Documentary/feature production principles and audiences

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Media audiences and theoretical frameworks
- Groups of individuals that:
  - Receive media
    - Traditional
  - Engage media
    - Participatory
  - Network media
    - User-created content/network society
- Contemporary audiences are a combination of all of these
- Uses and gratifications
  - Long and Wall
    - Approach is functionalist because it contends that audiences approach texts out of a purposeful desire to satisfy or gratify necessary personal and social needs
    - Or use media for a variety of purposeful and rational ends within a comprehensible and explicable model of social activity
  - Propaganda from WWI/II
    - Media texts cause evidence effects which reflect societal behaviour
  - Mass communication scholars note the limits of media effects and focus more on how audiences use their media
    - What makes audiences happy?
    - What gives them satisfaction?
  - McQuail
    - Surveillance
      - Understanding the world around us
      - E.g. Sandpaper gate: Article explaining the rules, what happened, etc.
    - Personal identity
      - How the media defines us
    - Personal relationships
      - Our media informs how we behave in social situations
    - Diversion
      - Escapism or fantasy
- Encoding/decoding
  - See MECO1001
- Critical theories (specifically feminism)
  - View media through a critical lens that challenges power dynamics
  - Develops on encoding/decoding by locating the under-represented in the media
- Subcultures
  - Fans driving force of media production, thus consumption
- Networked media audiences
  - Castells
    - Networked power
      - Certain individuals have more capital to accelerate information transmission
      - Power to enable or disable the transfer of information around networks
      - Power of social actors over other social actors in the network
      - Forms and processes of networked power are specific to each network
      - E.g. Information from tweet is distributed much further from 10k followers compared to someone with 100
    - Networking power
      - Power of the actors and organisations included in the networks that constitute the core of the global network society

- □ Over human collectives and individuals who are not included in these global networks
  - ▪ Network power
    - □ Power resulting from the standards required to coordinate social interaction in the networks
    - □ Power is exercised not by exclusion from the networks, but by the imposition of the rules of inclusion
  - ▪ Network-making power
    - □ Power to program specific networks according to the interests and values of the programmers
    - □ Power to switch different networks following the strategic alliances between the dominant actors of various networks

Algorithmic media
- Sorensen & Hutchinson 2018
- Algorithms are instrumental for determining:
  - What information and which sources are found
  - How easily and quick
  - With what prioritisation
- Content selection in traditional broadcasting is more transparent
  - Not as precisely targeted to individuals based on their personal history of behaviour
  - Inverse is true with new modes of content dissemination
    - ▪ Big data
    - ▪ Analysed by the firm that controls the platform
    - ▪ Uses the info to achieve its own self-interested objectives, or sells it off
    - ▪ E.g. Netflix
- Automation can be good
  - Convenience
  - Understands
  - Good options
- What about when automation has to embody a public service media ethos?
  - How do bots operate within a value system?
    - ▪ Can these values be expressed in computer system languages?
    - ▪ Or are they human contingent praxis that cannot be formalised in an algorithm?
    - ▪ E.g. Editorial policies of ABC
- Chat bots
  - ABC trying to reprogram how the audience finds its information
  - Providing a way for important public issues to emerge to engage citizens in the public sphere
  - Re-emergence of legitimate info through an automated process