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ABSTRACT

"When all media is social" – everyone is a performer and producer

This lecture tries to present the main cultural, economical and legal implications of the digital revolution and the transformation-processes deriving from it. Four aspects are in the focus:

- The new possibilities of self-representation, of the identity-management and the own production of content (Storytelling, Curating).
- The indefinite segmentation of markets (Long tail) as well as the marketing without wastage.
- The Erosion of the IPR.
- The more digitalized the world, the more attractive gets the live-event. About the relationship of digital reality and live-event.

SPEECH

The Times They Are A-Changin`.

We are living in a medialized society in transition, which means that there is a radical change going on. And at the same time the old rules and laws are still valid. We are all in the middle of it, standing on the barrier, the way seems clearly defined and nevertheless many people are perplexed, indecisive, frightened and critically distant. This is true for single persons as well as institutions and organizations of all kinds.

The Social web has caused significant adjustments in the social and cultural life and thus new forms of associations emerged. Communication is starting to transfer from a vertical to a horizontal level.

GRAPHIC CHAINS

In the way, in which the traditional massmedialized habits of perception transformed into a mass of medial perceptional and productional options, the

communicative forms with their role-allocations and hierarchies have changed radically. Richard Edelman is clarifying this effective transformation-process with a four-components-scheme, the so called "cloverleaf" of the new media-society.

GRAPHIK CLOVERLEAF

With help of the mobile internet everyone now may become a potential media-producer, to present his information, self-presentations and stories. In this "Media-Cloverleaf" the overlapping medias are unifying the product-, and the technology-level with the platform and transmitter-level; And with their characterizing key words "traditional", "hybrid", "social" and "owned", they manifest the medial transformation processes as well as the newly defined perception-relation-status. Today everyone can possess these new media-production-tools, the media-choice has potentially become a collective media-possession, which influences the traditional media-production as well as foils, complements, ignores, cross-links, progresses and in any case indefinitely broadens it. Teenagers, technology- and media-affine users are playing a core-role in designing these limitless media-spaces. Especially the social media are an actionfield, a playground and a stage for the youth and their cultural self-concept.

The social networks are advancing to forms of staging and are platforms for experimenting with self-interpretation and identity-building-processes.. In any case, these networks are creating real as well medialized information,- communication,- performing- and relation-spaces in quantitative and qualitative dimensions formerly not known.

In the beginning of the 21th Century the starting point is likewise familiar to actors, researchers and users: "Over the past decade, we've seen an evolution in social networking platforms. They have progressed from tools for finite, asynchronous communications with acquaintances like *classmates.com*, to one-to-one and broadcast messaging, for example *MySpace*; And further to real-time interactions and now constant updates on *Twitter* and *Facebook*. All the whole, we've also seen an explosion in mobile processing power and mass-market penetration of

smartphones equipped with GPS (Global Positioning System)".[1] The net and with it its users have become mobile – spatially, timely and in every thinkable form of usage and own-production.

What does it mean in terms of reality- and identity-constructions of groups and milieus? Which role are playing "old culture-techniques" and artistical methods or skills like Performance, Narration and Curating in this context? Which new dimensions of "social" communication and integration are to be expected in the age of digital revolution? How does the social cost-and benefit-calculation look like in regard of privacy, control, creativity, cognition, forming of opinions? And what does it mean for cultural providers and their markets?

There is no way around answering all these different questions: "Ever more facets of our life are happening online or are captured by computers, are becoming accessible and storable". The indefinite possibilities for typology-algorithms are creating digital human-profiles, "digital silhouettes of every single person" or whole "personality-maps". [2] This process is irreversible, the "Emergence of digital publicities"[3] shrinks traditional private spheres beyond recognition and the new technological as well as "social" platforms of (pseudo-) individualized epiphany and profiling are getting almost limitless. When all media is social, then it is not only about the interests of users and platform-operators, but also essentially about the industry concerning performing and mechanical rights.

On the basis of four selected aspects the dramatically changed situation shall be described and reflected.

Topic 1
Everyone could be a performer and producer: About multimedia storytelling and creativity

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[1] Michael Wiley: *Location, Location, Location*, in: *Digital Visions. 10 Ideas for the New Decade*, Edelman, New York 2010, S. 6.

[2] Frank Rieger: *Der Mensch wird zur Datenbank*, in: *Frankfurter Allgemeine Zeitung*, 15.01.2010.

[3] Stefan Büchner: *Emergenz digitaler Öffentlichkeit. Die sozialen Medien im Web 2.0*, Frankfurt/M. 2009, S. 115 ff.

Seen from a media technological perspective now and in future every individual, every Non-Profit-Organization, every corporation can be its own (media-)producer , i.e. tell its own stories in motion, in infographical configuration, with photos, videos, music and all kind of texts and communicate respectively distribute these via open social networks. Everyone is a potential "curator" and "editor" of his/her own life, project, corporation or institution and thus producer of theses, messages, stories, performances, self-representations and live-streams.

In turn keywords such as storytelling, curating or editing reveal links to literary, cinematic and art studies – a fact that is mostly not reflected in the discussions about social media, which are dominated by practitioners. Hence, under the term storytelling are summoned up all kinds of narrations in a relatively undifferentiated way: "lightweight stories" (facebook) as well as simple chronicle narrating, photo-novels, aggregated picture-collages, music-videos, interactive music-clips and ads (Social advertising) and soap-like short stories or corporate-human-touch stories.

Thus the narrative approach has – based on artistic-cultural manifestations – comprised all Social-Media-spheres. That way storytelling becomes the domain of "professionals", i.e. journalists, film-maker, writers, scriptwriter, as well as ordinary-"creators" like customers, individuals, communities, which are all aggregating, mounting, producing and discussing. This almost inexhaustible narrative cosmos of social media platforms is really craving for content, that has never been so easy to distribute via the mobile net (Smartphone, iPad).

With this background, creativity needs to be newly defined. Joseph Beuys provocative proclamation of the sixties "Everyone is an artist" seems to fulfill itself on the social-media-platforms in its very own ways. The storytelling-practice of approximately one milliard users on facebook is permanently lived creativity. For this form of Sampling-Creativity it needs material, a huge fund of pictures, texts, sequences, music, which are free available and can be used for free by everyone for his digital Copy-Paste-aesthetic. Openness, transparency, totally free availability are claims, taken for granted today, since they are the basis of the collective creativity. That is the new cultural logic of the digital natives.

With this the creativity-concept of the European enlightenment with its original-genius, the individual, unique author of creative works is being suspended. This image of an artist, who is individual and autonomous, is still the basis of all IPRs. Hundreds of millions are no longer knowing or accepting this artistic-creative practice: Originality-rights of the artist are being displaced by the demands of authenticity from the users. The IPRs are eroding in a net, which knows no national borders.

Therefore

Topic 2: The fight about copyrights

In the different European countries supporters as well as opponents of the IPR/Copyright are arguing only ostensibly on a juristic level, they are in fact following differently the artistic-cultural logics sketched above and they are motivating their position socially and economically.

Culturally seen, it is about the definition of the creative artistical act and the rights of the author deriving from it. Politically seen, it is the question of balance of interests between individual intellectual property and the availability for the general public. The opponents of the existing IPR-laws are proclaiming a "free space", an "area of fair use", that means usage of the IPR, which is not authorized, but legal.

For the opponents file-sharing cannot be prevented, because of the "mismatch between copyright law is written and the way people – both businesses and consumers – actually interact in the digital age"[4].

User-interests, interests of traditional copyright-holders (Publishing houses, Labels etc.), interests of authors and platform-operators are clashing in the global digital space, which works with its own rules. That means for the existing Law-systems, that they are all the time running after the rapid technological developments, whereas the net is practicing its "Anything goes" and "Wait and see"-Philosophy, described by the German music publisher Jürgen Söder. "Many things are simply being done – and then it is just waiting to see which rights are being hurt."

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[4] Jeff Lynn

By now newspaper- and book publishers or the film industry are confronted with this problem. National as well as international power protection laws are being consciously ignored by a "everything for everyone"-mentality, because the user sees himself as a creator and acts likewise: "Digital technologies have made copying a costless-exercise (..), ordinary individuals around the world now find themselves infringing copyrights (..) merely by pressing a button on a home computer"[5] Nothing`s gonna change that!

The music industry was the first sector of the creative industries, which thought they could ignore the radical changes juristically as well as economically and have been punished hard for this. Thus Apple with its iTune-Stores had to show the music industry what is possible, juristically and concerning the market requirements (legal downloads).

On Demand and Live-Streaming are the actual challenges, while youtube is, with the cultural logic of a platform, refusing itself juristically: youtube would only be the host for user generated content, for which it is not responsible and not able or willing to control it.

Only very late it has been realized, that one cannot deny the digital realities, that moaning and criticizing won't help. Thus one of the painful experiences was to understand the changing market and its new laws, which emerged with the radically changed IPR-situation.

Topic 3
The Long-tail or the new market-laws

The digital revolution has changed radically all market conditions and constellations: the role-definition of market participants, behavior of the players, possible business-models. This has far-reaching consequences for the marketing, especially distribution and marketing-communication. The mass markets are segmenting themselves in the net in a former unknown differentiation. Everything is floating and everyone is looking for the commercial silver bullet. The question of size is no longer the only relevant one, in this markets it is all about flexibility, understanding and celerity.

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[5] Ders.

The growing importance of niche-markets and their intersection has not only raised the degree of segmentation and thus their differentiability, but also extensively improved the accuracy concerning target groups and the positioning of small and low-budget cultural providers.

The old excuses – no budget, not enough stuff – are no longer valid, but the resources creativity, strategic planning, operative continuity and systematic are demanded more than ever. Theaters, museums, concert houses etc. as live-media are able to build up a sort of hybrid identity in the virtual environment, which gives cultural niche-providers as a non-monetary economy of reputation a so-called micro-stardom, that means attention, visibility and reputation.

The theory and practice of the "Long Tail" can be seen as the anti-model to blockbuster-culture, a counter current concept, that is – due to Chris Anderson - based on an economic-cultural change of paradigms: "Our culture and economy are no longer oriented on a relatively small number of hits (products and markets for the masses) on top of the request-curve, but both are moving towards a plurality of niches (…). A long tail is nothing else but a culture, which is not influenced by economic restrictions.

Though the net has not invented the direct-multiplication, the strength of personal recommendation – since 30 years every serious audience research is documenting its positive results and the emerging added value. But what is new are the direct-multiplicatory possibilities of exponentiation with significantly lower costs.

The often underestimated, established Online-Ticketing or the Email-correspondence show, which chances are these direct customer-relationships holding….

Immediacy without borders, that is the true revolution, these are the wiggle rooms and potential usages of many traditional cultural providers.
Who lives in the "Long Tail" and that means is perceiving, aggregating, consuming or producing - to these people the cultural change towards the tang of minorities offers a richer diversity. For the big ones in the cultural business are growing the

possibilities of distributing and communicating and the small ones can finally work on their niches, because lot of things are possible and nothing impossible; "behavioral targeting", "Affiliate Marketing", search engine marketing, viral campaigns, blogs, crowd-funding, apps, twitter, cross-medial formats and presentations. Social Media are as mediators in this new market environment the big profiteers, because they have to exchange with all digital market-players

Facebook works like all other specialized Social Web operators with a business model which configures individual data and sells them in highly target-group specified differentiation to advertisers, i.e. producers. This model is in the way new and without role-model, that the user as a free, potentially lifelong tenant on this platform is profiling, presenting and generating via self-disclosure the permanently actualized and nuanced product for facebook. And this product is being sold to producers of consumer goods or services.

Hence, social networks are a commercial form of production, which mixes the former roles of producers and consumers in many ways. The user is producer of his Self and thus a usable product for others, he does this with the consciousness to only profit himself and consequently he sees in a form of (conscious) self-deception facebook and co. like a non-profit-organization. The user as producers is investing his data, his narrative fantasy, he himself is the product (the profile), which he gives as a gratis tenant on the platform to other "friends" for free usage. That way he is getting affirmation for his Self. The gotten social as well as symbolic benefit for the tenant is being materialized without wastage as a exploitable marketing-product and thus functional profit for the hirer.

In short: "Who finds out, what people are up to, what are their worries and desires, can earn a lot of money with the findings."[6]

In the Social Media the content gets to the user, the user perceives and creates content and the net knows everything about the user and the content. The question is just: How can artists and their traditional copy-right holders, the labels and publishers, earn money in this market-surrounding? There are first results concerning artists and the digital marketplace:

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[6] 209!

GRAPHIC How much does an artist earn online?

These partly disillusioning figures and facts are increasable, if the whole music sector would develop more online-marketing-competence and –creativity. At the last Berlin Music Week a month ago, professional data-mining was the crucial claim, which the music sector set to itself. All representatives knew: "Not the user shall search his music in the net, but the music shall find its listener there."[7]

It is a fight about affirmation and attraction under the conditions of the digital world. May it be own social media tools for bands and artists, as it is planned of Backplane in Silicon Valley, or differentiated niche-marketing on the basis of own or bought target-group-analysis: Only with these new marketing-practice the sector will be able to survive on the long run. But part of this survival-strategy is also a smart mix of virtual and live-strategies.

Therefore the fourth and last Topic (4)
Live is live – or the more digitalized the world, the more indispensable is the live-event!

The pop-sector has survived the last ten years mainly due to live-concerts. "Live-performances have reached another economical significance compared to sound storage media, simply because CDs are being devalued." Simon Frith, a British rock-critic is stating. The ticket-prices and the viewer numbers have been increasing. At the same time, Bands in the rock-business have to go on much longer tours, to refinance their albums. In Germany, 2012 will be, just like 2011 with a growth of seven percent be the most successful year for most of the concert-organizers. Even the classic music market has been stable in 2011, a small decrease was only noted in the business abroad of the 133 publicly financed orchestras.

Against this background broadcasting-techniques of Live-events in the net – like the Digital Concert Hall of the Berlin Philharmonics - are confirming the unbroken

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[7] Michael Moorstedt

fascination of concerts as still the "real thing". Live concerts are really social as lived, immediate community-events. Consequently, there are musicians, orchestras and their organizers interested in finding new creative concert-formats. Especially in a strategic mix of real and virtual presence lays a chance for still unknown musicians.

Let's come to an end

The net and especially the social media are changing everything, because they have created the technological conditions to fulfill the mission of modernity:

- Melting Art and Life
- Dissolving the traditional work-aesthetics
- Overcome the separation of producer and consumer
- Eliminating the interpretational and control-sovereignty of cultural gate-keepers
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With these statements we could balance our big topic. But that would be a perspective, which is for the most people in here weird and suspicious. Nevertheless we cannot ignore this development. Maybe we should adopt the attitude of the old prince Salinas in Viscontis wonderful movie "The Leopard", who states melancholy in the end: "Everything has to change in order that it stays at it is."