Social and Audiovisual Media in the Hermeneutical Circle

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Publication date:
2011

Document Version
Early version, also known as pre-print

Link to publication from Aalborg University

Citation for published version (APA):
SOCIAL AND AUDIOVISUAL MEDIA IN THE HERMENEUTICAL CIRCLE

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1) The naïve reading: reading based on expectations.

2) The negotiated and dialogical reading – ”the dialectic of expectations” (1984, p. 175). - results in questions and answers about the text.

3) The critical reading – creates a further distance as an effect of the dialogical reading.

Three types of participation!
(e.g., the “90-9-1” rule – cf. Van Dijck 2009)

- **The reader** (the traditional viewer)
  1) Reading and identification of YT conventions
  2) Participation in YT community.
  3) Critical distance towards the video

- **The commenting reader**
  1) Reading and identification of YT conventions
  2) Participation in YT community.
  3) Critical distance towards the video

- **The creating reader**
  1) Reading and identification of YT conventions
  2) Participation in YT community and the role as a YouTuber.
  3) Creative input for improved performances: self-reflection (e.g. acknowledging critical comments)
The commenting (and the creating) reader
YT as a medium platform provides an unique space for dialogical engagement with texts in the YT community: commenting, subscribing and creating as well as linking.

One result of this is phatic communication merged as a function of “sociability” (Simmels 1950).

The creating reader
YT as a medium platform forges meta-communicative, self-presentational behaviour and increasing demands for transparency.

→ a performative mode of authenticity
Creation of new meaning - The commenting reader


- Video responding (adaptation of new online identity “produsage”) and co-creativity (Ex. Mashup-culture that opens up for a new type of collaborative reading (Wentzer 2006).
Creation of new meaning The commenting reader
The creator receives input that produce and re-formulate creativity.
This results in:

**Self-reflexivity** - Shaping an artist in the mirror of the audience –
On-going identity formation and transformation of the self.

Creation of new videos.
1) Creating Vlog series
2) Adaptation of a performative role as a Vlogger through engaging with YT-community.
3) Engaging with audience and media public (BBC article) Critical response to the article and comments

Return to step 1); A new a self-reflexive and self-critical video that communicates transparency and authenticity.

Critical comment writers:

Phil’s response; “The main thing is maintaining 100% of your review”
Lack of regulating cultural institutions.

differentiated and decentralised institutions

User-defined navigation processes.

- **Folksonomies**
- “Social mechanism of reputation”

- **Performative authenticity:**
The discussion and creation of meaning emerges from the question of authenticity that poses as a paradoxical co-existence of search for authenticity and demands for entertainment.
The future of YouTube?

The emergence of pro-am-culture (Leadbeater & Miller 2004) emphasises the increasing gap between creators of UCG and its audience – YouTube transformed into a competitive platform based on visibility? undermining the influence of the dialogical reading?

Transformation of sociability into a strategic marketing tool? Reconfiguring sociability as simulation?

UCG a YT Bubble?