

Mersin, Turkey, 06.11. – 11.11.2018

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## **Social media and Art communication in XXI century**

### **1 SLIDE**

#### **Social media and Art communication in XXI century**

### **2. SLIDE**

Social media use web-based and mobile technologies to turn communication into interactive dialogue, allowing for the creation and exchange of user-generated content and providing a structure for people to get organized, exchange and collaborate.

Social media allows the interaction on a global scale, make it possible for users to add content or commentary and to form groups quickly.

At the moment, some of the social media tools with which we are most familiar are: online social networks (Facebook, Instagram, Pinterest, LinkedIn, 500 PX, Dribbble, DeviantArt, MySpace, Snapchat, etc.), blogs, micro-blogs (Twitter, etc.), sharing sites (YouTube, Flickr, etc.), podcasts, wikis (Wikipedia, etc.) and widgets /apps such as those available for mobile devices.

### **3rd. 4th. and 5th. SLIDE**

Social media have an impact on the arts from at least three different perspectives. They help bring audiences to performances and to artworks by matching art to people who are looking for it, they provide a platform to create art and to engage in debate and dialogue around communities of interest and they give organizations tools to listen to the public and build arts awareness.

### **6. SLIDE**

animation art...

## **7. SLIDE**

Digital production and online distribution allow artists to by-pass traditional gatekeepers (recording companies, magazine publishers, bookstores, video rental stores, etc.) by placing artwork online directly. As many writers have noted, among them Mitch Joel in his book *Six Pixels of Separation*, the relative ease of placing material online has resulted in overabundance: „*People (including artists) have been given a powerful and mostly free platform to share ideas with the world – and are doing so in droves.* “

## **8. SLIDE**

So, just as artists and arts organizations should be finding it easier to reach the public directly, they find themselves awash in a sea of content. Current writing suggests that social media provide important tools to help artists reach their audiences in this situation, predicated on the assumption that there is no longer a mass market but rather a collection of niche markets. In this view, audiences have fragmented and are not necessarily larger or smaller, just more diffuse.

Social media are regarded as powerful because they allow artists to reach the specific audiences that are interested in what the artists make.

## **9. SLIDE**

This is because social networking sites like Facebook and Twitter encourage people with similar interests to link up and follow each other. An opinion or a review on one of these sites is likely to fall on receptive ears, just as a link to a video or a book is likely to find an audience. As Joel notes- „*It’s the perfect dream for advertising: Match your products and services up to consumers who are looking for them.*“

Musicians, writers, video artists and other artists who produce work that can reach the public directly through networks tend to use social media to cut through the mass of online material to bring potential audiences to their work (*For example, by interacting with online communities that may be interested in the subject of a video or in the particular musical genre in which the artist works.*)

Others, most significantly performing arts organizations, use social media to bring audiences to their performances by linking to groups they know to be interested in their art form and by providing platforms that give audience members enriched material on the performances.

Creation in communities of interest is excellent for online, collective and engaged arts communities which were among the first to use social media technologies and contributed to creating and developing them. Social media platforms and Free Libre and Open Source Software (FLOSS) are widely used by smaller arts organizations (artist-run centers, art collectives, networks, etc.) as they are accessible, user-friendly and free or low-cost. Operating from a common understanding that openness facilitates creativity, arts communities that embrace FLOSS often share values about accessibility.

### **10. SLIDE**

Online communities place an emphasis on skill-sharing online (via forums, mailing lists, etc.) but also in person through workshops and public show-and-tells or jam sessions. Within these communities, recurrent events such as Upgrades, DorkBots and Pecha Kuchas feature knowledge sharing and networking among artists and/or technology professionals.

While commercial social networks such as Facebook, Twitter and LinkedIn are ubiquitous across arts organizations, engaged and collective organizations also tend to use peer-to-peer networks, which are based on decentralized models. Here, the notion of peer-to-peer has spread beyond music and movie sharing sites to peer-to-peer funding (e.g. Kickstarter) and to wikis, which allow for collaborative writing/editing and participation

### **11. SLIDE**

*- Listening to the public and building arts awareness*

Social media tools can be used to enhance and complement the existing communications activities of an organization.

Given that many of these tools provide for two-way communication, they can be used in both active and passive ways: to send out messages, engage and gather feedback or monitor commentary.

### **12. SLIDE**

Many social media channels include built-in metrics, so they can also be used for measurement and reporting. Social media can help to monitor an organization reputation, listen to artists and other stakeholders, gather feedback, raise awareness, and enhance distribution and visibility.

Resistance is futile, and the only thing we can do is to adapt to or be crushed under the wheels of history. Internet then seems to be particularly dangerous technology that instrumentalize human. Although art can instrumentalize both if adequately presented – for the good of all.

### **13. SLIDE**

It has been criticized virtualization (dematerialization of the communication and devaluation of physical space), manipulation with personal data which are resulting from the alleged chaotic structure of the Internet, erasing the boundaries between public and private, real and virtual.

Social networks and new media are not observed as termination and change of media technologies, but final confirmation of the rule of mass media.

### **14. SLIDE**

If the first response is pessimistic vision of the end of the history of media as we know, the second one is optimistic picture of the overall connection and participation (Hadžialić, 2013), it is considered as a art tool for intervention in the real world and a powerful weapon in the process of empowering of the user...

### **15. SLIDE**

Although postmodern age have been declared as the era of no confidence in the great stories (Jean-François Lyotard, 1988), the story of the Internet have been shaped as a new big story, or meta-narration.

As it has been noted (McLuhan, 1964), the print media de-contextualized the messages, which need to be recovered back into the context – the situation of free two-way communication. With the cyber-space, according to many of McLuhan's successors, we can talk about the global village, a new quasi-tribal, holistic society.

### **16. SLIDE**

In the era of information capitalism, there has been a transformation of the cultural industries itself which is why digital media and network media are often seen as the materialization of the idea of openness, the implementation of individual freedom of so far underprivileged users of mass media.

## **17. SLIDE**

The Network is a culture, a battleground where negotiations are taking place between dominant and subordinate groups, and the result of these negotiations is uncertain. To understand the paradox of a culture of open media, it is important to insist on the significance of Culture as a battlefield.

## **18. SLIDE**

There is always the answer to the question of *who is speaking subject* more complex than it at first appears. The ruling ideology has never been able to transform the popular elements but will not go so far even it attempts such a thing. For journalism that mean the transformation of authentic speech into a kind stereotyped, ready-made and neutralized popular populism, while it is for Facebook transformation of authentic practices of free connection between two points in The Network.

In front of us is also a warning (Miroslav Radman, 2010) of the possibility that Internet convert us into obedient ants referring to the collective consciousness that uncritically digest toxic information: “When we compare the process of introduction of food in the digestive tract and the process of entering information into the brain, it is evident that evolution spent much more time ‘working’ on nourishment than on information and learning”, wrote Radman. Luddites are today considered technophobes and skeptics, opponents of technological development and trust in the technological scientific paradigm.

The logical conclusion is aimed towards the creation of a healthy society, but society directed to the common good through the individual doing – especially through art culture, observing three cultures of The Networks: the idea of free information, the acceptance of a culture of resistance as critical observations of ideological matrices which are directed towards manipulation, regardless of whether they come from the political left or political right and as The Network as a tool for life management of “mere mortals”.

## **19. SLIDE**

At the same time, direct the work towards the education of educators for the benefit of society as a whole with further education of the population, starting from primary school, and continue further. This is to think about as well within the understanding of the use of Social media for the benefit of the Art communication in XXI century as well.

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