

The roles of the subject in relation to media contents on *Tweetdeck*: the producer, the disseminator and the reader

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Abstract

The present article investigates the roles of the subject in relation to social networks media content by means of a study of *Tweetdeck* exchanges among Twitter users. It proposes that the individual is a media disseminator, as the dynamics of referential exchanges on the web are interpreted from his/her own point of view. User's affinities that shape his/her profile and interactions provide him/her with an identity and, at the same time, are relevant content for contacts he/she establishes within groups of interest. This research addresses concepts of culture, media and representation, and carries out a quantitative research about information absorption and processing habits on *Tweetdeck*. It concludes that there are three possible roles for the subject in relation to the media content: producer, disseminator and reader.

Key words:

Subject Roles. Representation. Media Contents.

1 Introduction

In the context of today's cultural diversity, there is widespread debate about the ways different contents are disseminated. With the expansion of the network society, there are increasing references interacting within groups of interest in which physical space is no longer relevant. In cyberculture studies, the web is interpreted as a mean of communication that fits this reality owing to its ability to potentiate new reference sharing. The importance of each individual for the creation of and the attribution to references found in the media is understood increasingly better.

This research seeks to investigate the role of the subject in relation to social media content. In other words, how do subjects interacting in these environments position themselves in relation to different media contents? Specifically for this paper, an empirical survey was carried out on *Tweetdeck*, which is a third-part¹ type of application used to update Twitter and other services such as Facebook,² LinkedIn³ and

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Foursquare.⁴ The present study focus on the interactions on Twitter through *Tweetdeck*.

To contextualize this topic, we looked for concepts of cultural diversity and new ways to share information in networks. A number of trends are replaced by other trends owing to the effects of participatory culture, which in turn is amplified by the internet. To this discussion will be added theories of media and subject representation, seeking an explanation for the proposal according to which affinities and interests related to identity are, in many cases, media contents.

After this, the empirical survey about *Tweetdeck* is presented, with quantitative data obtained by means of a questionnaire divided in three parts, answered by 167 of its users. This application was chosen because it allows users to customize information visualization as well as to configure options for achieving more dynamic posting. Yet the objective of this paper is to perceive people's reading and posting habits in order to identify the roles they play in relation to the content. It does not intend to analyze the content that is shared; rather, it seeks to investigate how subjects can interact with it and how this affects the network.

2 The cultural subject as a media disseminator

The subject lives in a network society (CASTELLS, 1999) in which information exchange with contacts might become media references, such as entertainment or news references. In this context, cultural diversity finds a wider range of possibilities.

For Benkler (2006), culture is a set of shared meanings and symbols. According to the author, we live in a logic of network information economy in which there is a reconfiguration of the "who" and the "how" of cultural production as a new decentralized model of non-marketable production. This affects the ways individuals and groups interact with culture and with each other. In these dynamics, culture becomes more transparent and participatory. Participatory culture is inherent to human beings and exists independently of internet social networks. The focus of this research is how this process occurs within the context of cyberculture.

For Santaella (2003), with the eighties came a boom of the means of communication that conflated the concepts of popular, erudite and mass culture. New forms of cultural consumption

¹ Third party type applications (produced by third parties) are softwares which are developed to work together with other softwares previously existing on the web. These are applications designed in parallel with more complex softwares, which are used by these latter. Source - http://en.wikipedia.org/wiki/Third-party_software_component

² <http://facebook.com>

³ <http://www.linkedin.com/nhome/>

⁴ <http://foursquare.com/>

emerge, facilitated by technologies of the available and of the discardable that are appropriated by more heterogeneous, fleeting and customized demands. The concept of media is broadened as a diversity of technical apparatus and their dissemination reduce the exclusiveness of mass media. The word media is generalized to encompass all computer-mediated communication processes (SANTAELLA, 2003).

Once previous standards have been broken, a media culture takes shape in which consumers can choose between alternative symbolic products. In this sense, the media culture expands as the concept of media expands.

With these means, it is possible for a growing number of people to appropriate contents by and reinventing them. The same content goes to various vehicles such as radio, television, cinema, blogs, portals, microblogs, among others, and, moreover, it bears a diversity of meanings that will reach various groups of interest. In this context, consumers play different roles in relation to this content, as they no longer are mere receptors but can appropriate references by giving them new meanings.

Analyzing this growing interaction between subjects and different cultural references, Jenkins (2008) points out that in the

convergence culture, consumers look for any source of entertainment experiences. In this logic, there is a change in media roles. There are no longer media producers or consumers with separate roles. They all are participants who interact around dispersed contents. And the same content appears in a number of supports in transmedia narratives.

Primo (2008a) proposes the concept of media enchainment to define the process in which people can look for news in different sources. The author stresses that traditional media are strengthened by social media, which generate space for debate over topics present in the newspapers.

Based on the concept of convergence, Silveira (2010) believes that, together with a culture of convergence, technological changes occur that generate new forms of sociability. In his research, Jenkins' (2008) work is interpreted stressing the participatory culture in which framework cases are analyzed adopting a bottom up model. In other words, cultural products created by media industries are reinvented and reinterpreted by its fans, who end up generating new products.

With the same perspective, Burgess e Green (2009) carry out a research on the most popular YouTube⁵ videos aiming at

pinpointing a common shared culture of this website, respecting its complexity and particularity. According to the authors, the categories they studied to measure popularity (categories of most watched videos, those most added to favorites, those that elicit more responses and comments) require user participation; they believe each interaction with the audience ends up building a different version of YouTube.

This emphasis given to subject participation in media dissemination is one of the key points of this research. If we consider the web potential for disseminating media content, we understand that very often an ordinary subject becomes a media disseminator. Primo (2008b) classifies blogs counted on the web as digital micromedia. For the author, blogs might be considered as media vehicles since their content is built based on a production logic with well defined target-audience. The difference between these vehicles and mass or niche media are production process and cost, as well as audience - which, for the former, is much smaller and focused on specific topics.

The author is referring to blogs produced by professionals that dedicate themselves to this activity based on planning, many of whom have the blog as their main income source. Nevertheless, people that not necessarily have this as their main activity often become media content generators for a specific audience. These audiences can also

be called contact networks on social networks websites. An actor in a social network is always a node in the web of human connections (RECUERO, 2009). In this perspective, each node in a social network can be considered a media source, and even become a hub depending on the number of connections.

3 The representation of the subject and the media culture on the web

According to Turkle (2008), the digital culture creates new ways of working the personal sphere. In a separate research, Turkle (1997) questions the idea that virtual life would not be real. Although she works with identities built in on-line RPG game environments, the author thinks there is a digital life and what she calls “the rest of one’s life”, and it is real and in an increasingly intensive dialogue with off-line interactions.

Several authors comment on representation processes occurring in personal spaces. For Mazur and Kozarian (2001), blogs are used to introduce oneself, rather than for interacting. Blogs give their owners an opportunity for controlling their public persona through writing and management of personal information. Nevertheless, our assumption here is that representation is also considered a form of interaction because it can be built through interactive processes.

This is why many authors use the creation of contact networks as one of the criteria for

identity forming. Walker (2000) points out that personal information might be presented as lists, narratives and affiliations, and that it efficiently presents subjects' identity. Boyd and Ellison (2007) point out that profiles on social network websites are representations of subjects' identity because they contain traits of their features. Subjects may be identified by these profiles based on contents they add by affinity such as texts, pictures, videos and contents posted by their friends as testimonies or comments. Subjects choose information for their own profile based on their contacts' profiles.

According to Amaral (2009), a profile in a social network website can be built through subjectivation and consumption. She points out that in the cyberspace there is a universe of media consumption with appropriations of symbolic goods, be these material or immaterial. Thus, in the profiles there are affinities with contents and consumer goods; these affinities also contribute to subjects' identity formation. This information that incorporates the representation of the individual can be mediatic and, once disseminated, it turns the subject into a disseminator of communication references.

When a subject posts content of interest for him/her, this content becomes a part of his/her network of representations that are associated with his/her personality. In the example on Figure 1, the subject references a topic that is

one of his/her tastes and interests and might help shaping his/her identity. It will certainly add value to the representation this individual for his contacts, as it is a part of his interactive processes. Moreover, this content is mediatic as it refers to a news video on the NBC⁶ (National Broadcasting Company) website, with associated advertisement content.

The interaction helps shaping identity, as any content that is posted will be a part of the person who posts it. Based on this proposal, subject representation does not occur only on social network website profiles, but also on the whole span of interaction subjects create. On the web, these contents reach all the groups that author's experience encompass.

On Facebook, for instance, the *newsfeed* functionality displays on the profile of each user all updates introduced by their contacts. With this functionality, Facebook was one of the pioneers of the kind of configuration most used in relationship websites today, the type in which personal subjects' information suggestive of their identifications and interests go beyond the limits of the profile. It is no longer necessary to access someone's profile in order to see information about them, as this information breaks into other people's profiles, thus establishing more dynamic exchanges. Hence, when a subject creates a profile, he might become a co-author of the profile of his contacts that will be influenced by him.

6 Referenced by the link quoted on figure 1: <http://www.msnbc.msn.com/id/3032619/ns/nightly_news/#39622210>.

Figure 1- Example of media content associated with subject representation



Source: SCHMIDT, 2010.

4 Methodology

This research aims at investigating the possible roles a subject can play in relation to content in a social networks website. As it is used by a significant percentage of the population, Twitter

features postings about a variety of topics, thus becoming a space in which subjects can be considered as reference hubs. As it has an open API⁷, other companies can create softwares that reorganize Twitter postings, giving them new meanings. It should be stressed that this

⁷ Application Programming Interface (API): it is a set of standards established by a software for the use of its functionalities by applications. The API is a part of a software code; by manipulating the API, it is possible to design small software which are compatible with the initial one and become its appendices. This appendix is called widget, a small app with a specific function that is embedded in a larger software. Source: <http://pt.wikipedia.org/wiki/API>

research focuses on different ways an individual might relate to the content and how this affects the network. While we believe these tools enrich interactions, the focus of this research is not on technical development.

We observed the content in the Twitter microblog website and the way it appears in applications such as Flipboard, Paper.li and, more widely, *Tweetdeck*, that are used to visualize the information available in the website and participation possibilities.

After the observation, a threefold questionnaire about the relationship subjects have with

Twitter content through *Tweetdeck* was administered. The first part contains questions about the way people organize the information they receive. The second includes questions about how people interpret postings by those they follow, i.e., how important the information is for them, and whether they rank contacts or types of content by their importance. The third part deals with the subject as an active participant who posts contributions on Twitter. The questions are about the nature and the origin of information, and whether the user is the author of the information or not.

Box 1 - Questions about *Tweetdeck* use

Questionnaire for users of <i>Tweetdeck</i> as aggregators for Twitter, Facebook, MySpace or LinkedIn
First part:
Which services do you use on <i>TweetDeck</i> ? <i>Options: Twitter, Facebook, Myspace e LinkedIn</i>
Do you classify your <i>Tweetdeck</i> contacts using lists?
How many lists have you created to organize your contacts? <i>Options: 2, 3, 4, 5, more than 5.</i>
Do you normally read more from one (or some) list(s) than from others? <i>Options: I read from all of them randomly. I read more from just one list. I read more from two lists. I read more from three lists.</i>

Second part:
<p>On average, on how many links posted by contacts do you click a day on <i>TweetDeck</i>?</p> <p><i>Options: More than 10 a day. 05-09 a day. 01-04 a day. 10-15 a week. 05-09 a week. 01-04 a week. Less than 01 a week. I never click.</i></p>
<p>From which services are the links you usually click on?</p> <p><i>Options: Twitter, Facebook, MySpace, LinkedIn, none.</i></p>
<p>These links you click on are posted by a variety of contacts or by just a few?</p> <p><i>Options: A variety. 10-15 contacts. 08-10 contacts. 04-07 contacts. 01-03 contacts.</i></p>
<p>What kind of content among those listed below are you more likely to click on?</p> <p><i>Options: Texts from blogs. Texts from sites with news. Pictures showing facts. Curious images. Videos showing facts. Curious videos.</i></p>
Third part:
<p>Do you post through <i>TweetDeck</i>?</p>
<p>Through which services?</p> <p><i>Options: Twitter, Facebook, MySpace, and LinkedIn.</i></p>
What type of content do you usually post?
<p>Self-produced content.</p> <p><i>Options: own blog, own portfolio, own text post, others.</i></p>
<p>How often?</p> <p><i>Options: more than 10 times a week. 05-09 times a week. 01-04 times a week.</i></p>
Do you share or disseminate texts posted by your contacts?
<p>From which services?</p> <p><i>Options: Twitter, Facebook, MySpace, and LinkedIn.</i></p>
<p>How often?</p> <p><i>Options: more than 15 times a week. 10-14 times a week. 05-09 times a week. 01-04 times a week.</i></p>

Results will be presented together with the analysis.

Considerations are made based on people's interactions on Twitter. 100% of the 167 respondents said they update Twitter through *Tweetdeck*. 33% of the respondents use Facebook through *Tweetdeck*, only 4% use MySpace and 11% use LinkedIn.

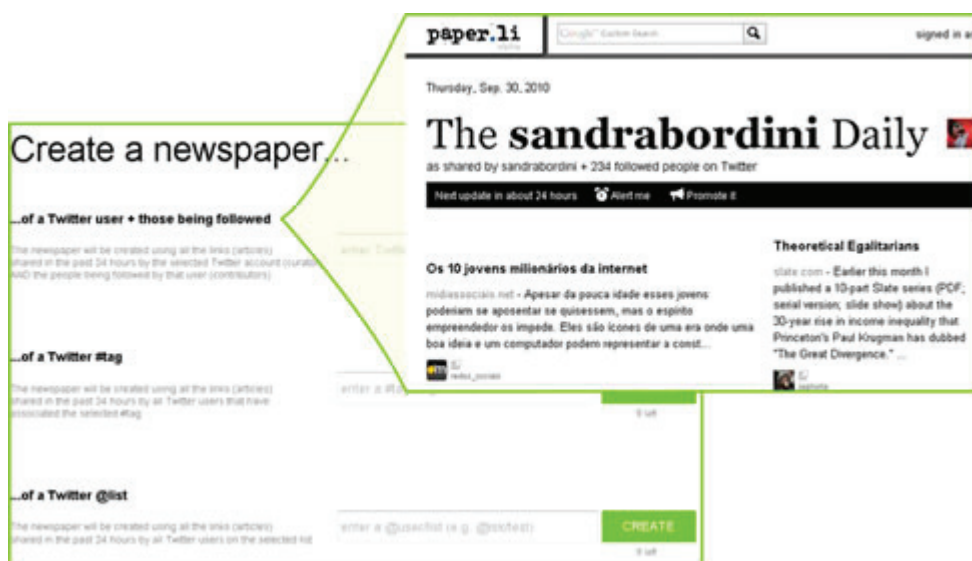
5 *Tweetdeck*: subject-centered content

Services oriented to different forms of interaction with information or new apps for mobile platforms such as Iphone, Ipad and Android pop up daily on web 2.0. Many people are active on different social network websites, where they generate information originated

from their interactive processes. Mashup applications are commonly seen; these incorporate information shared on the networks and reorganize it by giving it new meanings.

These platforms have been developed in order to make it easier to handle social dynamics created on Twitter by the users themselves. Some of these applications end up creating new ways of organizing the information display. So, it is even possible to create magazines based on the content posted by contacts. On Paper.li⁸ it is possible to design a website with the layout of a newspaper based on previously defined filters. Newspapers might include postings by a Twitter user as well as those by his followers, or from a specific hashtag or from a list.

Figure 2 - Interface based on user-defined filters, with a newspaper layout.

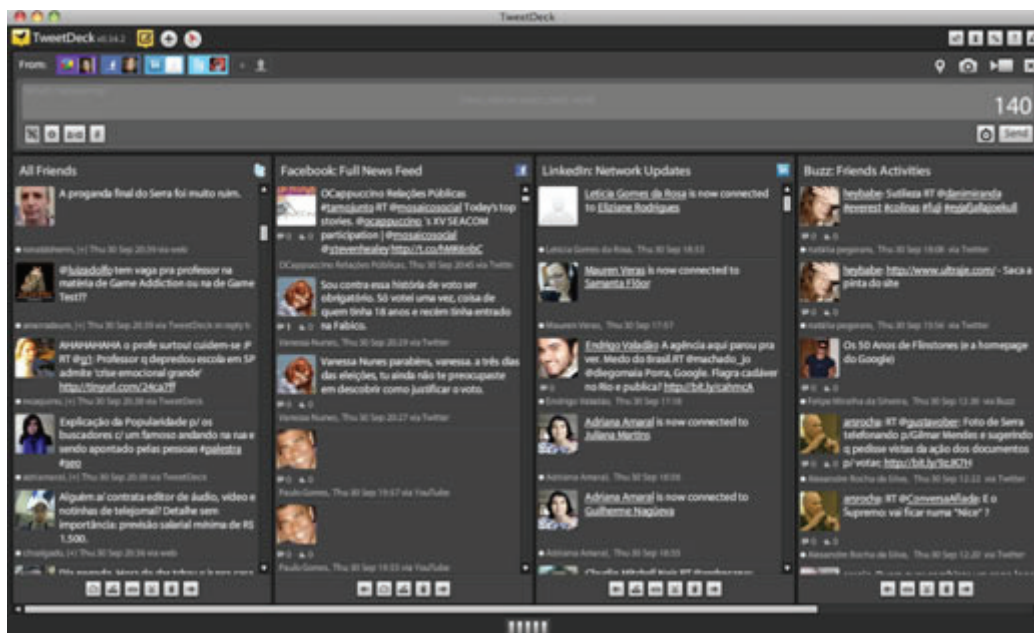


Flipboard,⁹ available only for Ipad, is an application that is used to the same end and offers more options for customizing the interface. The present object, *Tweetdeck*, may be used for interacting on social networks websites. The difference between *Tweetdeck*¹⁰ and the aforementioned ones is that, through this latter, subjects can self-update as well as read their contacts' updates, whereas others only allow reading. Services that can be used on *Tweetdeck* are Twitter, Facebook, MySpace, LinkedIn, Google Buzz and Foursquare. Each service is

presented on a list on the interface with a number of customization options.

Besides the services it offers, the software also allows the creation of more specific lists. On Twitter, for example, it is possible to create lists with *mentions*, i.e., all postings referencing the user's name, or *direct messages*, private messages, or even a list of the more recent followers. One might create lists based on key words or *hashtag* by conducting a search by subject. It is also possible to group followed contacts by topics of interest in each list.

Figure 3 - *Tweetdeck* main interface with selected lists.



Source: <http://tweetdeck.com>.

⁹ <http://www.flipboard.com/>

¹⁰ Other apps can be used to make Twitter exchanges more dynamic such as Echofon, Seismic, Twitterfeed, Hootsuite, CoTweet, Twitterific, etc.

These social dynamics and the relationships subjects establish with contents put individuals in a new position in relation to media contents. Below, we propose a number of roles subjects play.

6 Subjects as producers, disseminators and readers of media content on social networks

Culture shared on the internet is transparent and participatory. In this process, people can interact with media contents appropriating them. In the media culture, people can choose among alternative symbolic products. This is a dynamic reality, and the relationship between absorption, processing and forwarding is fleeting, as are subjects' need for new information.

References added by affinity are part of each individual's representation. Contents can be mediatic if subjects establish micro-channels of communication with a target audience. When a subject posts media content, such as references to movies or to TV series, on his profile, or even in his conversations in forums or on Twitter *timeline*, he is associating this content with his representation. His groups of friends, who visualize his profile or establish conversations with him, are the target audience. These contacts may, moreover, participate in different contexts, i.e., different groups of interest that will

attribute different meanings to contents with which they interact.

Each subject shapes his connections based on his interests; so, information is shared in a given context. Nevertheless, the same subject has a variety of interests, is connected to different people and is a member of various groups. Thus, information he/she shares or produces often includes different processed influences. And subjects' own experiences in each group might also reproduce references. There is a network of mixed interests, in which symbolic goods are forwarded and reinterpreted, thus acquiring new meanings. In this process, a network of direct and indirect recommendations takes shape.

Hence, there is more than one form of content appropriation and processing. Subjects do not necessarily make content their own when they share it. When we see content sent by a contact, in principle we attribute it to him. Nevertheless, very often it is a forwarded link or a production with a variety of references which result in a *mashup*. In this sense, what we wish to assess are possibilities for each subject to relate to different media contents.

Therefore, we aim at tracing possible paths of new media trends in which the participation of each subject is increasingly relevant. While treated here separately, these roles may be cumulative; thus, the same subject might play these three roles at the same time or alternatively.

6.1 The content producer

When asked about the type of content they post daily, the majority of respondents in the quantitative survey about the use of *Tweetdeck* stated they post self-produced content. Of the 167 respondents, 74 stated that their postings disseminate content from their own blog; 35 pointed out that their postings disseminate their own portfolio; and 102 said they post their own texts. In other words, even when it is disseminated only in the aforementioned environment, the post is a link to a personal space where the produced content is available. Even so, 102 respondents point out that they post texts produced for the environment itself, in this case Twitter. Thus, even though these are short texts, users express their opinion through this content. Even when

these 102 respondents are only commenting on other people's posts, the expression of their opinion is also content production. This point stresses how important it is for subjects to play the roles of readers and of disseminators in order to become producers, as will be discussed below. Additionally, 37 respondents said they post content of other types, but self-produced.

With this proposal it is possible to stress that, although there is frequent criticism of subjects' falling ability to self-produce content, social media interagents are very keen on expressing their points of view and value quite highly the space they have to disseminate their opinions. This is confirmed when respondents are asked how often they post contents - 95 of them said they post more than 10 times a week.

Figure 4 - Types of self-produced contents posted through *Tweetdeck*

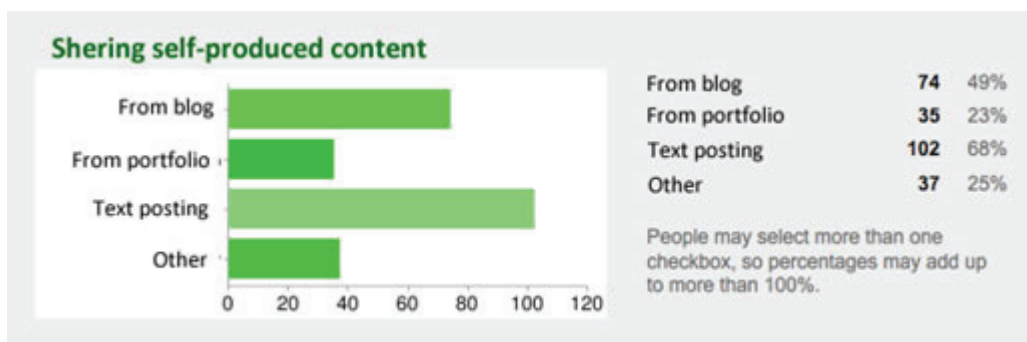
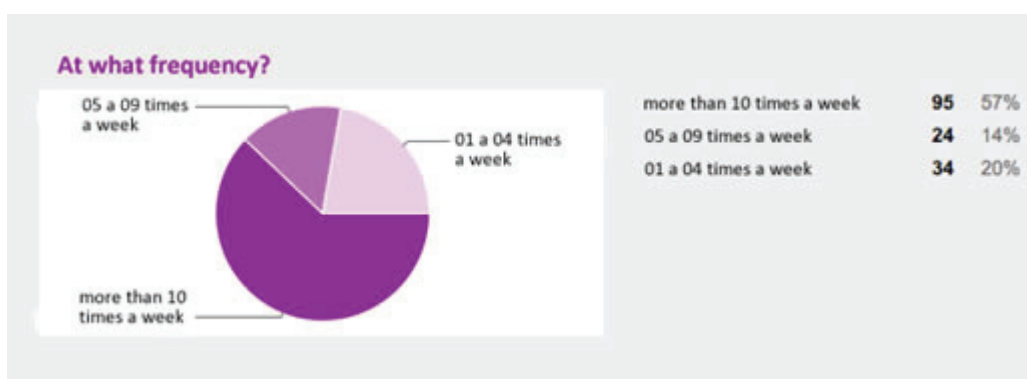


Figure 5 - Frequency with which people post self-produced contents through *Tweetdeck*



This producer is, therefore, the subject that develops media content based on his own perception. Self-produced content usually is about media topics that intertwine with this individual's interests. In this sense, the reconfiguration of "who" and "how" a cultural reference is worked out is bolstered (BENKLER, 2006), i.e., an ordinary individual may become a cultural producer and disseminator. This means that this group uses new production and dissemination means to achieve a significant participation in the production of media contents.

This is perhaps the most innovative role of this new period in which new means of cultural expression and dissemination are developed. Many authors point out that subjects are no longer passive recipients. They may collaborate on the content, reprocess it and take ownership of it. What should be stressed is the importance

of the group, or groups, of which subjects are parts in this process, as these groups of interest will be crucial for these subjects' production, as producers develop content based on references to which he has access. Naturally, such references already are the result of a choice of contact networks dealing with materials that are relevant for these subjects.

This means that to become producers, individuals need to have their references, as nobody produces content outside a cultural context, as Benkler (2006) points out. This content is related with each one's identity, precisely because it contains fragments of references that interest subjects and are part of who they are. It is the subject who, prior to being a producer, becomes a disseminator and, even before that, a reader, as these latter will select the most significant content for them and associate it with their experiences.

6.2 The content disseminator

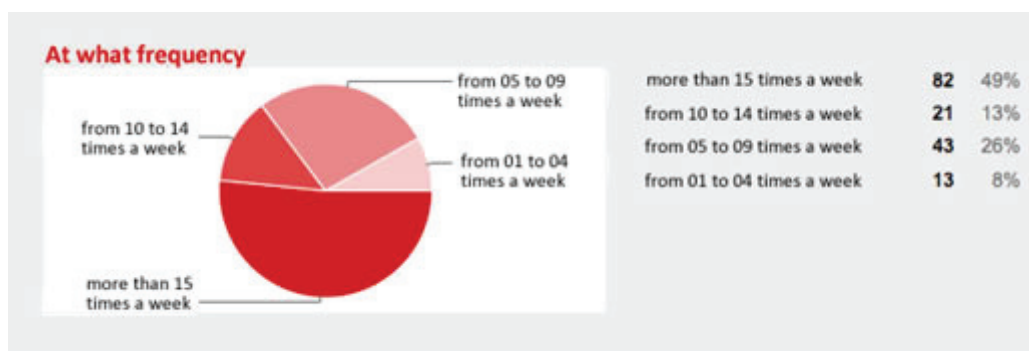
It is relevant to start the analysis of the disseminator by pointing out that 157 –or 94%- of the 167 respondents asked about their participation in *Tweetdeck* stated they share their contacts’ postings. Therefore, the existence of this role in the connections that emerge in social media is undeniable. The subsequent question was about services whose content people share: 158 selected Twitter; 34, Facebook; 5, MySpace; and 6, LinkedIn.

As to the frequency with which they share, 82 respondents said they forward their contacts’ content more than 15 times a week; 21 checked the option 10-14 times a week; 43 say they disseminate 5-9 times a week; and 13, that they forward 1-4 times a week. Thus, all 159 respondents that answered this question share content at least once a week, the majority (82 people) at a high frequency, forwarding their contacts’ information more than 15 times a week.

Disseminators play the most important role as far as information dissemination on the network is concerned, as this practice accounts for a significant part of subjects’ participation in the *web*. This stands out clearly from a comparison between the above figures and those expressing the frequency with which subjects post self-produced contents (Figure 6). The latter, albeit high, is significantly lower than the number of times subjects share their contacts’ postings. After all, even when they have their producer hat on, subjects will not attach much importance to their content if it is not shared, clicked on and read. A network of direct and indirect recommendations takes shape in which those who are more referenced achieve greater reputation. Subjects’ disseminator role is a must in order to create a network of reconstructed references.

The disseminator might not be the author of the content, but, in many cases, is credited with it, as disseminators’ *status* is also very important

Figure 6 - Frequency with which contents are shared



in these dynamics. Yet what is observed is that when an individual references content, he appropriates it as, for his contacts, the content was originated by the individual because they accessed it through him. A clear example of this reality is the *retweeting* practice on Twitter. A subject who “retweets” someone is appropriating what was said by somebody else. And when a *retweeted post* is once more retweeted, it is required that the source through which one accessed the *post* (i.e., the person who first “retweeted”) be referenced, and this is a part of the code of values formed in this environment. In this sense, the disseminator acquires an authorial *status* because it is mandatory to reference him.

When they assimilate content and appropriate it, both producers and disseminators are selecting information that is relevant to them. Considering that their interactions occur within groups of interest of which they are part, it should be said that this information is also relevant to their contacts. These contacts are, therefore, the ones the disseminator wishes to reach when disseminating a message. His taste, as well as people’s with whom he exchanges, are shaped through choices that are made by this subject and that are related to his identity formation processes.

These references may be originated by the industrial media, but the fact that an ordinary

subject appropriates and communicates them to his contacts elicits a greater participation around the topic.

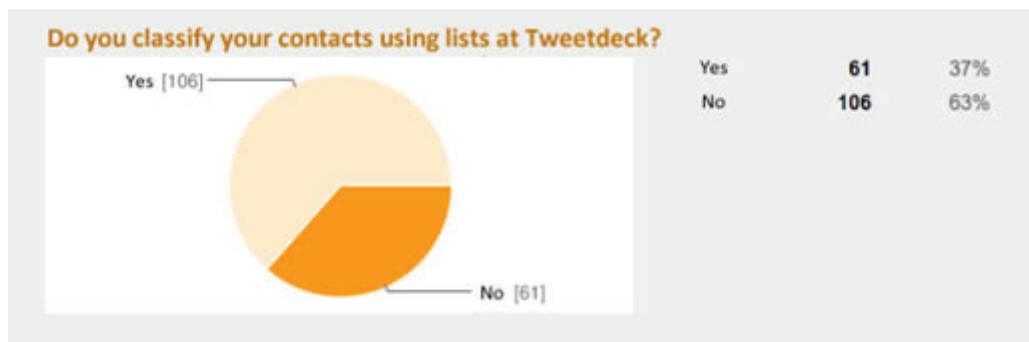
6.3 The interagent reader

The reader is the subject that can take advantage of the work done by his contacts in selecting, producing and sharing information. A growing number of application designers is realizing this and developing new possibilities of transforming such contents in spaces where the layout and the arrangement of information are similar to media vehicles. Readers also participate in groups of interest and search and select contents that are relevant to these groups.

If we can create newspapers or magazines based on what is posted by Twitter contacts, we are, in a way, following an editorial tradition. Nevertheless, in this process the individual chooses his “writers” one by one. Thus, the audience itself becomes editor of its own daily news, selecting topics of interest and the people who will write about them.

As to content organization by readers on *Tweetdeck*, the majority of respondents (106) state they do not use lists, although a significant number (61) does. This means that a majority of individuals do not need to classify their contacts, perhaps because they would rather have all their references together, even if dealing with different topics.

Figure 7 - Separation of contacts using lists or not



The selection of contacts on Twitter constitutes information filtering in itself. Creating lists is a way to organize these contacts by themes. It is an effort to classify, which some applications, such as Paper.li, do automatically. This way, the reader attaches importance to content posted by his contacts by organizing it in areas of interest. On *Tweetdeck*, these lists may also be used to follow specific words; so, when the unfolding of events is important to the subject, he may create a list based on a referent word for these events. This is interesting as it makes it possible for the subject to follow less important events that would not be reported by the mass media.

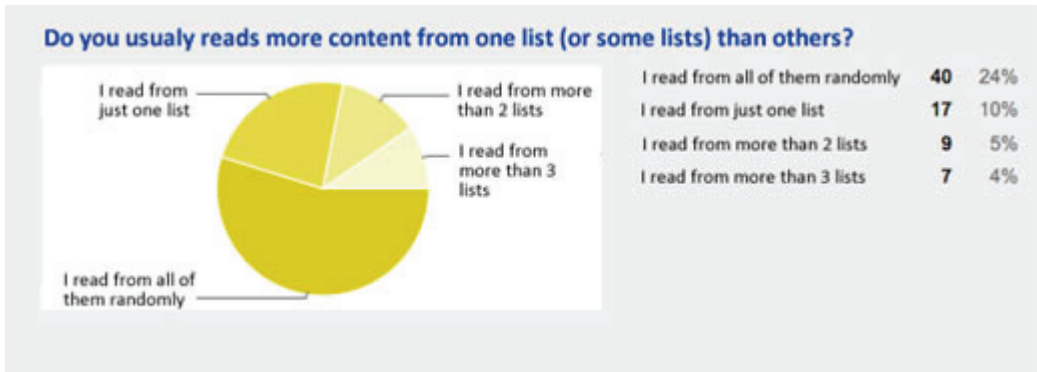
When asked about how many list users create to classify their contacts, 20 respondents checked the option 2 lists; 23, 3 lists; 10, 4 lists; 6, 5 lists; and 9, more than 5 lists.

They were also asked about how they use these lists. This question sought to find out if respondents usually read more from one (or some) list(s) than from the others. Among those who

separate their contacts using lists, 24% pointed out they read from all of them randomly; 10%, that they read from just one list; 5%, that they read from more than 2 lists; and 4%, that they read from more than 3 lists (57% did not answer this question, as they do not separate their contacts using lists).

Based on these data it is apparent that even among those who create lists, the majority divide contacts into a maximum of three lists, and state (40 of the 61 that organize by lists) they read references randomly from all of them. This shows that subjects make selections without much previous organization. Subjects find a given content and appropriate what is more interesting in the moment it is being posted. This is confirmed by the present survey based on the number de *clicks*, as the majority of respondents (97) click on more than 10 links a day and 46, on 5-9 a day. Of all respondents, 69% click on links posted by a variety of contacts. Organization is perhaps mainly

Figure 8 - Reading habits as to lists created by each individual on Tweetdeck



based on contact selection, which, in most cases, is done naturally, based on affinities and interests.

Another question focuses on which kind of content respondents are more likely to click on, and offers a list of options. A total of 136 respondents chose the option text from blogs; 128 said they click on texts from sites with news; 99 answered that they click on links to pictures showing facts. Another 99 also pointed out that they click on curious images; 66 chose the option video showing facts; and 67 selected the option curious videos.

Thus, contrary to what could be supposed, the role of readers is not passive. This reader is not similar to the mass media recipient. Therefore, this is an interagent reader who chooses what he reads. Indeed, he selects those who will produce the contents he reads on the network. Contents hardly ever reach subjects by chance, as this happens as a part of a previously selected process.

7 Final considerations

New services inspire new forms of communication on the *web*. Likewise, interactive practices

Figure 9 - Types of content on which respondents click more often



inspire new functionalities or services on the *web*. With the action of subjects and the roles they play, Twitter itself takes on new proportions. The new forms of network interaction and content sharing make possible a reinterpretation of the subject in relation to the media. His participation is increasingly crucial for information dissemination.

This article presents preliminary reflections from research that is still in progress. We suppose that, meanwhile, new roles of the subject will emerge that will allow a wider understanding of this object.

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Os papéis do sujeito com relação a conteúdos midiáticos no Tweetdeck: o produtor, o compartilhador e o leitor

Los Papeles del Sujeto en Relación con los Medios de Comunicación Contenidos en el *Tweetdeck*: el productor, el difusor y el lector

Resumo:

O presente artigo investiga os papéis do sujeito com relação ao conteúdo midiático nas redes sociais, realizando-se um estudo sobre as trocas realizadas no Twitter através do *Tweetdeck*. Propõe-se que o indivíduo é um disseminador de mídia, já que a dinâmica das trocas referenciais na *web* é interpretada pelo ponto de vista do próprio. Suas afinidades que formam seu perfil e suas interações atribuem-lhe identidade, sendo também conteúdo relevante para os contatos que forma em grupos de interesse. São abordados conceitos de cultura, mídia e representação e realiza-se uma pesquisa quantitativa quanto aos hábitos de absorção e processamento de informação no *Tweetdeck*. Conclui-se que o sujeito pode ter três papéis com relação ao conteúdo midiático: produtor, compartilhador e leitor.

Palavras-chave:

Papéis do Sujeito. Representação. Conteúdos Midiáticos.

Resumen:

En este artículo se investiga el papel del sujeto en relación con los medios de comunicación el contenido en redes sociales, la realización de un estudio sobre el comercio realizado a través de Twitter *Tweetdeck*. Se propone que el individuo es un centro de intercambio de medios de comunicación, porque la dinámica de referencias comerciales en la web es interpretado por el punto de vista de los suyos. Afinidades que hacen que su perfil y sus interacciones dan su identidad, es también contenido relevante a los contactos que se forman los grupos de interés. Se acerca a los conceptos de cultura, medios de comunicación y representación y se lleva a cabo la investigación cuantitativa en sus hábitos de absorción y procesamiento de información en *Tweetdeck*.

Llegamos a la conclusión de que el sujeto puede tener tres funciones en relación con el contenido de los medios de comunicación, el productor, que comparte y el lector.

Palabras clave:

Papeles do Sujeito. Representación. Contenidos Midiáticos.

Expediente

A revista E-Compós é a publicação científica em formato eletrônico da Associação Nacional dos Programas de Pós-Graduação em Comunicação (Compós). Lançada em 2004, tem como principal finalidade difundir a produção acadêmica de pesquisadores da área de Comunicação, inseridos em instituições do Brasil e do exterior.

E-COMPÓS | www.e-compos.org.br | E-ISSN 1808-2599

Revista da Associação Nacional dos Programas de Pós-Graduação em Comunicação. Brasília, v.14, n.2, maio/ago. 2011.

A identificação das edições, a partir de 2008, passa a ser volume anual com três números.

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