability to reproduce the body has been an unprecedented upgrade. As in the past, in order to make their own body to remain memory, we begin to use modern electronic devices to chase their own body. The perfect combination of running craze in China and running apps shapes a modernized fitness for contemporary Chinese.

From the historical perspective of media representation，the paper places the relationship between the Chinese's body and the space into the specific context of the times to sort out the relationship between the body and the space in different media forms, exploring what significance their relationships have in an era that sees continued and rapid growth in networked mobile technologies. Based on Foucault's body discipline theory and Goffman's body management theory, this paper studies the characteristics of the dynamic body images in the context of mobile media. Then, it will interview heavy running-apps users' about their running practices, mostly on the

analysis of a running body in the creation of modern fitness. Afterwards, it will explain what kinds of power constrain and interact with the body's performances. By doing researches on the particular form of body shaping practices with global networked communication technologies, the authors intend to reflect the dual shaping forces of modernity and technology in China.

Id: 13145

Title: Contextualizing 'Lurking': The Case Study of Graduate Students' Facebook Use

Session Type: Individual submission

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Abstract: Thanks to the technological development which enabled audiences to produce their own content, numerous discussions to define the nature of audiences have emerged. While the interactive characteristic of digital media audiences or "users" has typically been the focus of scholarly research, there has been 'a silent majority' who rarely participate or contribute to an online community but consume its content. Even though the term "use" covers a great range of activity in digital media, since it has a strong connotation of interactivity, 'lurking' has been suggested to describe passive consumption of digital media content.

This article tackles the concept of 'lurking' and tries to find out how we should contextualize lurking as an embedded media experience in people's daily lives. By conducting qualitative in-depth interviews with people who self-identified as 'lurkers' on Facebook, it points out that 'passive consumption' or 'not posting' is too simplistic a way to understand what lurking is. Whereas previous research tends to conceptualize lurking as a relatively discrete activity in people's lives, this study will interpret this online behavior within people's socio-economic context. 10 graduate students studying in the United States were selected as interviewees because of the similarities in their work situation and daily lives. Facebook was used by all my informants and is accessible through their mobile devices, so it was selected as the digital site to be investigated.

The interviews showed that 'lurking' was a result of their calculation between investments and rewards. As they are graduate students who should keep the balance between their work as a temporarily employed worker in a university and their own research which is crucial for their future success on the job market, efficient time management was a key strategy to be a 'successful' student. In this context, they regarded Facebook was not worth the investment of much time, which made them feel guilty after using it and led them to post rarely. However, there were also rewards that led them to keep using Facebook, which they characterized as being able to quickly look at what's occurring with both their friends and society at large. That was the 'economic' way (since it does not cost much time) to maintain weak ties with people who share professional relationships such as professors, former research subjects, and others outside of the academic world. For the practical strategy, they go on Facebook in-between times, such as during a commute, while waiting for someone, or just before going to the bed. The most frequent vocabulary that they used to refer to their lurking was 'checking,' which illustrates their pattern of using Facebook, scrolling through News-feed and cherry picking if there is any viewable or worthwhile content. In sum, they adopted lurking as a purposeful media using habit to maximize rewards-

keeping a tie with others and getting sense of what is going on, and minimize their investments – spending time. This study could contribute to understand people's way to use digital media communication shaped by their socio-economic context.

Id: 13166

Title: Religious Identity and TV Audience in Turkey: Identity in the Making

Session Type: Individual submission

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Abstract: Empiricist and positivistic tendencies and methodological individualism have dominated the scientific field of audience studies in Turkey (Özçetin, 2013). More interpretive studies focusing on audiences' reception of media, on the other hand, missed many points by considering media consumption taking place in a vacuum; as if not "surrounded by the mighty structures of our cultures and our economy" (Lewis, 1991, p. 41). Neglecting the theoretical advancements (Alasuutari, 1999; Ang, 1991; Morley, 1992) in the field, 'audience' is itself considered as an essentialist, taken for granted category by these approaches.

Departing from a sociological/anthropological (Ginsburg, Abu-Lughod, & Larkin, 2002) grasp of TV audiences, and constructivist understanding cultural identities (Hall, 1990; Jenkins, 2008), this presentation problematizes the role played by media consumption "in constructing and defining, contesting and reconstituting national, 'ethnic' and other cultural identities" (Gillespie, 1995, p. 11). The presentation specifically problematizes the relationship between TV consumption and Islamic (and Islamist) identity making in Turkey. It will present the relevant quantitative (nationwide survey with 4290 participants) and qualitative (in-depth interviews, focus groups and participatory observations) findings of a nationwide research project (24 months 80.000 Pound Sterling project) directed by author and his team.

The research findings show that TV consumption practice is an interpersonal and social issue and 'individual' choices are deeply connected with construction of symbolic boundaries (Lamont & Molnar, 2002), moral hierarchies and distinctions (Bourdieu, 1984), which are integral to making of cultural and religious identities. Morality becomes the yardstick against which viewing choices and practices are ordered; and TV viewing and TV talk opens up countless venues where 'audiences' as such appear and disappear, and identities are negotiated (Baym, 2000; Scannel, 1989).
Keywords: TV audience, identity, religion, boundaries, distinction

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Id: 13204

Title: Mediatization of the News Usage Practices of University Students in Pakistan

Session Type: Individual submission

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Abstract: My PhD research aims to address the emerging trends of young audiences in the convergent news media environment. Relying on Media Displacement theory, Uses and Gratification theory, the theory of Involvement, Selected Perception and the Media Practice Model, this study proposes that a careful revision is required before applying old theories to the young audiences of convergent media i.e. university students in this research. One possible way forward is to use the framework of 'Mediatization' to understand the news usage practices of young university students in Pakistan universities. Kammer (2013) informs that news audience is undergoing the process of 'Mediatization' .Hepp (2010) states that two aspects of mediatization, 'media change' and 'cultural change' are interrelated and he refers them as a quantitative one and the qualitative one. The quantitative is the number of media devices and platforms entering the news ecosystem (media change) and the qualitative is how these devices and platform are shaping the users news experience (cultural change). This paper represents how user practices subsumes themselves to the logic of the media and how user practices are transforming and undergoing the process of Mediatization. The tremendous growth in technology, in Pakistan, has provided news organisation owners with multiple platform options for the distribution of news. Consequently, news audiences now have more devices and platforms than ever to access news. Almost 99% of the sample population of this research has a mobile phones. The introduction of 3G and 4G mobile technologies in 2014 and recent ICT policy suggests there are plans to subsidise smart phones in the country, these initiatives will further boost the digital environment. Furthermore, this research uses mixed methods approach to study young audience and their news usage practices. This paper addresses two main questions. The first is how the news usage pattern of Pakistani university students has been changing in the convergent media environment? The second is how Pakistani university students are using convergent media devices and platforms especially for accessing news? This research aims to understand the emerging practices of news seeking patterns of 1000 Pakistani university students through comprehensive surveys and in-depth focus group discussions.

Id: 13209

Title: Measurement of viewing behaviors of second screens audience in China: Present, challenge and future

Session Type: Individual submission

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Abstract: With the development of internet technologies and intelligent terminals, audience behaviours have moved beyond boundaries of television and extended to multi-platforms of computers, mobiles and tablets. According to the 37th Statistical Report on Internet Development in China from the official China Internet Network Information Centre, up to December 2015, China has reached 688 million internet users and 504 million online video users. With 405 million users, mobile phones have become the largest platform of online videos. It implies that audience is now diffusing from a single screen to multiple platforms, which not only alters viewing habits of audience and redefines the concept of audience, but also makes an important change to the production of data of audience viewing behavior in so far as second screens audience measurement has presented new characteristics in terms of technical route, index system, data source and volume. Based on a definition of second screens audience, this paper will outline the present of measurement of viewing behaviors of second screens audience in China, analyze its challenges and explore feasible solutions in the future.
At present, audience viewing behaviours measurement is escalating from TAM (television audience measurement) to VAM (video audience measurement) in China, and the corresponding measurement method is transforming from audience rating based on audience sample to user behavior measurement based on big data. A mixed method of measuring second screens audience behaviors is now adopted in China. Grounded on single-source samples, the first method aims to set up new measuring

equipment in sampled households or attach new measuring tools or modules to extant measuring equipment. This method acquires single-source sample data, usually named as 'small data'. The second one is called multi-source measurement, which gathers full-scale data of online videos through embedding codes in delivery platforms or video contents. Information obtained through this method is multi-source mixed data, widely known as 'big data'. Comparatively, small data is good at supplying accurate personal information. However, existing measurement tools still have difficulties of collecting audience demographics, which are important basis for small data to gain commercial value. The strength of big data lies in its integrity and instantaneity. To realize the value of big data, audience attribute should be identified through the fusion of big and small data. During this identification process, however, it is somewhat difficult to match big data without demographics and small data with demographics. Therefore, measurement of viewing behaviors of second screens audience in China is now striving to overcome these difficulties and a feasible solution is expectable in the future.

Id: 13212

Title: THE PRACTICES AND HABITS OF FILM SPECTATOR IN A DIGITAL CONTEXT. THE CASE OF MEXICO CITY.

Session Type: Individual submission

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Abstract: The aim of this paper is describe the characteristics of film spectator in the Mexico City context. The current digital era provides novel features that enable new ways of interacting with audiovisual content across multiple platforms and devices, through mobility, interactivity and image manipulation. This research explores how these changes are affecting the practices and habits of film spectator.

The methodological approach of this research is quantitative type that includes an exploratory survey was administered to 785 people in the National Film Archive of Mexico City, during the 11th and 12th April 2015. Firstly, the questionnaire assessed whether the changes in the forms of watch a movie was related with the frequency of consumption and platforms for viewing on the various screens. Also, practices by the film spectator regarding mobility, interactivity and image manipulation were also evaluated. This study allowed us characterise to audience profiles across gender, age and socioeconomic status of the user, so that the research results provide a rich picture of how it is creating a new audiovisual culture based on the generation to they belong to the subjects investigated.

The main theoretical contribution of this work is analyse on an empirical case inside the Mexico City context, the assumptions of the change that is being generated around the films consumption. The results allowed identify the new practices of watching films are not homogeneous, although there is wide access to different platforms, there are several consumptions according to age group and economic access opportunities of the individuals. Among the key findings identified that digital devices are positively valued in terms of access to audiovisual content and mobility that facilitate, but does not exist a relevant figure of a prosumer, for example, a person who is interacting, participating in forums or other spaces to comment or recommend movies, or generate content with their own contributions.

Id: 13219

Title: Media user typology approach to online news commenting

Session Type: Individual submission

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Abstract: Online news portals allow audience members not only read news stories but also engage in commenting. Previous research suggests that user analysis through topic preferences provides a granular understanding about the media use (Heim et al., 2007; Livingstone & Helsper, 2007; Zillien & Hargittai, 2009) and content preferences (Tewksbury, 2005). Yet, previous approaches sought to analyze user engagement in online context either the information source preference (Papacharsissi & Rubin, 2000), content choices (Carpenter, 2010, Highfield, 2013, Shmueli et al., 2012, Tatar et al., 2011) categorization of user behaviors or user types (Bartle, 1996; Hamari & Tuunanen, 2014) practices (Boczkowski & Mitchelstein, 2012, Grace & Fonseca, 2015, Huang et al., 2014), or motivations (Mitchelstein, 2011, Utz, 2009). The goal of this study was to obtain a more granular understanding of user participation by identifying topic preferences in online news portals and frequency of posting.

We have analyzed (1) to how many and which topic categories users left their comments to (2) study the types of users and content category preferences across topics. By combing the two approaches – user analysis across content preference, this study has analyzed commenting practices in emerging democracies on a Russian language online Lithuanian news portal. We have characterized user behaviors (n= 4,935) based on two dimensions – topic variety and the frequency of the posting to build on the Media user typology (MUT) framework proposed by Brandtzæg (2010) and by expanding Bartle's (1996) framework. In addition, we have expanded MUT framework to include additional variables such as timing of the comment (relative to the initial article), and interactive structural differentiation of the comments (comment vs. reply).

Overall, the results suggest that the most active participants tend to participate in more content areas and interactive exchanges are faster in more active topic areas. Also, users topics preferences ranged from one to 14 – the maximum available categories. However, MUT framework has revealed that while majority of the users' participation can be described as occasional (low in frequency) and homogeneous (low in variety), there was a proportion of users who posted frequently but focused on a wide or small range of topics. The smallest percentage of users fell into the category of occasional (low frequency) and heterogeneous (high variety).

This study bears evidence that users can actively post across a range of content categories. Implications of this study are that users' participation through commenting can be viewed through community formation lens as well as interpreted through a strategic communication lens. High variety of user participation can indicate either a genuine interest in various topics or it can signify an artificially inflated number of

topics of interest that serves a specific purpose – be it perceived expertise or desire for visibility. By interpreting MUT framework in its sociocultural and political context – i.e. emerging democracies – can imply that the frequency of posting and an array of topics are part of the Habermasian public space and the strategic and chaotic carnevalesque performance described by Bakardijeva (2008).

Id: 13226

Title: Quest for the mediated authenticity: Audiences' responses to visuals on the radio Instagram

Session Type: Individual submission

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Abstract: Audience participation in mass media has a long history, ranging from call-in participation to participation in more recent social media platforms. Our study concerns Instagram, an increasingly-popular image-based social media platform (Pew, 2015). Extant research examines personal user experiences on Instagram such as self-representation (Hochman & Manovich, 2013; Hu et al., 2014; Tifentale & Manovich, 2015; Fallon, 2014) and spatial dimensions of the self (Schwartz & Halegoua, 2014), and has examined topical content (Ferrara et al., 2014) hashtag use (Gibbs et al., 2015) and the use of location-based metadata to indicate the points of interest of a given Instagram user (Li et al., 2015). Instead of focusing on Instagram use as a platform for individual practice, we examine its use in mass media, specifically, between the Instagram accounts and audiences of a selection of U.S.-based radio stations.
Radio is selected because it represents the diversification of radio to the visuals. We ask the following: (1) How are visuals capitalized for audience participation in radio that has been traditionally established as an audio medium audio-based medium? And (2) What are the principles through which audiences were gravitated towards the most and least popular images posted on the radios Instagram? We use quantitative and qualitative descriptive methods to examine Instagram use across radio stations and the relative popularity of posts based on the number of comments and likes by audiences. The sample of 11 "top 40" were selected from three regions in the United States. 7,000 Instagram posts from 2015 were used in the quantitative analysis. A maximum-variation sample of most- and least-liked posts was selected for qualitative analysis (Suri, 2011).
Our findings suggest that audiences gravitate towards images with an element of authenticity, as evidenced by the patterns of likes and comments on images presenting a casual, non-professional side of the radio industry, and that portray celebrities in a casual setting. The less-liked images include more temporally-disconnected pictures from 90-ies and 80-ies as well as images of the fans in a casual setting. Yet, the radio stations' Instagram solicits active commenting by simply requesting listeners to write something to be eligible to enter a contest. These findings have been situated in the theoretical framework of mediated authenticity (Enli, 2015) proposing that

authenticity has become inherent practice of media use not only in traditional media but also by capitalizing on social media affordances. Implications of these findings reflect content preferences by the audiences as an indicator of the nascent 'best practices' for the radio engagement with the audiences on social media. Yet, user commenting practices reflects how Instagram is used by radios to engage through the established in an historical context. Finally, our findings mirror audiences' expectations or content preferences continue to resemble models previously established in mass media – i.e., seeking authenticity and historical relevance – and these expectations are now met through new the additional affordances of Instagram as visual medium.

Id: 13252

Title: Exploring the audience of alternative media: When dissatisfied and active audiences pave the way for critical and viable journalism

Session Type: Individual submission

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Abstract: Alternative forms of journalism are said to act as democratizing influence in society in part because they are primarily informed by a critique of existing ways of doing journalism (Atton & Hamilton, 2008), in part because they sustain a counter-public sphere (Downey & Fenton, 2003; Fuchs, 2010) and contribute to a sense of active-citizenship (Harcup, 2013).Traditionally, scholarly efforts to conceptualise and analyse alternative journalism emphasised small scale projects (Vatikiotis, 2005; Bailey et al., 2007). However, in light of mounting dissatisfaction with mainstream media and growing pressure from the changing wishes of critical citizens, assertive consumers and the new dynamic of bottom-up initiatives that condemn the neoliberal concept of democracy (Crouch, 2004; Streeck, 2011) and the role of manipulative media (McChesney & Nichols, 2010), Fuchs' (2010) operationalization of alternative media as critical media irrespective of their size proves relevant, and allows us to include in the discussion emerging forms of alternative media, such as cooperative media that operate on the basis of mutualisation where the organizations are effectively owned by and run for their members – in this case, journalists.
Yet, notwithstanding substantial work about the logic and practices of alternative media, very little has been said about the audience of alternative media (Downing, 2003; Harcup, 2015). Addressing the need for more research in this area, the present study uses a web-survey to investigate several aspects related to the "virtually unknown" (Downing, 2003). In particular, the study explores the case of Efimerida ton Syntakton (www.efsyn.gr), a Greek journalistic project developed in 2012 by laid off journalists operating under cooperative principles connected to the social economy. EFSYN ranks third in terms of daily circulation, and its traffic is estimated at 60,000 unique visitors.
The study draws upon four research questions: (a) who is the audience of such media; (b) what prompts some people to consume alternative media; (c) what are the perceived attributes of EFSYN making people read it; (d) whether, and to what extend are users willing to financially support EFSYN.
The findings based upon 3.540 responses collected via the website in two weeks' time, confirm the active citizenship assumption as users share high levels of political efficacy and interest in political developments. Users express a tremendous disdain

for both mainstream media and the political system, while being most appreciative of critical coverage (as opposed to detached reporting) and of coverage related to democracy and human rights. Finally, one third of the respondents are willing to financially support the medium. Apart from shedding light on the audience of alternative media, the present study provides evidence denoting that the study of alternative media should move beyond the realm of marginalized journalistic attempts; rather approach emerging alternative media endeavors as media configurations that have started to enter the everyday life of disappointed, highly educated and active citizens who are willing to pay for credible and critical news.

Id: 13255

Title: Nostalgia of Someone Else's Memory: Transnational Audience Reception of Korean Retro TV Drama 'Answer Me' Series

Session Type: Individual submission

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Abstract: This study investigates how Indonesian audiences negotiated the idea of memory in the way they consumed transnational media content of Korean retro television drama. Previously, scholars have discussed the increasing popularity of Korean Wave throughout Asia (Lee, 2010; Shim 2006, 2011), including Indonesia, which also contributed to the development of transnational viewership of this particular media content in the region. Following the evolution of Korean television drama, (transnational) audiences of this popular media began to be attracted to one distinct genre called retro drama (Shim, 2015). The Answer Me series, consist of three different-but-related series, Answer Me 1997, Answer Me 1994, and Answer Me 1988, highlighted the 'retro boom' in Korean audience and beyond (Ji-Youn, 2015), where the series portrayed young students with their friendships, romances, and mundane family problems in retro settings. Yet, there is no empirical explanation of why this retro media culture became popular, even beyond the domestic audiences. Following this reason, researchers aim to explore how, why, and to what extent the Indonesian younger audiences, as the consumers of this transnational media content, developed their distinct modes of viewership in understanding this 'foreign content,' especially in appropriating the role of memory and nostalgia. Qualitative audience research, using in-depth interviews as its main research tool, was utilized to examine the practice of audience consumption of these TV retro-dramas.

Indonesian audiences, especially college students urban cities of Semarang and Jakarta, who did not have any memory concerning the content, referred to their personal experience when they interpreted the TV drama. Researchers found how personal experience of these transnational audiences intertwined with the drama's narrative, which influenced how they appropriated their own version of memory when they consumed the retro drama. They demonstrated what Hall (1993) called 'encoding-decoding' model of communication, where the Korean retro setting was negotiated with their Indonesian life experience. Rather than connecting their own memory with the nostalgia offered by the TV content, these audiences negotiated someone else's memory—the Korean retro drama—with their own interpretation of the text. Statements like, "I wasn't even born in 1988, or live in Korea, but I can

imagine how does it feel living in the past," was a common feature attributed by the informants when they discussed the series. Indeed, it was more about intimacy and continuity (Newcomb, 1974) offered by the TV series rather than simply a matter of memory or nostalgia that encouraged these audiences to watch the drama. Researchers also found that they did not have to perform any recollection of memory when they consumed these media content, since the content itself had already offered personal and domestic narratives throughout the storyline, which were became familiar to any non-Korean audiences once they watched the series. They also took the advantage of the preexisting knowledge of Korean popular culture when they consumed any K-pop content. Thus, these Korean retro TV dramas, were being placed in the context of this negotiation of different aspects involved in their practice of transnational media consumption.

Id: 13288

Title: Generation, Ethnicity and Memory: Extending the Audience of Audience Studies

Session Type: Individual submission

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Abstract: During the process of recruiting interviewees for my doctoral research into women's memories of television in the post-war period, it was striking that every respondent to my call to interview was white. The 'whiteness' of much television audience research is a stark reminder of the limitations of the current state of audience studies. Since Marie Gillespie's work on television and Asian youth in South London (1995), there has been limited academic interest in this area. Historical work tends to be textual in focus and has considered those programmes created specifically for minority audiences (Shaffer, 2014), rather than adopting a broader consideration of what memories immigrant audiences have of programming which was not created specifically for them. Existing historical reception work with BME audiences is constructed through archival research and considers responses to specific and spectacular events or programmes (Newton, 2011). The vocalised memories, misrembrances and missing memories of this historical audience has largely been ignored, particularly around how narratives of migration and the home might further inform our understanding of broadcasting history. This is significant because this period is linked to post-war reconstruction and definitions of nation and family (Uriccio, 2009; Livingstone, 2009). As yet we have little understanding of how migrant audiences understood this period or how it might have played a role in negotiating forms of belonging despite increased evidence that broadcasting plays a key role in the production of memory and identity (Keightley, 2011; Collie, 2013). In this paper I will present initial findings from a pilot study on the historical and generational audience, focusing on a series of oral history interviews with generationally dispersed members of the Pakistani community in Balsall Heath, Birmingham. These oral histories have been designed to gain insight into the connections between broadcasting, the domestic space, shifting identities and memory in the migrant experience. I will share some insights which will begin to unpick the relationship between broadcasting, memory and the migrant experience. Such memories will begin to demonstrate why we need to disrupt existing audience research expectations based upon white-centric audience research, as well as textually determined academic assumptions about what audiences have watched.

Title: Mediating Guanxi: Practices of Friendship Managements through Polymedia in Contemporary Taiwa

Session Type: Individual submission

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Abstract: Background:
My study argues that the concept of self in Taiwan is under a context of Confucianism and guanxi culture. The self within this local context is formed via fluid construction of relationships and positioning itself within them. Information about these relational webs is important for all parties.

For example, the human feelings, one of values from Confucianism, trigger people to hide their own thinking to fit with different situations because this manner is believed to be a performance of sympathies to people you are interacting with. Moreover, 'hierarchical relationships' under Confucianism also reminds two people during interaction that there are relative duties and responsibilities assigned to each of them. All of these norms further lead to communication patterns in Confucian society which are situation- and context- bound.

Guanxi can be seen as a product of Confucianism. The practices surrounding 'give-and gain- benefits' cultures need to be based on shared identities within social relations. The social consequence of guanxi is that, during interactions, participants tend to speak of the role in social relations; in other words, self identity within the guanxi context is relative and multiple based on the situations and who one is interacting with.

Therefore, relationships and selves are more explicitly situational and contextual than Western styles in interpersonal interaction. That is why even though the term 'situated self' (Carrier, 1999) was created in a Western context and the notion of situated self exists cross culturally (for instance in the cases of Bethnal Green's working class and Melanesia), my study argues that cultural elements, Confucianism and guanxi dynamics, shape the 'situated self' with localised meanings in Taiwan.

Objective:
In western academia, how social media has transformed friendship practices has been analysed by numerous scholars (e.g. boyd, 2014; Livingstone, 2009; Turkle, 2011). However, the potential transformation of friendships shaped by social media in the East Asian context is rarely discussed in Western academia. Accordingly, the aim of my PhD project is to explore how local values of friendships in Taiwan unfold in a global digital environment.

Methods:

My research subjects are professional Taiwanese people living in Taipei with a university degree, aged between 25 and 35.

The diversity of friendship circles, intensity and diversity of social media use, and collisions of modernity and local values are the three reasons my study argues that this social group can help to investigate how Taiwanese people manage their friendships and negotiate their situated self through navigating polymedia.

This project is expected to recruit 20 participants (with an equal number of men and women participants). This is a mixed methods study including in-depth interviews, online ethnography, and media use diaries, which will be employed to tackle the following research question: 'What are Taiwanese adults' practices of friendships management in an integrated digital environment shaped by diverse social media?'

Id: 13320

Title: Intimate Authenticity: documentary audiences for The Act of Killing and the Look of Silence

Session Type: Individual submission

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Abstract: The documentary films The Act of Killing (2012) and The Look of Silence (2013) by Joshua Oppenheimer are a provocation to passionately engage with memories of the Indonesian genocide in the 1960s, the intensity of suffering, and the moral problems enmeshed within Indonesian society and politics. The Act of Killing is a performative documentary, transgressing the boundaries of fact and fiction, re-enacting crime scenes in a traumatic space (Walker 2013). It depicts a surreal world that 'seems so far removed from the frame within which most viewers conceive of reality' (Nichols 2013: 25). The Look of Silence uses a more poetic mode of address to document a family's experience as victims of the genocide. What both films share is an invitation to audiences to reflect on genre and historical injustice. This genre work encapsulates the various ways audiences engage with documentary as both a depiction of a real world issue and also a means of reflecting on the genre itself (Hill 2007). Oppenheimer's films provoke audiences into heightened genre work.

This study uses empirical research to think through the genre work of audiences, critically analysing the performative and reflexive practices of the filmmaker and their dialogue with audiences in various reception contexts. The empirical research at our disposal includes in depth interviews with over 30 participants from Sweden, UK, Japan and Colombia, impact studies within Indonesia, and interviews with filmmakers, distributors and human rights groups – the research is ongoing for 2016. Emergent findings suggest two key points. First, the process of staging, documenting, re-telling and performing memories of the genocide generates new and conflicting narratives. Audiences feel the documentaries become more truthful because of this process. They describe an intimate authenticity, something viewers associate with the act of documenting raw, painful, and confusing truths through the process of performance. The second point is that the genre work of audiences shifts within

different situated contexts. Within Indonesia, human rights groups and impact studies highlight a cultural struggle regarding the impunity of perpetrators of the violence. In other reception contexts we find regional audiences reacting to state sanctioned violence and injustices that are part of their memories and experiences. Thus, the documentary genre becomes a performative space for audiences to critically reflect on injustice and humanity as part of their intimate lives. Overall, the referential integrity of documentary becomes caught up within viewers' visceral reactions to the performance of violence and the memory of traumatic events.

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Id: 13326

Title: Memory work of a fan: A conversation with members of the Harry Potter Generation.

Session Type: Individual submission

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Abstract: This paper will reflect on the memory work undertaken by a group of individuals (aged 18-23) who self-identified as members of the Harry Potter Generation. During an hour long group discussion, 25 participants recalled past and present personal experiences connected with Pottermania. The participants agreed that "growing up" alongside the characters Harry, Hermione and Ron was an incredible experience unique to their generation, claiming "it's a natural part of us!" Consequently the cultural phenomenon is significant to their personal identities. They demonstrated the continuity of their individual identities as members of the Potter Generation through comparable memories: they were fans as children (reading the books quickly to avoid spoilers, desiring merchandise and identifying with particular characters), and remain so, as revealed by their ongoing engagement with the cultural phenomenon through movie marathons, visiting online resources such as the Pottermore website and competing in quizzes during their spare time.
Participants enjoyed the discussion, with time quickly passing as memories were readily jogged through association ("that reminds me…"). Yet, it is possible that some experiences related were more 'truthy' than truthful. Within the group discussion there is evidence of competition, such as who had read the books the most times or most quickly, and who owned what merchandise as children. This element of the discussion is worth examining closely, given that Keightly and Pickering observe that memories are contingent; even when continuous, recollection occurs within a certain context. In this particular instance of a group discussion amongst peers, identity formation was purposeful. Through sharing personal memories of Pottermania, these participants validated their claim of Potter Generation status, thereby connecting their individual life narrative to a significant global cultural phenomenon.

Id: 13330

Title: A study of Culture and mobile phone adoption & dependency among college students in Tirunelveli.

Session Type: Individual submission

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Abstract: Background: According to Hall (1959) "Culture is communication and Communication is culture". He argues that culture and communication reciprocally influence each other. As Mobile phone has become a primary mode of communication today. In this scenario, it is imperative to study the relationship between culture and mobile phone. Mobile phone has become a significant tool for communication and it has been rapidly adopted by the younger generation. It has been used for varied purposes such as to get information, to keep in touch, to maintain relationship and the like. Young individuals tend to become more dependent on their mobile phone for the same purposes as well (Hakoama & Hakoyama S, 2011). Previous studies consistently reported that the culture has influence on mobile phone adoption and dependency (Biljon & kotze, 2008; Wei, 2009; Chen, 2013; Choi et al.,2005). The way the individuals use their mobile phone may be a consequence of their culture. The more the individualistic respondents were more dependent on their mobile phone to satisfy the needs of self understanding, interaction orientation and solitary play (Wei,2009).Thus this paper is aimed to study the relationship between culture and mobile phone.
Objectives: The main objectives of the study are i) to study the influence of culture on mobile phone adoption ii) to study the influence of culture on the level of mobile phone dependency among the college students in Tirunelveli, Tamilnadu.
Theoretical framework: Technology acceptance mode (TAM) and Media system dependency theory (MSD) has been adopted to study the influence of culture on mobile phone adoption and dependency.
Method: A mixed method including both quantitative and qualitative methods for data collection. The primary data will be collected by administering a structured questionnaire and an in-depth interview schedule among respondents from various colleges in Tirunelveli, Tamilnadu.

Id: 13397

Title: Daily Media Habits: Exploring a Media Psychological Understanding of
Young Adults Use and Mastery of Computers and Mobile Phones in their Daily Lives

Session Type: Individual submission

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Abstract: Media psychology studies the relationship between human behavior and
the media that surrounds us. In this paper we plan to discuss the fruitfulness of a
media psychological perspective when looking at young adults and their consumption
of media. We feel that media psychology is important because it changes the focus of
research from "media centric to human centric" (Dill, 2013). The individual's
response, perception and experience becomes the focus instead of the tool / media
they use. Media psychology is interdisciplinary in nature since it is regarded both as a
niche topic in communication research and an application of theories in psychology to
media research. According to Dill, "Media psychology is the scientific study of
human behavior, thoughts, and feelings experienced in the context of media use and
creation." (2013: 6)
Our main concern in this paper is to examine the way new media technologies create
new social spaces and new psychological realities. One major assumption in media
psychology is that media acts as instruments of perception and cognition, much like
the eyes and ears, which act beyond the borders of our senses (Tuma, 2013). Is this a
fitting perspective to address the way young people master their ever changing media
environment?
Our paper will discuss two concepts which we find relevant in order to understand our
new media related psychological realities: media use as a daily habit, and the notion
of dependency in daily media use. We will apply the media psychological perspective
and the concepts of habit and dependency as analytical tools in our discussion of some

recent focus group interviews we performed in Norway (as part of a comparative study with Prof. Ron E. Rice in the US). In these interviews, young adult students discussed their media mastery, in their daily use of computer and mobile phones. These interviews may serve as illustrative cases to explore the fruitfulness of a media psychological perspective and the terms habit and dependency.

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Id: 13426

Title: Remembering television: Changes in audience practices' in the course of mediatization

Session Type: Individual submission

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Abstract: Television watching has always been a social activity. Even a singular user is never truly alone, as he is part of a larger audience, which watches, comments and recommends certain television shows. With the advent of 'social TV' and 'second screens', brought forth by processes of mediatization (Krotz, 2009), these audience practices on the one hand become ever more visible and on the other hand undergo changes.

Our research interest focuses on changes of audience practices with regard to television watching, brought forth by media changes. We analyze the practices of commenting on television content as well as on the processes of co-orientation, i.e. social forms of recommendation and program selection of individual audience members. In accordance with Couldry (2012) we propose that these practices have become stable forms of audience behavior, which nevertheless renew themselves whenever media changes occur, leading to different styles of audience practices. These forms can be seen as the groundwork for the analysis of "media generations", which differ in the styles, but not in the forms of media practices.

Based on these propositions, our analysis focuses on the styles of media practices in German television audience with regard to commenting and co-orientation. As these styles are developed in the course of media changes, we scrutinize three major changes in German television history: The introduction of household television sets in the 1950s, which turned television watching from a public to a private experience, the introduction of the dual broadcasting system in 1984 which saw an expansion of programs, and the recent introduction of broadband Internet at the turn of the millennium, which saw a rise in digital television outlets as well as social media and second screens.

The paper takes a closer look at audience practices in the course of the introduction of novel forms of television in Germany. We conducted n=40 qualitative interviews with members of two media generations. Older participants (age 50 and older), as well as middle-aged participants (ages 20 to 49) were asked to recall and describe their practices of commentary and co-orientation in the contexts of peers such as family, co-workers, as well as non-peers, such as commenters on the Internet. Our analysis shows the different styles media practices in the media generations, as the older audience members conserve their practices of commentary and co-orientation, which they developed in the course of the introduction of household television sets. Middle-aged participants acquired these styles through processes of socialization, but develop their own styles of using digital television outlets, from which the older generation widely refrains. We discuss these findings against the backdrop of active audience theory and the historical development of the German media system.

Literature
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Id: 13429

Title: "Are you going to the bloody war" The Basque Country of the 90s as told by a cult film audience

Session Type: Individual submission

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Abstract: Some film festivals have remained in the lives of people for many years, fulfilling the role of connecting citizens and visitors to the cultural past of the host town or city. This is the case of festivals such as Cannes, where recalling memories of the glorious past illuminates the present reputation of the event. But in other film events, the history of the festival and its recollection connect with images of trauma and conflict. This is the true of San Sebastian Horror and Fantasy Film Festival, a cult event that started off amidst a wave of nationalist violence in the Basque Country in the early nineties. From the very beginning the festival has developed a reputation among regulars and genre fans for its coarse, iconoclastic audience, whose heckling of guests and shouting out of witticisms during the screenings has become a highlight of the event. By looking at the audience's ritualistic attitude and engagement strategies, this paper analyses the implication of memory and oral storytelling in the shaping of a loyal film community that persistently resorts to telling "war stories" as a way of establishing and reinforcing their rank in the festival's hierarchy. Using Anne Jerslev's account of a cult event as a point of departure (2007), I seek to examine to what extent the audience's reactionary and coarse identity may be informed by its response to the wave of nationalist violence that surrounded the early editions. Since Jerslev understands that cult cultures exist within mainstream culture and therefore might not necessarily hold a subcultural status, I will explain how in the case of San Sebastian Horror and Fantasy Film Festival the particular socio-historical context that enabled its foundation gave its viewing context subcultural value and its culturally subversive reputation.

Keywords: San Sebastian Horror and Fantasy Film Festival, cult event, cult audiences, Spanish transition to democracy, Basque Country, oral storytelling.

Id: 13432

Title: Doing Nothing as a Digital Creative Labour: Multi-sensorial capitalism in network society of South Korea

Session Type: Individual submission

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Abstract: The current study investigates the 'digital creative labour' (Kim, forthcoming) and its immanent relation to affect and sense oriented post-capitalist capitalism at the present time. Digital creative labour means a kind of cultural work which is conducted both as cultural and digital consumption and production particularly by digital-savvy, culturally rich but yet socio-economically precarious young people in the neoliberal era. The ethos of digital creative labour is equally embedded in competitiveness, innovation and success in an economic aspect and creativity, freedom and autonomy in a cultural aspect. The mode of digital creative labour may be varied from everyday engagement of blogging and social media use on Facebook and Instagram or personal broadcasting on Youtube and social marketing as well as professional activity of creating and circulating specialised contents with a certain degree of authority on the internet. My focus is on reaction videos in global terms and eating shows called in Mukbang in local terms, which has emerged as the most popular area of content production and consumption in South Korea over the last few years. These genres are worth noting in that such a 'guilty' act as being reactive or eating, which has been considered apologetically passive and unproductive even against the dominant idea of active, participatory and ever-innovative digital world, has become one of the most fashionable styles of digital creative labour enabling to create a considerable surplus values among Korean young people.
In attempting to theorise the inter-formative effect of digital creative labour and consumerist capitalism, I propose the concept of 'multi-sensorial capitalism'. Four points are made. Firstly the creature's sheer behaviors, such as eating, are transformed to a particular kind of labour in digital and communicative capitalism at the same time as various corporeal, sensorial, affective, cognitive and social propensity and capabilities are amplified, reformulated and reorganised as human resources. Secondly, related to the first, the divisions made in modernity, such as production and consumption, work and pleasure, obligation and freedom, subjection and autonomy, social obligation and subject desire, and economic rationality and voluntary creativity, blur and overlap. Thirdly the peculiar popularity of cultural commodities, such as Mukbang, suggests the social structure of affect in the current neoliberal society, led to the commodification of human affects, relations and experiences. Loneliness, psychological and material lack and difficulty, social insecurity, economic precariousness and yet the competitive ambition for success are interwoven in the practice of Mukbang. Last but not least, the human affect and behavior, and social relations situated in people's everyday life are monetised for the purpose of the creation of surplus values. Here is not only the active expansion and strengthening of

human networks—as very often highlighted in entrepreneurial discourses—but, more significantly, the lack of network expressed with the phrase of living and eating alone and shared in the effect of loneliness is utilised as a useful commercial item. Thus, the multi-sensorial capitalism renders the spectacularisation of devasted landscape of precarious life world and the fetishisation of the lonely self.

Id: 13439

Title: "I produce for myself': Crossmedia, TV and imagined audiences. Hegemonic positioning in participatory times

Session Type: Individual submission

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Crossmedia, in its wider interpretation, is becoming a synonym for media and it is potentially a valuable practice in contributing to the shaping of cultural memory. Changes in format, power-relations and roles of producer-audience are often hailed at crossmedia research, however, limited data is available looking at the actual changes in the practices of media producers.
This paper looks at how well media producers are aware of the possibilities of crossmedia and what kind of conceptualization do producers of crossmedia productions have of audiences and what kind of power relations that this implies. Stemming from Hartley (1987) constructivist approach, and following Peterson (2003) and Litt (2012) paradigm of imagined audiences, this work is about how audiences are conceived and articulated in three crossmedia programs from public broadcasting agencies.
The empirical work consists of a set of in-depth semi-structured interviews (20) carried out with the creative teams three different public broadcasting TV programmes, all of which have aspirations to be crossmedia programmes. These three programmes are: 1/ an evening magazine type of programme Puoli Seitsemän (Six Thirty), produced by YLE, Finnish public broadcasting services, 2/ song contest for choosing the Eurovision song for Estonia Eesti Laul (Estonian Song) produced by Estonian public broadcasting services ERR and 3/ youth fictional series inspired by a book Nullpunkt (zero-point) co-produced by ERR and Allfilm, an independent Estonian production company. The analysis has been conducted with the focus of identifying the positioning of the roles of the audiences.
The findings indicate first, the lack of a comprehensive approach towards audiences, leaving space to the single producers' intuitive feelings and often resulting in divergent views among team members of the same production. Second, producers often have the same approach towards production they had in the late seventies when

Herbert Gants (1979) notorious work pointed out a self-centered attitude of producers in relation to texts production. Third, results show a sort of hegemonic positioning, resulting from the convergence of McQuail (1965) 'paternalistic' and ' specialization' tendencies.

Todays' media creators, despite the many participatory statements, still see the audience as passive consumers that need to be entertained rather than involved in production processes. Thus, we argue, that as it is now, the potential of cocreating memory with the audiences trough crossmedia productions is very limited and should start with changing perception of the audience among media producers.

Id: 13559

Title: Rethinking children audiences in changing Arab contexts: A phenomenological approach

Session Type: Individual submission

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Abstract: Using ethnographic material emerging from a three-year AHRC research project (2013-2016), conducted in Lebanon, Morocco and the UK, this presentation delineates a phenomenological approach to studying young Arab children's screen media uses which privileges the hermeneutics of trust and agency as its default position. Using examples from ethnography conducted in London, Casablanca and Beirut, this paper argues that the discourses of victimisation, which dominate children audience research in Arab academe, is no longer adequate to explain the intricate and complex ways in which young Arab children are using digital media today. Comparing digital media uses by young Arab children living in London, Casablanca and Beirut, this paper shows how, for example, children from the most deprived areas of Casablanca had access to a wider and richer variety of global media texts than the Arab children living in London. Rather than dismissing the hermeneutics of suspicion altogether, this paper argues for a serious engagement with children's media worlds and how they use digital media creatively to weave different and complex narratives of self.

Id: 13607

Title: 'Be aware of your lifestyle!" The domestication of nutrition coaching apps

Session Type: Individual submission

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Abstract: There are numerous apps on the app store which can support people in all possible aspects of their life. "You are what you eat" is a saying, which indicates how important nutrition is. Next to sportive activities, blood pressure, sleeping activities also the individual nutrition gets tracked, being part of the phenomenon called "quantified self movement". This study based on the domestication theory investigates how people integrate such a self-tracking app in their everyday life. According to the basic assumptions of the theory, four research questions have been formulated: Which factors motivate people to use such an app, what factors support or inhibit the appropriation of these apps, how do these apps alter the daily life of the users and if these apps lead to a healthier lifestyle. To answer the research questions six in-depth qualitative interviews with users and former users of nutrition apps have been accomplished. Results show that nutrition apps are frequently used to get some control and overview of the own nutritional behavior and to increase or decrease the body weight. As initially suspected, the functionality, usability and structure of an app are important factors which support or inhibit its' appropriation. Concerns about the data safety might inhibit the appropriation whereas the possibility to connect an app to other tracking systems like sport tracking apps might increase it. Another result is that these apps indeed changed temporal, spatial and social aspects in the daily life from the users' perspective. Among the participants there was also a tendency to adopt a healthier lifestyle since they started to use a nutrition app, which resulted in eating more regularly, being more conscious about nutrition or buying healthier food, which is seen as a long-term effect by most of the users.

Id: 13608

Title: Transgressing the boundaries in political media: audience constructions of political comedy

Session Type: Individual submission

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Abstract: As political comedy formats gain popularity among audiences (cf. Jones 2013; Marchi 2012), and young/young adult audiences seem to avoid conventional news programming to a rising degree (cf. Dahlgren 2009; Bennett 2008; Andersson 2007), it becomes increasingly important to understand what this hybrid form is: how it functions, and how it is constructed and understood by its audiences (Jones 2013) – which is what the paper aims to do. In doing so, it challenges the construction of 'entertainment' as strictly separated from 'information', and goes on to ask what labels such as 'satire' and 'parody' mean to the communication and mediation of the political.

Based on in-depth interviews and focus groups with 31 Swedish young adult (18-35 years) audience members of two political comedy programmes (American television programme The Daily Show and Swedish radio programme Tankesmedjan, 'The Think Tank'), a textual mapping of contemporary political comedy, as well as an analysis of a media scandal and controversy following a segment in Tankesmedjan, the paper illustrates how the definitions and distinctions of 'satire' (Hariman 2008; Corner et al. 2013) vary depending on context; and further, that the issue of intent in humour is paramount, both to its audiences, to a wider secondary audience, and to media producers, as they may have to face legal issues following controversies involving humour.

In addition, the paper problematizes the perspective of young adult audiences as migrating from 'serious' news to 'silly' entertainment (following Marchi 2012 and Jones 2013), and raises the question of what political comedy can do, that other forms cannot. By engaging audience members in 'genre work' (cf. Hill 2007), the paper explores the intergeneric space (Corner 2011) between news and comedy, and shows how there is a need for media that recognises the affective and emotional aspects of political media engagement, and citizenship (cf. Coleman 2013). News and current affairs are necessarily restricted by journalistic norms of factuality and neutrality, which audience members recognise, but as politically engaged, such individuals have a need of media outlets that go beyond such restrictions. Hence, political comedy creates a low-stakes space which functions as a 'symbolic leveller' for citizens (Hariman 2008) – a space that allows for a more playful, emotionally charged and ambiguous kind of political communication, where audience members get to connect to each other, understand issues better, test ideas, and 'feel' the political.

Id: 13616

Title: Sexting and media culture: exploring young people's moral imaginations

Session Type: Individual submission

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Abstract: This contribution explores 'sexting', the act of producing and distributing sexually explicit images or texts via mobile or social media (Hasinoff 2013), as a 'popular media practice'. As such, sexting is understood as 'popular' in a quantitative sense (it has become a commonly adopted practice of teens to experiment with sexuality (see Vanden Abeele et al. 2014)), but also in a qualitative sense; sexting has become a meaningful practice among young people, but also in broader culture and society where it is intensively debated (Hasinoff 2015). Focusing on such meanings related to the practice of sexting, this presentation is arguing for an urgent need to contextualize sexting within media culture, morality and ethics when exploring teens' sexting practices; former academic research has not yet been exploring the moral and ethical challenges of sexting from a perspective of teens' everyday lives.
To analyse media culture, this presentation is not referring to representations in the media (e.g. news reports on sexting), but rather to a broad collection of sense making practices of media (Couldry 2012, 56); meanings on the practice of sexting then, are related to how teenagers themselves make sense of using digital media for sexual experimentation, love and desire. While exploring young people's moral imaginations related to sexting, the goal of this presentation is understanding how media culture accounts as a moral battleground in which young people's mediated sexual relationships to others can be explored (Silverstone 2002, 2007). To this end, this contribution relies on an audience study with teenagers (16-19 years old) from the Dutch speaking region of Belgium. Focus groups (conducted in April 2015, N=7), with a total of 54 participants exposed particular themes that relate to such moral battlegrounds. For the analysis, a grounded theory approach is used (Charmaz 2006). This presentation is drawing conclusions on how examining young people's moral imaginations is essential to contextualize societies' ethical concerns in times where teenagers are increasingly exploring their sexualities by using digital media.

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Id: 13624

Title: A 'Thick-Data' Turn: A new approach of 'meaning-mining' on social media analysis

Session Type: Individual submission

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Abstract: Digitalized data is facing the humanity researchers' critique because on the essentially structural difference from traditional social science materials as well as the data owner and the data status after release. Mainstream social media researches with information tools advocate for reducing the humanity involvement in order to "let the data speaks for itself". However, a research finding of digital foot print with more locality perspective will be possible if the interpretative action happens in earlier stage. So we argue that "interpretative information tools" should be established as the foundation for developing a research model on "thick data".

In the past ten years, research on Facebook focus the following issues: social psychology (ex: Karl, Peluchette & Schlaegel, 2010a, b;), social marketing (ex: Pantano, Tavernise & Viassone, 2010), right to privacy and being-forgotten(ex: Dey, Jelveh & Ross, 2012). The major progress of computer science widely opens the possibility to various research topics (Karlsson & Sjøvaag, 2016).
It requires a considerable capital and expertise investment for data collecting, processing, and computing on digital foot print. Bassett (2015) points out that information and expertise specialization makes the civil participation from a used to be praised in web2.0 stage to be a re-colonization of expertise by expert. The most notorious example is the EdgeRanking. Under the name of "optimization of user experience", whatever the team defines as critical will be added into the EdgeRanking (Yu & Tas, 2015). It is being modified too frequently as critics name it as the algorithm nightmare.
 Crawford (2013) reminds other researchers to consider the prejudice hidden behind the huge amount of data Crawford points out that people are easily turning into data fundamentalism due to the enthusiasm in data. Then following consequence will be making correlation as causation, or the inferred analysis finding equal to the general truth. Researchers have to be self-reminded that existing power relations is well constructed within the data structure because the data is coming from human activity. A monograph of "the big data in communication study" was published in Journal of Communication in 2014.
The chief editor, Parks, addresses four aspects specifically: 1.the emphasis on theoretical and social meaning of data, 2.the concern of the validity question, 3.the attention on sampling technique and the representability, and 4.the strengthening of the data accessibility and quality. A whole series of monograph as critique on data science were published in European Journal of Cultural Studies in 2015 (see Gehl,2015, et al.)。

In another words, social media studies that based on big data should consider how to make thick description as a form of computation. This research will apply Wittgenstein's two thinking approaches on significance from language as blue print, and use the "oblique building/off-topic" as example, to demonstrate how the humanity interpretative approach involves in the process of establishing the information tools creates a localized interpretative findings.

Id: 13631

Title: Situated Screen Learning and the Cultural Production of Arabic-Speaking Children

Session Type: Individual submission

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Abstract: Since the past decade, the popularisation of digital technology brought unprecedented access of screen media to young Arab audiences. Turned into active users, Arab children are enjoying immediate access to multi-platform and multi-lingual screen media, forging their ability to understand and navigate through the highly complex world they live in. Yet, protracted conflicts, material deprivation, and migration challenges have directly affected many children's access to education with 13.5 million reported as out-of-school children in the Arab region (UNICEF). Drawing from multi-sited ethnographic research with 7-12 year-old Arab children in London, Casablanca, and Beirut (including Syrian refugees), this paper explores the ways in which Arab children in various contexts and from various socio-economic and cultural backgrounds are engaging in new and complex mediated processes of cultural production. It reveals that children - from most affluent to most disadvantaged displacement settings - are increasingly using screen media to complement or replace a largely outdated or inexistent formal education framework. The paper sketches the institutional and discursive implications of screen media use as a tool for situated learning from the perspective of young audiences. It moves away from a media-centric and towards a child-centric approach in order to articulate the fluid selving processes that position Arab young audiences at the interface between highly glocalised screenscapes and a fractured post-modern condition in the Arab region and the diaspora. The paper concludes with policy recommendations for furthering academic engagement with media and civil society organizations with the aim to optimize the use of screen media in alternative education for most underserved groups, especially Syrian refugee children.

Id: 13642

Title: Analysis of the social audience on Twitter: the case of the 20D General Elections of 2015 in Spain

Session Type: Individual submission

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Abstract: Media brands are using Twitter as a new channel to inform the audience about news and events (e.g., Congosto, Deltell, Claes & Osteso, 2013). But the audience and public institutions as companies or political parties can also use them to comment that news (e.g., Jarvis, 2015; Orihuela & Piscitelli, 2011). In that context, the goal of this research is to analyze the social audience and news media brands behavior on Twitter while following a current political event. Specifically, it is focused on the activity which was generated on Twitter during the period of votes counting of the 20D General Elections of 2015 in Spain.
The general objective of this research is analyzing how news media brands and social audience behave while interacting in Twitter during a scheduled event. The specific objectives of this research are:
(1)   Identify the profile of the Twitter accounts which have participated in the conversation, and establish which ones have been the most active, the most influential and the most retweeted.
(2)   Compare the number of tweets, retweets and answers to define the role which has been played by the participants, either active or passive.
(3)   Analyze the mentions and establish who are the sources of information for talking about the news event: news media brands, journalists, opinion leaders, public institutions, political parties or other users.
(4)   Rank the top ten most used hashtags and to find who has created them, the audience, the media or a political party.
For this research 201.661 tweets, retweets and mentions have been collected and classified in binders: candidates, politic parties, journalist, newspapers, televisions, radios and public institutions. The capture of data has been made with Tweet Binder, a web tool that allows the live monitoring of the flow of tweets related to an event throughout specific hashtags and keywords.

To sum up, this research aims to be a contribution to the field of new media audience configurations. Through a quantitative analysis, it aims to answer what role is played by the social audience and the news media brands while following an event of general interest on Twitter. Besides, it uses the web tool Tweet Binder that could be of interest for future researches requiring tracking, measuring and classifying the activity of the social audience in Twitter.

Id: 13646

Title: Reception of The Hobbit trilogy: a comparative about brazilian and global data of the research The Hobbit Project

Session Type: Individual submission

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Abstract: The international research Project named The reception of The Hobbit: a global comparative film audiences research project (Hobbit Project) is coordinated by the professor Martin Baker and Matt Hills, from Aberystwyth University (UK) and Ernest Mathijs, from British Columbia University (Canada). The project involved 46 countries and more than 30 languages. This article aims to be the first analytical approach with the quantitative data collected by the Brazilian team. The Hobbit Project used as main methodology a questionnaire, designed by all the researchers of this net. The research was available online, at http://www.worldhobbitproject.org/, and people of all countries could answer with similar opportunities. Our intention was identify special characteristics in the reception process of the Hobbit trilogy with the audience that had seen at least one of the three films. The data were collected immediately after the cinema release, December 2014 until June 2015. This article aims to be the first analytical approach of quantitative data collected by the Brazilian team. From them, there will be a comparison between Brazil and all the other countries that were part of the research and the overall result of the survey. It will be explored three analytical dimensions: brazilian data, the comparision with the other countries and with the totals. The goal is, looking to the closed questions, to evidence the characteristics of brazilian data and the differences and similarities about the consumption / reception of the film in relation to other countries. After that, we could analyze the open questions in a qualitative way.   We believe that from this data could become the first evidence about the particulars that Brazil may have in relation to consumption of the trilogy, beyond the perception of receptors on it. To establish this comparison, the principal question was not the language or country of residence, but the nationality. It means we analyzed all the responses of 1,223 questionnaires showed brazilian nationality. With this comparative overview, will be highlighted possible marks of Brazilian identity in consumption / reception of the film and from that we will cross this data with open questions to discuss qualitatively how the trilogy was perceived among Brazilians.

Id: 13659

Title: Children and online advertising in Brazil: new challenges for children rights

Session Type: Individual submission

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Abstract: In Brazil, children and adolescents are an important segment of the market, since they are nearly one third of the population. The absence of a media regulation, specifically regarded to children, exposes them to an intense publicity. This article aims to: understand how these children appreciate this constant exposure; identify the situations that bother them the most in this context and map strategies and tactics children developed to deal with ads. In this perspective, a qualitative research was developed, through focal groups with children between 9 and 11 years. Five regions of the country were involved: North, Northeast, Central-west, Southwest and South. Taking into account the social inequity existing in the Country and its implications for consume practice, 10 focal groups were conduced, divided equality into public and private ones. The relevancy of this research is to guide the public policies to protect and promote children's rights. The analytical perspective of the study was based on social cultural approach, particularly the concepts and strategies and tactics proposed by Certeau (2011) and on the cultural studies in childhood (Prout, 2008; James, 2004; Corsaro, 2004). It was also based on the concept of convergence culture (Jenkins, 2008) and on the notion of digital culture in childhood (Lemish, 2014; Livingstone, Haddon, Görzig, & Olafsson, 2012) and its commercialization (Strasburger, Wilson, & Jordan, 2014; Barber, 2007; Linn, 2004). The results of the research showed that, although some recognized appreciation for the advertisement, most of them disliked it. The prevalence of this critic posture due to these intense exposure to ads, was shown in all groups, as they pointed out the willing to escape from them. Among the strategies used, they highlighted: changing the channel, skipping the advertisement and uninstalling games. They also expressed they had failed most of the time. Children stated, in their majority, that they would block the Internet publicity if they could. This happened in eight of the ten groups. They recognized themselves disturbed by: the intense exposure to commercial messages; the interruption of their leisure time; the boring aspect of some ads; the products they are not interested in, some unsuitable for them; the songs/jingles that are so "catchy" and so on. The paper concludes with recommendations addressing possible courses of action for different groups of stakeholders.

Id: 13743

Title: Memorising the presence and absence of media in defining "Good Life':
Audience experiences from India

Session Type: Individual submission

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Abstract: A good life is not measured by security, wealth, status, achievement or levels of happiness. A good life is determined by our capacity for selflessness and our willingness to connect with those around us in a meaningful and useful way. (Mackay, 2012)Today the explosion of information and communication technology that stimulates, informs and entertains us like never before. We are surrounded by media all the time. Connecting with media opens a plethora of gratifications from audience side. Are we connecting to them in meaningful and useful way?
This paper focus on the experiences of 3 women and men from India as they narrate their choices of presence and absence of media(Newspapers, Books, Radio, Television and New media) in their life in defining what Good life is according to them. We attempt to determine the dynamics and dimensions of this experience by combining ethnographic and interviewing methods to the study the way men and women define Good life. It is a preliminary report on a larger study which is ongoing and comparative between men and women. In the larger study we seek new ways to frame media ethnography projects so that the importance of media is highlighted, while the importance of other variables is not neglected. We argue that understanding the meaning of good life among the men and women demands contextualised study which can find how much of media and absence of media determine what good life is in the experiences of women and men., and explore the following questions: How is media changing the experiences of men and women in defining good life. Do these changes differ among age, income and gender groups?
In addition, the study argue that use of extensive use of media is a global issue: there is a sense in which internet and new media are revolutionizing the experiences of men and women not just in India but globally.

Id: 13798

Title: Television memories and elderly audiences: experiences of migrant communities and transnational television consumptions

Session Type: Individual submission

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Abstract: Emigration was, for thousands of Spaniards, a phenomenon that would become crucially intertwined with first television during the 60´s. This mass emigration of Spanish citizens for economic reasons coincided in great part with the beginning of another process: the arrival of population from a host of European countries who settled since then in different Spanish regions. The aim of this paper is to present the first results of a comparative research project untitled "Audiences abroad: Television memory and reception habits of Spanish emigrants and European migrants in Spain". It is focused on these two migratory realities and wants to analyse how television has been consumed by these mature viewers: citizens who have spent decades living abroad. The analysis (based on an ethnographic methodology, oral history tools and group-interviews in several European countries and the Costa del Sol) touches on both Spaniards emigrated to other European countries and European seniors living in Spain. Their experiences abroad as "displaced audiences" allow us to compare their trajectories, to reflect on the notion of audiences pioneering the "globalisation of television reception", and also to think about their early adoptions of new TV technologies and how individuals, groups or culture construct Television memories based on their own experiences.

Despite their different origins, these both communities share generational coincidences in their relationship with TV. They had been affected since the 80´s by the introduction of satellite signals, the creation of global television channels, the development of digital technologies and the new uses of TV via Internet. They also share the desire of having access to their home country broadcasts, as well as the possibility of establish strong emotional links with television programs or messages that appeal to their national identities and memories. Based on the Spanish case (and considering both Spanish expats and European foreigners residing in Spain), we argue that research on how Television memory is constructed cannot be completely understood without factoring in these population movements and its relation with TV technology changes. The satellite signals and the end of the monopoly of European State-owned channels in the 1980s led to a substantial change in television, and in the lives of many groups of emigrants living abroad. The arrival of global television put an end to the stagnant national conception linked to the main public broadcasting services, but some of these channels maintain a symbolic power for these migrant communities via new technologies like Internet streaming services. The results and recollections that will be discussed in this paper will be based on the aforementioned qualitative audience research Project funded by Spanish Ministry of Economy and

Competitiveness of Spain (2013-2016) (Website: lasaudienciaslejanas.uma.es).

Id: 13868

Title: The relations between farm families and communication technologies: a study of media uses and appropriations

Session Type: Individual submission

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Abstract: The research focuses on the reconstruction of everyday practices and appropriation experience of a particular social group: farm famailies integrated into the tobacco agro-industrial chain in its relationship with communication technologies, comprising both traditional media (radio, television, newspaper and magazine) and new media (mobile phone, computer and internet). In light of the contributions of Couldry (2009, 2010, 2013), Morley (2007) and Silverstone (2005), we believe that the technological challenge does not originate in the technology itself, but mainly in their customs and rituals. It is necessary, therefore, understand how the media is embedded in the cultural and social spheres, in addition to understanding the process of domestication by which has passed the information and communications technology - being incorporated into the home, acquiring meaning in everyday life and making meaning in cultural landmarks, cognitive and affective family. We believe that communication technologies are both artifacts and media; they are acquired for functional reasons, but also aesthetic; impact the economy and the domestic sphere. Such an approach does not rule out the economic and social consequences of such practices, because the farm family is understood as a cultural unity, but also social and economic. That way, it is a socio-anthropological study, since it aims to investigate the meanings attributed to communication technologies by the group. Thus we focus in traditional mediations, as well as family, gender and place of residente, and also in new mediations, as the technology. The study group is composed by farm families integrated into the tobacco agro-industrial chain, living in the micro-region of Santa Cruz do Sul, in southern Brazil, a major producing and tobacco exporter region. The research techniques employed were: form, collective interview, individual interview, observation and photographic register. The research subjects have had access to communication technologies, traditional and new, but the appropriation of the latter still partial. Nevertheless, they are changing their domestic everyday practices, their experiences in different social groups and even, to some extent, their economic activities. It is possible to recognize that the media technologies provide new types of interpersonal relations, even within their own families.

Id: 13869

Title: Culture of Downloading in Khandesh region and the story of transfer the media ' An autoehnography.

Session Type: Individual submission

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Abstract: My place is Shirpur where I did 'download' work. Shirpur is in Dhulia district of Khandesh. Khandesh is a regional part of Maharashtra known as the most backward area of the nation. Its administrative borders include the districts of Nandurbar, Jalgaon and Dhule. The borders here are more at the level of culture, in the form of the day to day experiences of the people. Marathi is the official language of Khandesh. Owing to the politics of taste, speaking in Marathi connotes a higher class location. If language is any indication, there are more than 19 lakh Ahirani and Pawari language speakers (Census of India 2001). Shirpur had population of more than lakh roughly among it sixty percent of people are coming from lower caste and bahujans community, caste and creeds. Habituation of Shirpur then too was restricted to intercourses, it had intermediative behaviour and practice between the lower caste and bahujans but invisibilised.

Small scale business of 'copy-paste' and transferring media stuff into the memory card was common to small towns like Shirpur even in metro cities like Pune, Mumbai. I had desktop computer to teach my nephew and do my personal work. I asked by friends for songs and movies, I was not so serious till the date of copy the DVD of Michael Jacksons 'Dangerous'. One of the friend was selected to perform dance on the song, 'Damgerous' at state level competetion. He requested me to convert the song into the 3GP format to support for his china mobile, so he can see while working or perhaps he can watch and practice whenever he get free time. After few days this friend came to me and gave me 500 Rs. And said, 'I did not won the competetion but your labor needs to paid'. I was so happy, rather, I became greedy and trying to get more money.

For me transferring songs, video songs and images of media into the is transformation a form to a hand and convinience politics of the audience that are exists in Khandesh. Downloading was expensive on internet directely but copy pasting from saved data and transferring into the memory card is stand for affordability of the class that never spoken/written in the history of technology/development at all. The capitalised sentiments are so expensive that people of Khandesh mostly dalit-bahujans are belonged the one of the major poor hisoric district Nandurbar, cannot afford branded mobile too then. If they afforded to most of the people do not know the how to run internet over the phone.

The transferring act was mobilized people to know the technology, media, mobile

media and its embodiness (Rai, 2013) as well affect to their intermediative behaviour and practice. The act of dance, speaking out about affordability indirectly and their patriotism through the songs-images is nonethless but the small scale industry of the media which has culturally-economically and politically impact on the mass that belongs a dalit-bahuajans communities.

Id: 13872

Title: News' redisemination and public debate on social networks

Session Type: Individual submission

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Abstract: Previous research on users' interactions with online news on social networks has tent to highlight the phenomenon, claiming its transformative potential in relation with the traditional concept of the news and information cycle (Nielsen and Schroder, 2014; Almgren and Olsson, 2015; Newman, Dutton and Blank, 2012). Former studies point out the effects of users redisemination of news content through social networks like Facebook or Twitter (Singer, 2014; Coddington and Holton, 2014; Vos, 2015). Recent research adopts predominantly quantitative methodologies and have been focused on the different kind of news shared on Facebook and Twitter (Bastos, 2014), the national bias of political impact on Twitter (Park et al. 2013) as well as the personal profiles of the users who share news on social media (Newman and Levy, 2014; Bergstrom, 2015). Former studies also approached audiences' motivations for commenting and sharing, seeming that users follow personal

motivations rather than a willingness to produce or enrich journalistic content (Bader and Springer, 2014; Larsson, 2014; Paskin, 2010; Heise et al. 2013).

Although former research is extensive, it follows generally a quantitative approach, basically collecting survey data. This paper intends to overcome this shortcoming by presenting data of a national survey in Spain (N=416) combined with data from 12 focus groups sessions that gathered a total of 106 participants. The paper is the product of the final results of the research project "Active Audiences and Journalism: Engaged citizens or motivated consumers?". The findings presented in this paper are based on a mixed-methods approach, in which both quantitative and qualitative methodologies are used to better understand Spanish audiences' attitudes and motivations towards social media and the online participatory practices associated with these online environments.

Combined results show an exhaustive overview of how users use social networks in relation with news, which kind of links they share and their motivations for sharing and commenting public issues content. Main conclusions point towards the fact that, although the level of news' redisemination is relevant, audiences tend to share predominantly traditional or mainstream news media content. Furthermore, research participants also point out that news content is more appreciated and trusted if it comes from a person that they know well (close friend or relative). In what regards public debate, research participant identified a series of shortcomings of debating on social networks that are also present on other environments (analogical or online), like a preference to engage in debates with like-minded individuals, a lack of interest in debating with strangers, and the preference to avoid too political or controversial subjects. In conclusion, research results show how, although audiences are active on social networks, they effect as a possible alternative public sphere or as a potential transformative agent of the news cycle might be of lesser extend than is normally assumed on previous research.

Id: 13882

Title: Now What Do I Do': Parents and Children Establish a Strategy to Talk About Unfamiliar Online Spaces

Session Type: Individual submission

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Abstract: Young audiences today navigate an online world unfamiliar to most parents. Screen time is no longer just television and films but includes social media, online gaming, apps, Skype, YouTube, texting and any variety of other forms of entertainment and communication. Although many parents are well-versed in streaming and curate their own online identities via social media, it is less common for them to be comfortable, or even interested, in spending large amounts of time in online gaming worlds, watching their favorite YouTube personalities or Skyping their friends for hours a day. Parents interviewed claim confusion over why their children are so interested in these activities. In addition to unfamiliarity, parents experience discomfort and even fear over the safety and well-being of their children. This concern is fueled by constant warnings by media and educators.

Mediating television, that is, helping and/or guiding children in making choices about content to watch, is familiar to parents who grew up in an age of television in the home. However, mediating their vulnerable children's activities in online spaces that are unknown is more daunting. Many parents tend to enlist total or partial restriction as a method of choice. Such constraints can lead to difficulties in the parent-child relationship, parental feelings of inadequacy, and power struggles. Consequences can include secret accounts and suspension of communication.

This experimental collaborative research has the goal of rethinking the ways in which families mediate television and related media. Where television mediation has been studied for more than half a century, the ways in which youth engage with new media is barely explored in communications research. This research identifies a common ground for communication and seeks to establish a guide to assist families in developing practical mediation methods that can be employed in the home. The researcher speaks with children about their perspectives, experiences, the way they interact with content and other people online. Parents discuss their concerns, successes and failures. The objective is to create protocols that are comfortable and uncomplicated, which help to establish resolutions and keep the conversation going. This can be a significant step in keeping up with the constantly changing world of new media and its intersection with youth and families. This tool can be an important link between studying media literacy in academia and working with families who face mediation challenges on a daily basis.

Id: 13934

Title: Panel: Grasping the Future, Linking the Past: Media ethnographic approaches to new media use in Sub-Saharan Africa

Session Type: Panel Submission

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Abstract: This panel takes a media ethnographic approach to media's role in everyday life in contemporary Africa. Media ethnography, as a methodological approach, seeks to grasp media's embeddedness in social practice. Media mediates something, and that something is normally formed by the concerns, perspectives and interests of those who mediate. Thus, to understand media as a sociological phenomenon means placing media as secondary to the roles they fulfill, i.e. the contexts in which they are put to use. In other words, the panel takes as an analytical starting point what David Morley has termed a 'non media-centric media approach'.

Moreover, to understand concerns and interests history and histories must be integral elements. History as the processes that have led to a present sociality, histories as the narratives expressed and attitudes held by subjects to their own small and grand pasts. As such media practices always have an element of remembrance – the past is conveyed through contemporary practices.

Another consequence of this approach to media practices is a critical, problematizing view on the distinction between new and 'old' media. In real life different media are used interchangeably and rarely do they operate in isolation from others. Thus, media diversity is a central issue in media ethnography.

The panel will present ethnographically contextualized cases from Sub-Saharan Africa. Participant observation, various forms of interviews, focus groups and survey are all methods that add to ethnographic depth. Hence the approach is not limited to specific methodologies but more to the analytical gaze and theoretical position. Some cases are age and/or gender-specific, others focus on life histories and others again are more community-bound. But despite their different foci they all integrate the studied subjects' own perspectives, including how they remember and make use of own histories – hence they embed media in everyday practices.

Panel Convenors: Jo Helle Valle and Thomas Tufte

Presenters:

Thomas Tufte: Media Use and Negotiating Aspirational Life Perspectives amongst Young Kenyan Men. Exploring the dynamics between culture, communication and social change through life history interviews

Hilde Arntsen og Ylva Ekstrøm: Grasping the Future: A multi-sited media ethnographic approach to social media practices in the everyday lives of young Kenyan women

Ardis Storm-Mathisen: Women in the Kalahari - the meeting of gendered government schemes and memorized gender roles

Jo Helle-Valle: Social media use and the transformation of kinship

Id: 13951

Title: Panel: Grasping the Future, Linking the Past: Media ethnographic approaches to new media use in Sub-Saharan Africa

Session Type: Panel Submission

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Abstract: Paper title: Media Use and Negotiating Aspirational Life Perspectives amongst Young Kenyan Men. Exploring the dynamics between culture, communication and social change through life history interviews

In very recent years, Sub-Saharan Africa has experienced a strong media development, particularly the rapid spread of mobile phones interlinked with dramatic processes of urbanization, some degree of economic growth and political transformation. In this context, people are both resisting, but also adapting to and in various ways influencing the processes of societal change. Given this situation of dynamic and complex social change, social scientists are increasingly using media ethnographic inquiry to explore the relations between culture, communication and social change (Brudvig 2014; DeBruijn et al 2010; Gustafsson (forthcoming); Hay 2014; Nyamjoh & Brinkmann 2009; Powell 2012 & 2014; Stark 2013; Tenhunen 2013; Valle et al 2013). This article is embedded in this growing research trend.

Kenya has been part and parcel of the above described development process. This paper will initially provide a brief literature review of recent and current sub-Saharan media ethnographic studies that are capturing some of the mentioned dynamics. This is followed by the presentation of my own case study from Uasin Gishu in Kenya. It is part of a larger Nordic-Kenyan research project (which Hilde Arntsen and Ylva Ekstrøm are part of as well) with the overall aim to explore the changing media and communication ecologies amongst both rural and urban populations, critically assessing how specific groups make sense of the opportunities of the changing media environments.

Using life history interviews and focus group discussions with young men aged 19-27, complemented by participant observation this case study explores the life course developments of young men from both rural and urban areas, situating their media use within their broader social and cultural practices. The study is contextualized within survey data from a household survey (conducted by Jessica Gustafsson from this project) covering the same areas these young men come from.

Through the combined attention to the diachronic and synchronic dimensions of media use in everyday life, this study explores how cultural imaginaries, social practices and media uses weave a terrain of constraints and possibilities within which these young Kenyans formulate their aspirations for life, and act upon them.

Id: 13970

Title: Panel: Grasping the Future, Linking the Past: Media ethnographic approaches to new media use in Sub-Saharan Africa

Session Type: Panel Submission

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Abstract: Paper title: Women in the Kalahari – the meeting of gendered government schemes and memorized gender roles

Women's roles in traditional Kgalagadi society was, at least in retrospect, clearly defined – the rights and duties of men and women were almost unequivocally demarcated. With increasing labour migration of men to mines in South Africa more than hundred years ago, and also affected by a broad modernizing process, gendered roles gradually diversified and blurred. Thus, today's sociality gives room for almost all kind of roles for both men and women.

Botswana has a rich state and a poor population. This has led to a wide fan of government-initiated development schemes, many of which are directed at women. Young women can now get generous start capital for various forms of small-scale businesses, including animal husbandry – a practice which formerly was exclusively a man's world.

On the basis of half year fieldwork, survey data and focus group interviews with women of varying age this paper pushes the following arguments:

First, a setting with only women, young and old, reveals that there is general consensus on women's roles 'in the old days'. This idea of gendered roles is a central element in a 'collective memory'.

Second, women's ideas about today's situation are much more diverse. The causes for this diversity are of course many, both age, class and education play parts. However, it is contended that government-initiated gender-targeting schemes are an important factor. Moreover, the ways these schemes are mediated play a part: Newspapers, radio and TVs have an impact but it is argued that the 'traditional' mediations – word by mouth in local settings are the most decisive. More specifically, the personal involvement of local Councillors, the information meetings in the dikgotla – the traditional meeting sites in the village – and the exchange of information horizontally, between women in the village, are most important. This is first of all due to the language game to which these media belong – they are enmeshed in a familiar sociality that gives information an aura of trustworthiness. This trust is anchored in its assumed locally grounded historical depth. It is the assumed link to the past that gives information about the contemporary its authenticity.

Thirdly, the above argument should not lead to conclude that new media are unimportant but encourages us to study the uses of new media in nuanced ways – in manners where social context is a key factor. New media do in fact play a part: Information that is gathered through the above mentioned 'traditional' media are regularly – and crucially – disseminated to peers and kin through mobile telephones and thus the ICT effectively enhance the effect of traditional mediation. This ensures a tight, web-like structure of disseminated information – making clear distinctions between 'old' and 'new' media meaningless – thus reinforcing the value given to the traditionally mediated information.

Id: 13983

Title: Panel: Grasping the Future, Linking the Past: Media ethnographic approaches to new media use in Sub-Saharan Africa

Session Type: Panel Submission

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Abstract: Paper title: Social media use and the transformation of kinship

Based on ongoing fieldwork in two sites in Botswana, and including original survey data, this paper investigates different impacts social media has on kinship and kinship-like relations in Botswana. Kinship is in this connection seen as the (more or less) strategic handling of social relations by evoking moral ties anchored in the past. It is argued that social media on the one hand actually intensify and makes kinship-based relationships more relevant. On the other hand it is contended that kinship is – in the process of being media-saturated – altered. This is (obviously) a very complicated and many-faceted process and the paper focuses on identifying, describing and discussing various social mechanisms that are in operation. Analysing by way of social mechanisms is to focus on what can be called 'tendencial causalities', i.e. focus on how certain processes tend to (but not necessarily) generate certain results but simultaneously carefully analysing what different mechanisms that are in operation, and how the dynamics between them work, and link the actual, observable effects to this complex constellation of mechanisms. The advantage of this type of reasoning is that one can reasonably argue for causal relationships without falling into traps of mechanistic determination.

More specifically, the paper will present two cases, both originating in rural sites. In one case social media are used for coordinating kin-based relations between a household's village and its cattle post, which is far away. This involves household members as well as other kin. It is demonstrated that the ways animal husbandry works and how it is coordinated with other kin's herds has shifted in important ways due to the easy, swift and relatively cheap communication social media have enabled.

The other case displays a rural-urban connection and illustrates the importance of new media for the practically motivated links between village and city. In an environment of vast unemployment it is crucial to have a big network that can be used for engaging in income-generating activities, and also be able to react quickly to the opportunities that come one's way.

What both cases display is that new media have invigorated kin-based networks but has, in the process, changed kinship in its form and functions. First, the easy communication makes the potential network bigger (more people can be reached) and thus also more flexible. As kinship in the functions described here are about

coordinating and effectuating labour, within the socio-moral frames of kinship, it follows that kin relationships are less defined by formal relations and more by context and opportunity.

Secondly, although it must be noted that there is a long tradition for flexibility in the Tswana kinship system new media have exacerbated this trend by evoking kin-links and -obligations for specific purposes in specific contexts. Thus, the result is that while kinship rhetorically remains unaltered it has in its content and function changed significantly.

Id: 13984

Title: Studying audiences in Spain: theoretical and methodological considerations in scholarly current research practices

Session Type: Individual submission

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Abstract: Even it is also a key notion in different fields of scientific inquiry, audience has turned into a central concept in the field of Media and Communication Research. However, the approaches to this ubiquitous term are diverse and difficult to capture across time, space and disciplines. One can still legitimately wonder if there is a common understanding about what an audience means and which are their connections and divergences with other social groups.

This paper presents the main outcomes of an ongoing national research project (MapCom; www.mapcom.es) that has established among its very first goals the completion of a mapping exercise of the Spanish scientific production in Communication Research, using as our units of analysis both the PhD dissertations and the research projects funded by the national scientific authorities between 2007 and 2013.

By means of a quantitative content analysis of questions mainly related to methodological issues and a qualitative approach to the main expected and/or achieved findings, our team will be able to identify overarching trends in a growing scientific area in Spain. Our results point to a clear prevalence of studies oriented towards media content and a reduced quota for experimental research and other methods focused more on people than on published documents.

This paper will identify all the dissertations and projects working with audiences, as this can lead to a useful reconstruction of the main contributions presented within this limited framework, providing insights about, at least, some of the following, research questions:

How are audiences defined and framed in these research projects? Is there an alignment with international trends as the ones already identified by other authors and initiatives, such as CEDAR?

Which are the preferred research methods to study contemporary audiences? Are all

the range of methods and techniques available to develop complex projects? Are young scholars bringing new alternatives to the field?

The expected answers will contribute to a better understanding of the audience research field, basing our conclusions in data produced by coding themes, as they will return a clear image about the possibilities and the limits of audience research in Spain. Chances to establish an international comparison will remain open, as a way to foster dialogue and mutual collaborations.

Id: 14009

Title: Tv series, audiences and platforms

Session Type: Individual submission

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Abstract: The use of second screen (or better to say multi screen) is becoming more and more widely diffused also in Italy. Just to quote a data, there were almost 3 million tweets during the most followed Italian tv event, that is to say San Remo Music Festival, in its 2016 edition. But besides the marketing driven research, Italy lacks an overview on this phenomenon, going beyond the single platforms and the mere practice of commenting on social media. So this paper will present the major results of a national quantitative survey, conducted with a mixed method methodology, on tv series and web series audiences and their use of second screen. The national survey was conducted interviewing a representative sample of Italians with a questionnaire. The main research question regards the most followed genres of tv series and if they are connected to a specific mode and amount of second screen practices.

We will guess if the complexity of the narration and its preference by the audiences is connected not only to socio-demographic variables, but also to different platforms of viewing and to practices of second screen.

So I'll try to construct a sort of identikit of tv series and web series viewers, connected to favourite genres, to mode of vision and to extent of digitization, in addition to the classical socio-demographic categories.

This quantitative research will be completed with a more qualitative counterpart, conducted with in depth interviews with tv series viewers, according with their favourite tv series and their favourite genre. This second step of the research is necessary to understand the deep motivations of the different choices, practices and eventually addiction linked to the consumption of certain tv series and genres of tv fiction. It will be particularly interesting observing the two polarized age groups, that is to say the younger and the older, and their preferences, uses and practices regarding tv series and potentially second screen.

Id: 14096

Title: Listen up: On why we need more music in audience studies

Session Type: Individual submission

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Abstract: Our personal experiences suggest that music is hugely important and embedded in our routines and practices. However, it is difficult to analyse actual interactions with music, because on the one hand, music is very personal, and on the other, it is situated strongly in the social sphere of our lives.

As it is with other media research, it may be challenging to escape simplified alternatives: of whether music is cohesive or alienating, or of whether music does something to us or we do something with music. Both approaches can end up disregarding the music, ignoring the complex ways it is produced, received, circulated, interpreted and negotiated. And as my participants tell me, music can be a number of things. High school student Kōki enjoys listening to his iPod on the way home, but he has no interest in current musical trends, and finds it annoying when others ask him about charts. Office employee Yoshida likes to sing folk, but finds karaoke stressful, as it involves revealing his private music taste to his bosses and co-workers. Looking at music in this way may reveal a complex spectrum of engagements that helps understand audiences and their everyday lives.

And yet we often imagine music purely as a social force. Research on sub-cultures and collectives told us that music can be understood as social behaviour or mass communication, yet it is always strongly tied to group identity (Frith, 1978; Hebdige, 1979; Cashmore, 1984; Born and Hesmondhalgh, 2000). Still, we have learned relatively little about social practices and interpretations of music – and there has been little empirical research on sound that would include both texts and audience experiences. There have been valuable studies of music in everyday life(Bull, 2000; DeNora, 2000), however, on the whole, media and audience scholars have rarely approached 'listening', be it because it feels more passive than writing or reading (cf. Lacey, 2013), because 'listening to songs is as easy as driving a car' but '[u]nderstanding how they work is as hard as being a mechanic' (Moore 2012) or because emotionality in music is difficult to analyse, for 'it's not clear what the emotions are about' (Ball 2010).

Discussing my cross-generation, multi-method ethnographic study of music audiences, I critically engage with such reservations and I argue that social practices of listening are revealing of daily routines and everyday contexts (even if not always engaged directly with the music media). To uncover the relation of music and everyday life in greater detail, we need an audience approach, accounting for interpretations, meanings and the link that connects these to production processes. To

capture the dynamic and interactive relation between production, reception, regulation and text, then, the circuit of culture should be revisited and updated for studies of audiences (cf. Livingstone 2015) – including music. Finally, we need music in audience studies, because it is through this under-researched aspect of audiencing that we can more fruitfully revisit debates of audience activity and participation.

Id: 14101

Title: Panel: Grasping the Future, Linking the Past: Media ethnographic approaches to new media use in Sub-Saharan Africa'

Session Type: Panel Submission

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Abstract: Grasping the Future: A multi-sited media ethnography of social media practices in the everyday lives of young Kenyan women

The aim of this paper is to argue for a multi-sited media ethnographic approach to investigating media's role in everyday life in contemporary Africa. Young women in the semi-urban area of Eldoret in Kenya will constitute the empirical grounding in this paper.

Multi-sited approaches enable us to make use of both online and offline ethnographic encounters with the media practices among the people studied (see e.g. Postill & Pink 2012). This is argued though the combination of on-site and online ethnographic approaches among young women in the semi-urban area of Eldoret in Kenya. We study how young women use their smartphones for social media applications such as Facebook, Instagram or Snap Chat as integrated practices of their everyday lives. A practice with the purpose of interacting and keeping in touch, making appointments etc. with friends nearby as an alternative to using the more expensive call function of their smartphones, as well as searching for and sharing of information, keeping themselves updated about trends and fashions as well as local, national and international news (see Gustafsson forthcoming).

A central argument in the paper is how the young women make use of existing applications for representation and creation of Self both online and on-site. Their representations are creative, both in terms of how they represent themselves, how they stage their lives, and how they make use of the social media to attempt to build a more prosperous future, or to construct the image and imaginations of a more prosperous future. In so doing, the young women are applying social media in a context where access, appropriation and the digital divide provide challenging parameters to forging out a future by means of the social media (see e.g. Uimonen 2013; Uimonen 2015).

We argue that only when incorporating the local on-site uses of social media with the

online use of social media where the women communicate with the diaspora in particular, can one begin to understand the creative uses of social media in contemporary Africa (see e.g. Bruijn & van Dijk 2012). While women make use of the social media to critically engage with and discuss cultural, political or societal matters, they also interact with friends in the diaspora with the view of getting jobs, travel opportunities, international contacts, online sugar daddies, etc.

We argue that a combination of online and on-site ethnography may more fully grasp the multiple approaches the young women employ. Combining both a focus on the critical uses of social media with a focus of the entrepreneurial approach making use of social media for representing digital persona for instance will enable us to encompass the complex and sometimes contradictory manner in which young women make use of social media.

Id: 14125

Title: Fantasy movies within audiences' transmedia repertoires. The case of "The Hobbit"

Session Type: Individual submission

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Abstract: Within the transmedia era, a current challenge for audience research is the increasing diversity and omnipresence of media content and media services. This means that any media contact has to be regarded as just one element of a broader pattern of contacts with different kinds of media; as it has been stressed by several scholars audiences are "inherently crossmedia" (Schrøder 2011). In order to tackle this aspect of media audiences we have proposed the concept of media repertoires (Hasebrink & Domeyer 2012) that refers to the comprehensive pattern of media contacts of an individual. According to this approach, in order to understand the role of a particular kind of content, e.g. fantasy, it should be analyzed how fantasy is integrated in people's media repertoires, how it is combined with different types of media content. This is the starting point of the proposed paper that sets out to investigate how fantasy content, in this particular case the Hobbit movies directed by Peter Jackson, is combined with other media.
The empirical evidence of the proposed paper is based on data from the "World Hobbit Research Project" led by Martin Barker, Ernest Mathijs and Matt Hills. Data include responses from more than 35,000 respondents from over the world who have filled out an online questionnaire that has been provided in more than 30 languages. Evidence on transmedia repertoires is drawn from answers regarding the use and evaluation of the Hobbit movies (level 1), the Hobbit books (level 2), other Tolkien books/movies (level 3), and other cultural activities (level 4). In addition there are data regarding the perceived genre of the Hobbit movies. An integrative analysis of these levels of media use allows for identifying different types of viewers' that are characterised by particular fantasy-related repertoires.

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Id: 14126

Title: Advertisement Effectiveness on Investment Products: The Impact of Order Effects on Investors' Preferences When Presented a Short Series of Advertisements in a Consistent Manner

Session Type: Individual submission

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Abstract: Title: Advertisement Effectiveness on Investment Products: The Impact of Order Effects on Investors' Preferences When Presented a Short Series of Advertisements in a Consistent Manner

The existing literature has well-documented impacts of individuals' impulsive behavior alone on investment decision-makings. As such, consumers prefer products whose smaller and sooner (SS) values are advertised, to the equivalent products that advertise larger and longer (LL) values. However, the daily-base decision-makings in which more advertisement features are involved leave space to reinvigorate the effects of presentation order to potential consumers. This study investigates if orders of presented advertisements affect the existing impulsive preference on bank investment products. In a controlled laboratory experiment, participants were randomly assigned to one of three presentation order conditions (i.e., SS-LL, LL-SS, or simultaneously); participants' impulsive value (measured by Monetary Choice Questionnaire) and preferences (SS or LL) were collected and compared. No statistically significant difference was found in all tests, thereby it seems reasonable to conclude that the order that short, consistent advertisements presented to participants may not play a role in all situations when making a preference among short series of investment products that are advertised in a consistent manner.

This study extends the investigation of investments' advertising framing effects (i.e., effects of SS or LL) by testing hypothesis on the effect of advertisement presentation order. It not only investigates preference adjustments on comparative evaluations considering alternative orders, but also broadens Hogarth and Einhorn's belief-adjustment model that predicts conditions under participants update their beliefs toward certain subjects. As such, by finding such evidences in a comparative advertisements study that perfectly fit in the belief-adjustment model, we may speculate that the complexity and the length of the advertisement can affect individuals' decision-making in general. Yet, future studies should explore if other features could affect the impulsive decision-makings to enrich the literature, and provide more valuable suggestions to design effective advertisements or avoid undesirable outcomes. Overall, this study not only adds literature to both comparative advertising studies and investment decisions research, but also provides advertisers with evidence to create effective advertisements while avoid unnecessary expenses on advertising, such as increasing ad spending to guarantee that their products can be seen by potential consumers earlier than those of their competitors'.

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Title: How Chinese propaganda could be welcomed online: A case of "Xi Dada' videos integrating uses and gratification and diffusion of innovation approaches

Session Type: Individual submission

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Abstract: Since Chinese leader Xi Jinping vowed to crack both major power abusers and lowly bureaucrats as "tigers" and "flies" on January 22nd in 2013, the current chairman Xi has "burnished his reputation with Chinese media" during last 3 years as New York Times described. Such a reputation has not only been built among traditional Chinese media but also widely gained online.

When it comes to Chinese media, usually the discussion is within the "control vs. resistance" paradigm, about how the government control and filter information, how the Internet in its nature is a medium not so easy to be fully controlled technically, therefore how people could use the Internet to resist official ideology, creating terms like "Grass mud horse" or "River crab", etc.

It is true that the policies were traditionally focused on controlling the Internet, being cautious of its challenges. However, that doesn't mean the government has never thought about making use of it. Actually, the idea of "using" the Internet to reinforce official ideologies could found its clues in a lot of government talks and documents. Also, the current Chinese government has now shifted their strategy from control as a main theme to a two-pronged approach: the "control" policy has not been dropped, but comparing to former policies, the "use" part has been given the same attention to, if not more. Also, the plans to carry out such "using" has been more effective, evolving from purely responding to online discourses to shaping them actively with a better-adaptation to the online environment. Actually, the current Chairman Xi Jinping has emphasized such a "new propaganda strategy" in a series of government talks as to "make use of the online communication patterns", stressing "the Internet thinking modes" (Xinhua.net, 2014).

One example of the "using" policy being effective is the term "Xi Dada" becoming popular online: the most popular series of "Xi Dada" videos are created by two mysterious studios with possible government background called "On the Fuxing Road studio" and "Beijing Chaoyang studio". Although such a background is not mentioned much, it is not a secret online. However, it hasn't gained much criticism, not even some sarcastic remarks.

Thus, this paper will: 1) discuss some recent government reports and talks, analyzing the Chinese government's new emphasis on "making use of online communication patterns" by comparing it with traditional policies, demonstrating how the strategy has

been shifted from treating the Internet mainly as an object that should be controlled to also an instrument that could be used; and 2) use the "Xi Dada" videos as a case to illustrate such a new emphasis. Uses and Gratifications (UG) and Diffusion of Innovation theory (IDT) are employed to frame the theoretical background. Survey is adopted to test how different users find different gratifications during commenting and reposting "Xi Dada" videos.