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Research Paper

From Fattorello, Media, and Audiences. Reimagining the World through Communication

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Abstract: This reflection explores the evolution of the relationship between media and audiences, highlighting key elements that invite us to reflect on communication and reinvent the world. We examine Fattorello's (1950s) theory on the interaction between media and audiences, which remains relevant for understanding how the dynamics of contemporary communication transform our perception of reality, and we draw certain similarities with Henry Jenkins's ideas on collaborative culture.

Here, we explore the hybridization where diverse forms of media and cultural influences merge, along with interactivity, which has transformed audiences from passive consumers to active participants. We analyze the profound impact of media on society and culture, and how they alter local and global communication paradigms. We outline perspectives and possibilities for reimagining communication beyond traditional borders, recognizing asymmetries of power, technologies, and infrastructures, and digital spaces where

new narratives emerge through digital and interactive media.

Keywords: Media-audience relationship, Fattorello's theory, hybridization, interactivity, communication, reimagining the world.

Fattorello and a Forgotten Theory

Francesco Fattorello was an Italian communications scholar, known for his contribution to the development of the Social Theory of Communication (Teoria Sociale della Comunicazione). He proposed an alternative model to classical communication theories. His approach focused on the process of social influence rather than the mechanical transmission of messages, and he recognized the importance of the social and cultural context in the interpretation of messages. He introduced the idea of the "communicative relationship," where the recipient is not passive but actively participates in the construction of meaning, promoting a more critical and social view of the media.



Francesco Fattorello (1902-1985)

Source:

<https://www.istitutofattorello.org/i-documenti/note-biografiche-del-prof-fattorello>

Francesco Fattorello's Communication Model

Francesco Fattorello's communication model is similar to the web communication model, the culture of participation (Jenkins, 2006), and the central role of the audience in the communication process (Fattorello, 1969). The idea of web communication emerged with the development of digital networks, with the Internet. The web proposes an interactive, multidirectional, and networked model, opposed to the traditional and linear frameworks of early research on communication and media, such as the Shannon and Weaver model or Lasswell's. This position understands that the perception of reality is a subjective construction. Unlike the critical positions of the Frankfurt School, which attributed to the media a role of ideological imposition to maintain structures of domination, the Italian maestro Fattorello, already in the

1950s, proposed understanding audiences as active subjects and protagonists of the communicative act (Seganti and Ragnetti, 2012). However, when Fattorello presented his theory, his academic proposals failed to attract the attention of European and Anglo-Saxon communication researchers, who were drawn to measurement in the case of early linear models or to the postulates of the Frankfurt School. Adorno, Marcuse, and Horkheimer argued that mass media were tools of social control and conditioning that influenced and shaped social behavior (Seganti and Ragnetti, 2012).

From this critical perspective, dominant ideologies operated as instruments of manipulation, deceiving those who occupied the most disadvantaged strata of the capitalist system. According to these approaches, the media played an active role in imposing news, promoting consumption and ways of thinking, nullifying critical thinking and resistance to media messages. Fattorello's proposals were the subject of debate and rejection among intellectuals of his time due to his innovative conception of journalism. For him, this was not limited to the printed medium, but could be expressed through different cultural forms such as literature, art, or science.

The accelerated advancement of digital technologies has radically transformed the ways people access, interact with, and contribute to media content. This development of technologies and the Internet exposes practices, behaviors, and studies that reveal their evolution and oppose the traditional model of communication, which responded to unidirectional and rigid logic. Today's digital environments encourage active participation, continuous feedback, and the collective construction of meanings. These changes not only impact the

communication sphere but also restructure social relations, modes of cultural production, and educational approaches (Turner, 2022).

The model proposed by Fattorello (1961) represents a conceptual shift from mechanistic and linear approaches, such as Shannon and Weaver's (1949) model. While the latter conceived of communication as a transfer of information from a sender to a receiver, Fattorello emphasized the active participation of the audience, who interprets, redefines, and reacts to messages. This perspective anticipated the interactive logic of current digital communication, where the user is not a passive recipient, but an agent who engages with content and contributes to its symbolic transformation. This approach connects with Jenkins's (2006) postulates on convergence culture, where audiences co-produce meanings through platforms such as TikTok or Reddit, and with more recent approaches to rhizomatic communication in digital environments (Turner, 2022). Francesco Fattorello (1961, 1969) had an interactive and participatory vision of communication, understanding the transformations driven by the web and digital environments. Today's audiences not only receive, but also co-design and negotiate media meanings, thus deepening their power as agents in the public sphere (Quiroga, 2023). The communication theory formulated by Italian professor Francesco Fattorello in the 1950s was one of the first systematic approaches to understanding journalism and public communication from a scientific perspective. Unlike the Anglo-Saxon models of the time, Fattorello approached communication as a social rather than a technical process.

The Director of the Francesco Fattorello Institute is Professor Giuseppe Ragnetti, Professor of Social Psychology (source: <https://www.istitutofattorello.org/istituto/direttore-dellistituto/>)



Professor Giuseppe Ragnetti, Prof. Sergio Quiroga and Prof. Alessandra Romano (Roma, 2005).

Toward the Web-Communication Model

With the contemporary digital transformation, communication has undergone a profound reconfiguration,

giving way to more complex, participatory, and decentralized forms. This new media ecosystem redefines the roles, times, and spaces of interaction, promoting multidirectional, network-structured communication adapted to user characteristics. Today, users are not limited to consuming content; they also produce, edit, and redistribute it, as is the case on platforms such as YouTube, blogs, forums, and social networks. This process of interactivity implies, on the one hand, a democratization of the communicative flow, and on the other, raises questions about the quality and veracity of the content generated.

The dynamic roles between communication actors generate a new paradigm where both constantly alternate, demonstrating that the emission and reception of communication circulate without a fixed center. These decentralized processes allow multiple actors to interact, send messages simultaneously, and change roles, breaking the linear molds and traditional hierarchical logic of mass media. Hypertextuality can be understood as a central mechanism for web navigation. It contributes to a nonlinear and more interactive communication experience, granting users greater autonomy but also exposing them to fragmented information flows.

Digital communication facilitates the coexistence of asynchronous and synchronous forms of communication, as both allow messages to be developed and responded to at different times, encouraging reflection or analysis. Other forms enable immediate interactions, common in the context of immediacy and remote collaboration. This temporal duality, on the one hand,

expands communication possibilities but also demands differentiated time and content management skills.

In this media ecosystem, content personalization and segmentation play a central role. Through machine learning algorithms, platforms such as Netflix and Facebook offer content tailored to user preferences. While it may be understood that this optimizes the user's browsing experience, it is no less true that it traps individuals in information bubbles oriented according to their interests and predilections and prevents access to alternative perspectives, reinforcing cognitive biases.

This entire technological and communication framework can be understood through the concept of convergence culture, proposed by Henry Jenkins. This notion refers to the fusion of traditional and digital media, where the same event can be consumed on multiple platforms and commented on in real time by millions of users. This convergence not only transforms the logic of media production and consumption, but also reshapes citizen participation and the exercise of symbolic power in the public sphere. Contemporary digital communication presents a series of structural transformations that demand a critical review of classic communication models. Interactivity, decentralization, asynchrony/synchrony, personalization, and convergence shape an ecosystem rich in expression, yet ambivalent, combining opportunities for participation and expression with challenges related to the quality of discourse, social fragmentation, and algorithmic manipulation. Understanding these tensions is key to building a critical and engaged digital citizenship.

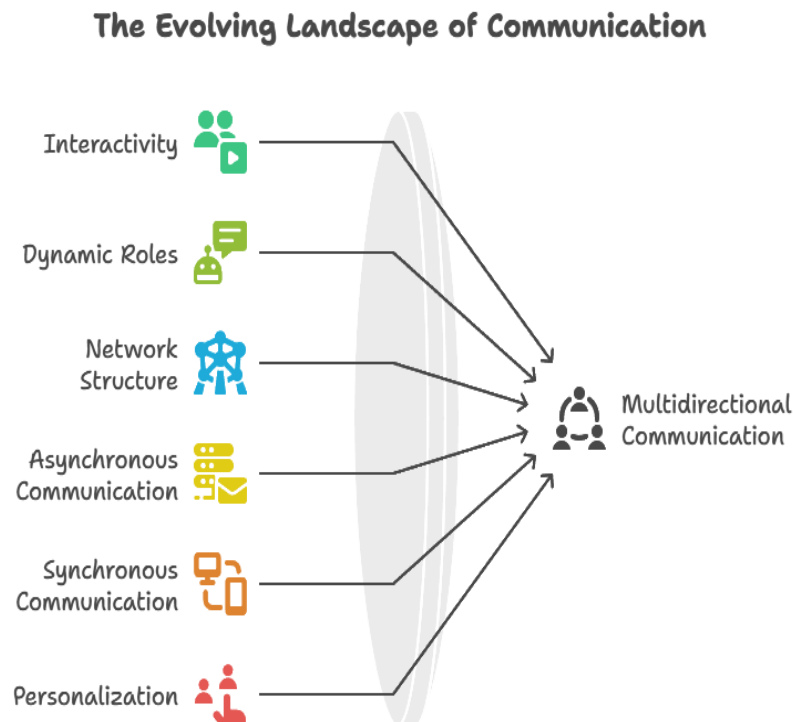


Diagram N° 1 The Evolving Landscape of Communication

Participatory Culture Online

Participatory culture, enhanced by the emergence of new technologies, social networks, and digital platforms, has been discussed by Jenkins (2006). With widespread internet access and the evolution of more compact mobile devices with improved connectivity, there has been a growing interest in the educational field in integrating unconventional tools, such as video games, into teaching-learning processes mediated by digital technologies. In this transformation of the media ecosystem, Scolari (2009) points out that the incorporation of new media does not necessarily imply the disappearance of previous ones. Although certain technical supports may become obsolete, languages, formats, and structures of meaning persist and are reconfigured. The interaction between

media, which he calls contamination, gives rise to remediation processes. According to Bolter and Grusin (2000), this phenomenon can be understood as the representation of one medium within another, a notion Scolari associates with the concept of convergence, although using a different term. This idea also finds a precedent in the proposals of McLuhan, who stated that "the content of a media is always another media" (Scolari, 2009, p. 50). The participatory culture of networks and platforms has introduced a dynamic in which users, now called prosumers, play an active role in both the production and distribution of communicative content. This phenomenon not only tends to place subjects on a certain formal equality within the communication process, but also highlights the impossibility of

achieving a completely objective exchange of information (Jenkins, 2006). Indeed, prosumers do not transmit facts in the strict sense that is, as verifiable elements of the external world—but rather representations of facts that respond to subjective interpretive frameworks. In this sense, Francesco Fattorello argues that what is disseminated in media contexts are not pure facts, but rather "opinion forms," that is, symbolic and interpretive constructions of reality (Fattorello, 1980).

These opinion forms manifest themselves in communicative forms such as comments on social media, blog posts, forum posts, and others. In these spaces, prosumers articulate not only their views on events or ideas, but also their reactions to other opinions, thus generating a dynamic network of discourses that feed off each other. This framework is not exclusive to the digital age. In fact, Fattorello believes that his interpretive model is also applicable to traditional media—television, radio, print media, and film—as they all convey subjective representations of the world (Fattorello, 1980).

However, although mass media historically played a marginal role in shaping individuals' cognitive and axiological structures, today they take on a more prominent role in shaping public opinion. Even so, Fattorello warns that these opinions are essentially volatile, circumstantial, and opportunistic. Fattorello argues that neither the media nor prosumers determine human behavior (Fattorello, 1980). Rather, the development of personality is mediated by lived experience and the knowledge that emerges from it. Behavior, therefore, is forged from a complex network of psychosocial experiences and conditioning, which implies that media

influence is limited by other structural and contextual factors.

The limited reception of Fattorello's theory can be partly explained by the theoretical dominance of the Frankfurt School during much of the 20th century. Authors such as Adorno, Horkheimer, and Marcuse viewed mass media as tools of ideological manipulation that generated a homogeneous culture and fostered public passivity (Adorno & Horkheimer, 1947/2006; Marcuse, 1964). From this critical perspective, mass communication not only influences public opinion but also shapes patterns of thought and behavior that serve the interests of the capitalist system. In contrast to this deterministic interpretation, Fattorello's proposal takes on a more constructivist and experientialist character, emphasizing the mediation of individual experience in the formation of meanings and attitudes.

Participatory online culture may foster an apparent horizontality in communicative exchange; this does not guarantee the objectivity of information or the direct transformation of individual beliefs. The opinions expressed by prosumers respond to broader symbolic logics, and their effect is limited by the experiential history and mental structures of each subject.

Media Convergence. Meeting Points between Henry Jenkins and Francesco Fattorello

The persistence and innovation of the media has been marked by both technological and social changes, and in this process, authors such as Henry Jenkins and Francesco Fattorello have made significant contributions from different but complementary perspectives. While Jenkins addresses participatory culture and media convergence in the digital age,

Fattorello offers a theory of information based on the communicator-fact-subject relationship, emphasizing the active nature of the communicator in the construction of information. Through critical analysis, taking into account the different contexts in which these ideas emerged, it is possible to identify points of convergence that help us understand the contemporary communication ecosystem.

One of the key notions in Henry Jenkins's theory is that of media convergence. This concept refers to the movement of content between different platforms, the collaboration between different media industries, and the way audiences move and actively participate in multiple media environments (Jenkins, 2008, p. 2). This phenomenon highlights the active role of users in the production, circulation, and interpretation of content. Similarly, Fattorello, in his Information Theory, postulates that information is not an objective reflection of facts, but rather an active construction by the communicator based on their objectives, context, and interlocutors (Fattorello, 1953). Both approaches recognize that subjects—whether professional communicators or active audiences—play a central role in shaping messages. In this sense, the notion of agency is a key point of convergence. Jenkins emphasizes that consumers are becoming prosumers (producers and consumers at the same time), reconfiguring the traditional role of the media. Fattorello, for his part, anticipates this idea by considering that

the communicator does not passively transmit information, but rather reformulates and redefines the communicable fact. Information, according to Fattorello, is always "a human construction" and not simply objective data. Thus, both authors emphasize the interpretive and participatory dimension of the communicative act.

Another point that unites the two authors is the importance of the sociocultural context in the construction of meanings. Jenkins emphasizes that participatory culture is mediated by factors such as technological access, digital literacy, and community norms. Fattorello also recognizes that the selection and structuring of the communicable fact are determined by the communicator's cultural, political, and social environment. In both cases, communication is viewed as a contextualized process, influenced by the structural conditions and intentions of the actors involved. Although Jenkins and Fattorello belong to different historical and academic contexts, they share a dynamic, non-mechanistic, view of communication. Both emphasize the active involvement of the subject in the creation of meaning, whether in the figure of the professional communicator (Fattorello) or the participatory user (Jenkins). Recognizing these points of contact not only enriches communication theory but also allows for the integration of classical and contemporary perspectives in the analysis of current media phenomena.

Table N° Francesco Fattorello and Henry Jenkins

Francesco Fattorello, Henry Jenkins. Media Convergence and Common Ground			
Aspect	Francesco Fattorello	Henry Jenkins + Media Convergence	Common Ground
Main Focus	Information Theory: Communicator-fact-subject relationship.	Participatory culture and media convergence in the digital age.	Both analyze communication as an active, dynamic process.
Role of the Subject	Communicator actively constructs information (not a passive transmitter).	Users are "prosumers" (producer-consumers) of content.	Emphasize the subject's agency in creating/reinterpreting messages.
Nature of Information	Information is a human construction, not objective.	Content flows and transforms across platforms.	Reject the idea of information as a passive reflection of reality.
Sociocultural Context	Communicator's cultural, political, and social environment shapes information.	Participation depends on tech access, digital literacy, and social norms.	Context (structural/cultural) is key to communication processes.
Sender-Receiver	Communicator adapts messages to the recipient.	Active audiences interact, remix, and share content.	Bidirectional communication beyond linear models (sender → receiver).
Technological Emphasis	Focuses on human processes, not technology.	Media convergence relies on digital platforms/interactive tech.	Fattorello's theory precedes; Jenkins applies it to digital practices.
Applied Example	Journalist selects/prioritizes facts based on context/intent.	Fans create fanfics or memes from media content.	Both demonstrate active meaning-making by subjects (communicators or audiences).

Cultural and Media Hybridization: New Networked Languages

The transformation of contemporary communicative languages brought about by the development of digital technologies and the Internet has given rise to the idea of media hybridity. Kraidy (2005) defines hybridity as the fusion of diverse genres, formats, and cultural codes, giving rise to new communicative practices and complex cultural expressions. This phenomenon is evident in transmedia narrative (Jenkins, 2006), where a story unfolds across multiple platforms and formats, interweaving elements of film, video games, social media, and literature. On a cultural level, this hybridity is observed in phenomena such as K-pop, which amalgamates Eastern and Western aesthetic languages (Iwabuchi, 2002), blurring identity and

geographical boundaries. However, it is important to note that this apparent interculturality is not exempt from power relations, where certain cultures appropriate or render others invisible under the logic of the global market (Van Dijk, 2018).

From Passive Consumers to Active Participants: The Prosumer as an Agent of Change

The concept of the prosumer (Toffler, 1980) takes on renewed centrality in the digital age, as today, platforms such as YouTube, Instagram, and Twitch not only allow access to content but also enable the production and circulation of messages by users. This substantive and structural change challenges the traditional role of the media as gatekeepers (Bruns, 2008) and paves the way for a participatory culture that

promotes collective intelligence (Lévy, 1997).

The Synergy of Social Media Collaboration

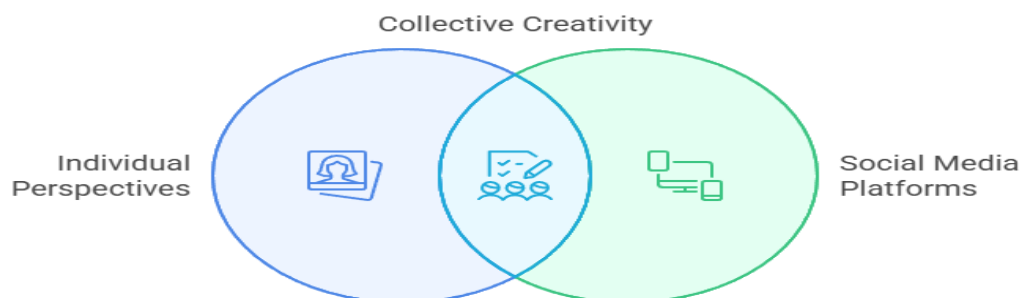


Diagram N°2 The Sinergy of Social Media Collaboration

However, the idea of participatory culture does not allow us to think that all participation implies empowerment, since platform algorithms tend to direct and shape the visibility of content, reproducing inequalities and structural biases (Noble, 2018). The prosumer, as an actor in participatory culture, as a dual agent, navigates between creative autonomy and subjection to digital protocols. While their symbolic production challenges hegemonic structures, their activity is transformed into value by platforms that regulate the limits of what can be said.

Video Games, Narratives and Media in Contemporary Society

In the digital age, video games have transcended their role as simple entertainment to become a diverse cultural phenomenon. From mobile games to social and casual experiences, their influence spans all ages and social groups. Gross Salvat (2000) notes that, in the last decade, video games have become deeply integrated into the lives of children, adolescents, and adults, highlighting their variety of genres and formats.

Simon Egenfeldt-Nielsen analyzes approaches such as ludology and

narratology to study video games, exploring their aesthetics, cultural impact, and psychological effects. Jesper (1998) highlights "conversational adventures" as a hybrid of gameplay and narrative, where the player is immersed in dynamic and participatory stories. Technology has transformed communication into an interactive process. Scolari (2009) introduces the concept of semiotic convergence, where media become contaminated and hybridized, challenging educators to adapt learning experiences to new digital habits. ICTs have democratized the creation and distribution of content, facilitating public expression and collaboration. Jenkins (2006) describes this evolution as Web 2.0, where users move from consumers to prosumers, generating networks of knowledge and collective creativity.

We live in a hyperconnected world where ICTs break down geographical and cultural barriers, and this digital revolution substantially transforms the media ecosystem (Avogadro Thome and Quiroga, 2016). New media emerge as digital-based cultural forms in the web, which acts as a meta-medium integrating multiple languages and modes of interaction (Manovich, 2006).

Promoted by developments in digital communication, which have created a new realm of interactive participation for fans and supporters (Jenkins, 2006), audiences trained in these skills and with knowledge of these new and diverse languages create content, posts,

and images to disseminate in a variety of ways. Hypertext also encourages expanded narratives and exploratory practices (Quiroga, 2016), while the subjective role of prosumers is emphasized, who share not facts, but interpretations (Fattorello (1969).

The Power of Collaborative Storytelling

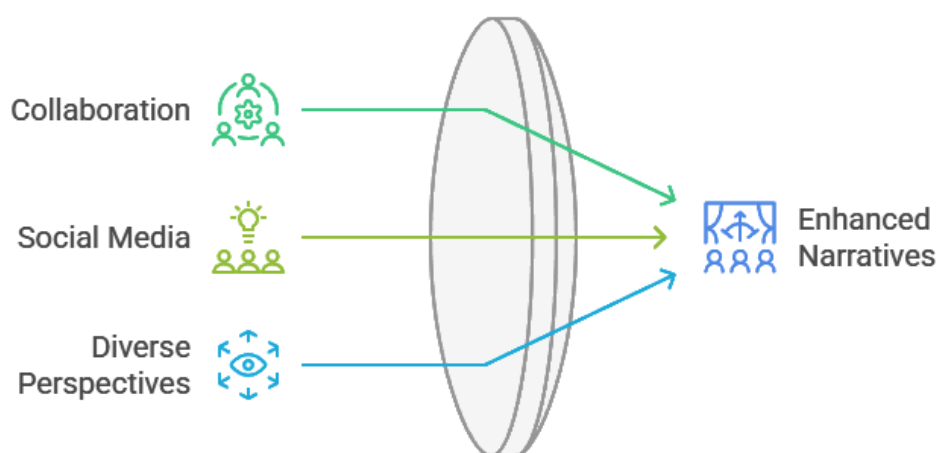


Diagram N° 3 The Power of Collaborative Storytelling

Fattorello today

The information theory developed by Francesco Fattorello represents a break with the traditional models of communication prevailing in the mid-20th century, which conceived of communication as a simple technical transmission of data between a sender and a receiver. Fattorello proposes a social, critical, and contextual conception of the communicative phenomenon and proposes an ontological shift, understanding communication not as a technical phenomenon, but essentially a social one. In this sense, he deliberately moves away from the instrumental logic of the sender-message-receiver model, which

reduces communicative complexity to a mechanical process of encoding and decoding. For Fattorello, the communicative act involves a relationship between subjects who co-construct meanings in an interactive framework. This approach anticipates many of the critiques that decades later would be formulated by the critical theory of the Frankfurt School and, on a more pragmatic level, by cultural studies such as those of Stuart Hall.

1. The informing subject organizes reality

It recognizes the active role of the communicator in the organization of content. The journalist does not reflect reality, but rather selects, structures, and

presents it according to a set of interests, ideologies, and cognitive frameworks. This position, ahead of its time, prefigures fundamental concepts in contemporary communication studies, such as agenda setting and framing, which demonstrate how the media not only tell people what to think, but also what to think about and from what perspective.

2. The communicated reality is not objective

In line with the critique of journalistic objectivity, Fattorello argues that communication can never be neutral or objective, since all disseminated content represents an organized, and therefore partial, view of reality. From this perspective, the message is not a mirror of the world, but an interpretive construction. This idea aligns with what in later decades has been called the social construction of reality, a notion that dismantles the false transparency of media discourse and highlights its ideological dimension.

3. Social contextualization of the communication process

He recognizes the social context as a key variable in the communication process. Messages do not exist in a vacuum: their production, circulation,

and reception are profoundly conditioned by social, cultural, and historical factors. Similarly, the recipient ceases to be a passive figure and becomes an active subject who interprets the message from their own perspective of meaning. This position heralds the hermeneutic shift in the social sciences and the importance of reception studies, which gained relevance in the final decades of the 20th century.

4. Practical Applications in Journalism and Advertising

The implications of this theory are clearly evident in two key fields: journalism and advertising. In journalism, it allows us to understand how the media not only inform, but also construct the public agenda and shape public opinion through editorial decisions that privilege certain narratives and silence others. In advertising, Fattorello's theory highlights the persuasive power of the message not as a vehicle of information, but as a tool for symbolic modeling, shaping desires, aspirations, and values. In both cases, the communicative act implies a strong ideological charge and an intervention in the way individuals interpret their environment.

The Social Nature of Communication

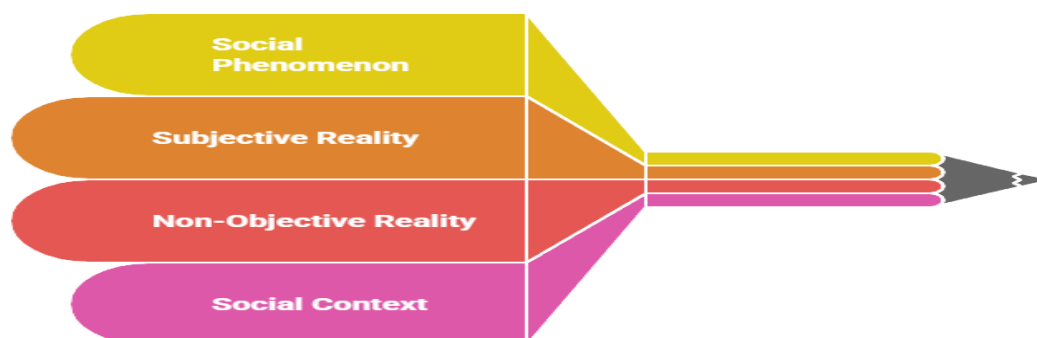


Diagram N° 4 The Social Nature of Communication

Media Hybridization, Culture, and Social Transformation

Communication, in its many forms—verbal, nonverbal, visual, or digital—is an essential tool for transmitting ideas, emotions, perceptions, and knowledge, and for connecting with others. The transformation of the media ecosystem, where phenomena such as media convergence and hybridization emerge through the action of various actors, radically alters the ways in which information is produced, consumed, and signified (Jenkins, 2006; Scolari, 2009). In the first decades of the 21st century, the communication process has accelerated dramatically thanks to digitalization and the expansion of networks. The internet has not only consolidated its place as a means of communication but has also driven the reinvention of traditional media such as newspapers, radio, and television, forcing them to adapt to a transmedia and interactive logic (Fanjul, 2022). In a new ecosystem undergoing substantial transformation, the concept of hybridization emerges with particular relevance. According to Bolter and Grusin (2000), remediation, that is, the incorporation of one medium into another, is an increasingly common practice that reflects the convergent logic of contemporary media. This dynamic generates new expressive and narrative forms that break down the traditional boundaries between audiovisual, textual, graphic, and interactive media. Thus, content circulates across multiple platforms and acquires multiple meanings depending on the channel, context, and audience.

Media hybridization also has profound cultural implications. As Martín-Barbero (2002) points out, when technological mediation ceases to be a mere instrument and begins to structure

social experience, forms of perception, languages, sensibilities, and modes of representation are transformed. This transformation affects not only the way people communicate, but also how identities, values, and social relationships are constructed.

Numerous studies have shown that mediated communication decisively influences the construction of attitudes, beliefs, and behaviors. The messages circulating through the media, whether advertising, political, or cultural, shape collective imaginaries and contribute to consolidating or challenging certain social values (García, 2023). In this sense, communication is not a neutral process, but rather a space of symbolic dispute where meanings are negotiated and horizons of meaning are defined.

Under these premises, it is pertinent to investigate how hybrid media and their transmedia formats are influencing the configuration of fundamental issues such as equality, stereotypes, diversity, inclusion, and sustainability. A critical study of these dynamics allows us to better understand the role that the media play in the formation of citizenship, in the reproduction or rupture of social imaginaries, and in the construction of new forms of cultural participation. Media hybridization not only represents a technical or aesthetic evolution, but a profound cultural reconfiguration that requires new theoretical and methodological tools to be understood. Studying these processes from a critical and transdisciplinary perspective is essential to understanding the real impact that media communication has on contemporary society.

Audience Interactivity

In the last decade, the development of digital technologies has transformed the relationship between media and their

audiences. Previously limited to a passive consumption role, audiences now actively participate in the creation, distribution, and interpretation of content (Jenkins, 2018). Digital platforms, social media, and artificial intelligence tools have redefined media participation, and interactivity is defined as the ability of users to influence media content through direct actions (Rafaeli, 1988, cited in Sundar, 2016). According to Scolari (2020), this phenomenon manifests itself on three levels:

1. Reactive interactivity: Simple responses (likes, comments).
2. Co-creative interactivity: Collaborative content production (e.g., Wikipedia, TikTok).
3. Algorithmic interactivity: AI-powered personalization (Netflix, Spotify recommendations).

1 Social Media and Engagement

Studies indicate that platforms such as Twitter (X) and YouTube encourage interactivity through comments, retweets, and user-generated content (UGC) (Bruns, 2019). A Pew Research Center report (2023) reveals that 62% of American adults share news on social media, modifying its original dissemination.

2. Virtual Reality (VR) and Video Games

Virtual reality and immersive games (Fortnite, Meta Horizon) enable diverse interactions, where users not only play, not only consume, but also shape narratives (Ryan, 2021). Scholz (2022)

points out that these technologies generate "spaces of agency," where users decide how stories unfold.

3. Artificial Intelligence and Personalization

AI has taken interactivity to new levels through chatbots, recommendations, and content generation (Dörk et al., 2020). OpenAI (2023) highlights that tools like ChatGPT enable dynamic dialogues, blurring the line between creator and consumer.

Interactivity has redefined the media ecosystem, turning audiences into active agents. Future research should explore the long-term effects on the democratization of information and the potential cognitive overload caused by excessive participation

Interactivity Outline

1. Definition and Levels

- Reactive (likes, shares)
- Co-creative (UGC, collaboration)
- Algorithmic (AI, personalization)

2. Key Platforms

- Social Media (Twitter, TikTok)
- Video Games and VR (Fortnite, Meta)
- AI Tools (ChatGPT, recommendations)

3. Impact on Audiences

- Increased Engagement
- Shift in Traditional Narratives
- Risks: misinformation, digital fatigue

Table N° 2 Comparison of Digital Engagement
Comparison of Digital Engagement

Characteristic	Reactive	Co-creative	Algorithmic
 Definition	Likes, shares	UGC, collaboration	AI, personalization
 Key Platforms	Social Media	Video Games and VR	AI Tools
 Impact on Audiences	Increased Engagement	Shift in Traditional Narratives	Risks: misinformation, digital fatigue

Local and Global Perspectives on Communication

In the last decade (2015-2025), media and digital communication have undergone profound transformations driven by the proliferation of increasingly smaller internet-connected devices, digitalization processes, the proliferation and development of social media, and the global expansion of platforms. These changes have not only reshaped the modes of production, distribution, and consumption of information, but have also modified social, cultural, and political dynamics at the local and global levels.

Local Perspectives on Media Communication

From a local perspective, the media continue to play a fundamental role in the construction of cultural identities and in promoting citizen participation. In this context, community media such as local radio stations, local newspapers, and regional channels are emerging as strategic spaces for the democratization of information and the expression of cultural diversity. Rodríguez (2018) points out that these media allow for more horizontal and intimate communication, favoring

citizen empowerment and strengthening the local public sphere.

However, local communities face growing challenges, including misinformation and the fragmentation of public discourse. The circulation of fake news has a particularly harmful impact on populations with limited access to reliable sources, creating veritable "information deserts," which contribute to polarization and distrust in institutions. The idea of "news deserts" emerges as a consequence of media concentration and the crisis of local journalism, leaving large regions without access to quality information. However, while the assessment improves, concrete solutions are conspicuous by their absence. Large regions appear to lack local media that monitor and challenge power, inform citizens, and promote debate, and democracy is weakened. Information deserts do not only affect small or remote communities, as they can exist in large Latin American cities, especially in their outskirts, where the information gap is alarming. This phenomenon highlights the lack of public policies, the need to strengthen media literacy, and support the

development of small media outlets by providing access to quality information in local contexts.

Furthermore, the penetration of global platforms such as Facebook, YouTube, and TikTok has generated processes of content adaptation and localization to respond to the linguistic and cultural specificities of different regions. According to Srinivasan (2019), these platforms develop personalization algorithms that, while allowing greater local relevance, can also reinforce information bubbles and limit the diversity of perspectives.

- Community media and citizen participation: Local media (community radio stations, regional press) strengthen cultural identity and democracy (Rodríguez, 2018).
- Challenges of misinformation: Fake news and polarization particularly affect communities with less access to verified information (Tandoc, 2018).
- Adaptation of global platforms: Platforms like Facebook and YouTube are localized to serve specific audiences (Srinivasan, 2019).

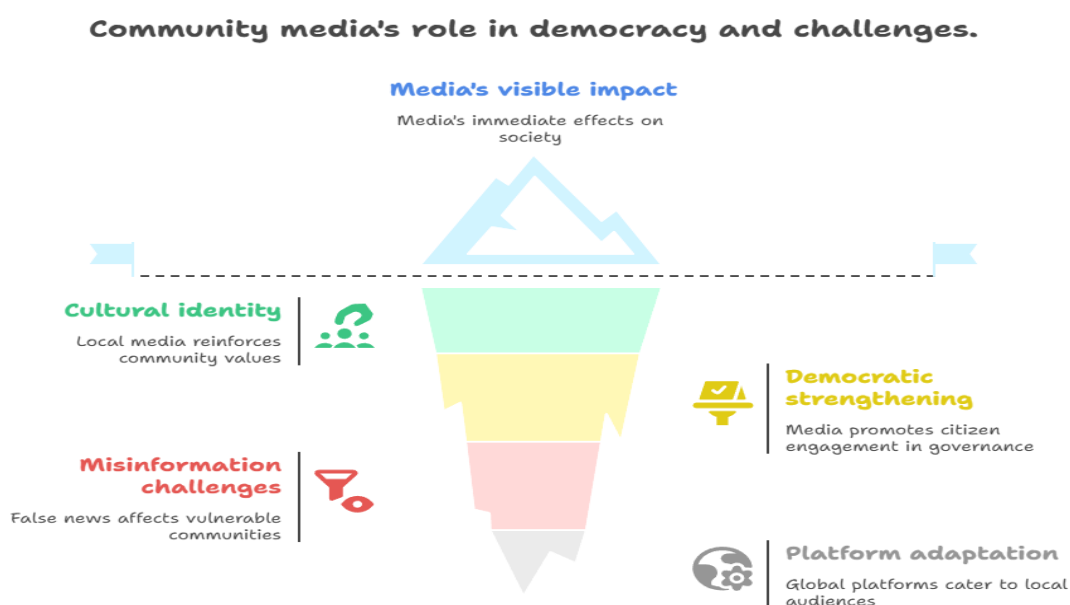


Diagram N° 5 Community Media's in democracy and challenges

Global Perspectives on Media Communication

Globally, digital and media communication is characterized by increasing media convergence and a concentration of informational power in the hands of large technology corporations. Jenkins (2016) introduces the concept of "media convergence" to describe the integration of traditional media with digital platforms, which has transformed the ways of telling stories,

distributing content, and generating engagement. This process has given rise to new narrative formats and forms of interaction between broadcasters and audiences. The hegemony of companies such as Meta (Facebook), Google, and TikTok has consolidated a global communication model dominated by algorithms and data economies. Van Dijck (2018) analyzes how these platforms shape the dynamics of the digital ecosystem, determining what

content circulates, what issues are made visible, and how the public agenda is structured. This dominance raises concerns about informational diversity, privacy, and digital sovereignty.

In this context, transnational narratives that transcend geographical and linguistic borders are also emerging. Movements such as #MeToo, Fridays for Future, and Black Lives Matter have demonstrated the power of global media to articulate social demands and mobilize international audiences around common causes. Castells (2015) argues that digital networks enable the creation of global public spheres, where

meanings are contested and new forms of collective action are constructed. Contemporary media communication is at a crossroads between the local and the global, the community and the corporate, the analog and the digital. Understanding these dynamics is key to fostering more inclusive, participatory, and critical communication. Both local and global perspectives offer unique opportunities to enrich democratic processes, but they also pose urgent challenges that require attention from public policy, academic research, and citizen action.

The Synergy of Media Convergence and Digital Hegemony



Diagram N° 6 The Sinergy of Media Convergence and Digital Hegemony

- Media convergence: the integration of traditional and digital media (Jenkins, 2016).
- Hegemony of digital platforms: Companies like Meta (Facebook), Google, and TikTok dominate the global flow of information (Van Dijck, 2018).
- Transnational narratives: Movements like #MeToo and climate activism demonstrate the power of global media (Castells, 2015).

Reinvention of communication practices in a globalized and digital world.

In recent decades, communication has undergone a profound and irreversible transformation. The conjunction of globalization and digitalization has reconfigured the ways in which individuals and groups obtain information, interact, and exercise citizenship. Far from being a simple technical change, this reinvention of communication practices implies a structural mutation in the modes of production, circulation, and consumption of discourses. According to Castells (2015), we live in an era of networks, where power and communication are articulated through digital platforms that structure the

contemporary public sphere. This essay problematizes the challenges and contradictions of this new communicative ecosystem, from the tension between cultural homogenization and identity diversity to the new dynamics of media power and emerging strategies of citizen resistance.

Globalization and Communication: Between Homogenization and Diversity

Globalization has facilitated unprecedented interconnectivity, allowing flows of information, images,

and discourse to circulate almost instantaneously on a global scale. However, this phenomenon is neither neutral nor equitable. As Appadurai (1996) warns, cultural globalization implies both an expansion of collective imaginaries and the threat of homogenization imposed by hegemonic centers of symbolic power. Major digital platforms, such as Facebook, Instagram, and Twitter, have acted as vehicles for the circulation of dominant values, trends, and discourses, promoting what some authors call a "global consumer culture."

Globalization's communication challenges are overcome by activism and literacy.

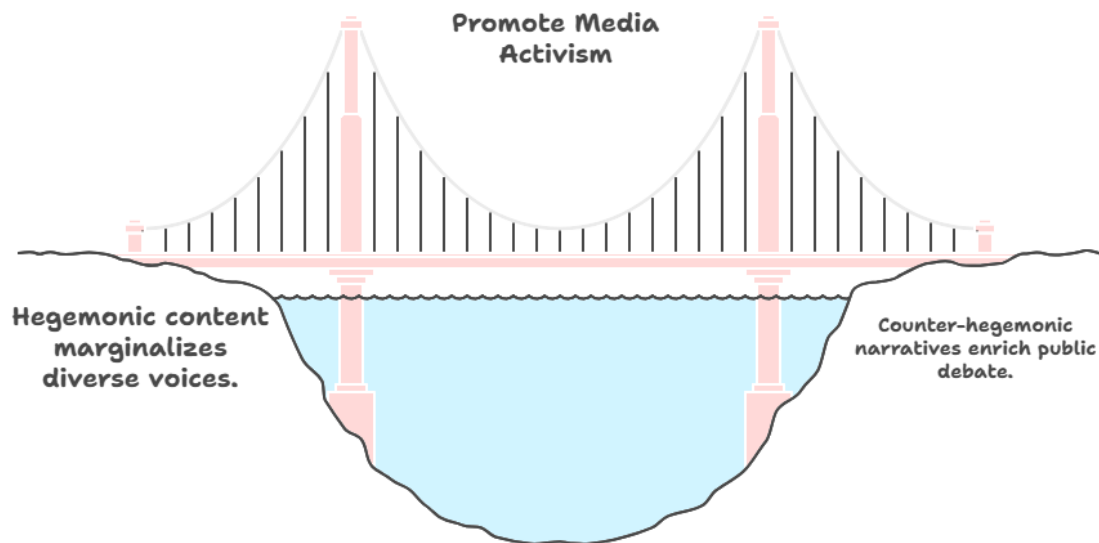


Diagram N° 7 Globalization's communication challenges

This process is intensified by the algorithmic logic that organizes and prioritizes content on these platforms. Pariser (2011) coined the concept of the "filter bubble" to describe how algorithms reinforce our prior preferences, isolating us from divergent perspectives and contributing to the

creation of echo chambers. In this way, although access to information is broadened, exposure to ideological and cultural diversity is also reduced, reinforcing homogeneous narratives and excluding subaltern voices. This phenomenon poses a paradox: while technological globalization promises

openness and diversity, in practice it can lead to new mechanisms of symbolic exclusion. Digitalization and New Power Dynamics

While digitalization and its development processes appear to be a hopeful process in the idea of communication between everyone and everyone, which fosters a democratizing idea and empowers citizens to produce and distribute content without the need for intermediaries, this vision is starkly contrasted by the growing concentration of media power in the hands of large technology corporations. Companies such as Google, Meta, and Amazon not only monopolize the technical infrastructure of digital communication but also impose commercial logics that affect the quality of public discourse (Zuboff, 2019).

The concept of "surveillance capitalism," proposed by Zuboff (2019), reveals how these platforms extract personal data to shape user behavior, establishing a new regime of control based on prediction and manipulation—an unethical dynamic that erodes individual privacy and undermines the deliberative foundations of democracy. Furthermore, the logic of clickbait and the viralization of sensationalist content have fostered disinformation and fake news (Wardle and Derakhshan, 2017). Information saturation and the erosion of truth criteria challenge the public's critical capacity and weaken journalism's role as guarantor of the public sphere. Faced with this situation, practices of resistance are emerging, alternative and diverse forms of communication that oppose the hegemonic logics of the digital ecosystem. One of these is media activism, understood as the strategic use of digital media within a culture of collaboration by social movements and citizen groups to challenge common

sense and construct counter-hegemonic narratives (Couldry, 2015). These practices redefine the role of citizens as active prosumers, capable of generating critical content, fostering collective deliberation, and denouncing injustices rendered invisible by conventional media. Likewise, critical digital literacy is presented as a key tool for empowering citizens in the face of information manipulation. According to Buckingham (2019), teaching technical skills is not enough; it is essential to develop a critical understanding of the media and the interests that shape them. This requires a pedagogy that fosters reflective thinking, communicative ethics, and civic engagement, essential elements for informed and active participation in the digital public sphere. Perspectives on the future of media and its transformative effect on social dynamics and human interactions.

- The evolving relationship between local and global perspectives in media communication.
- Practical understanding of the digital transformation in communication, education, and culture.
- The role of media in reimagining communication practices in a globalized, digital world.
- Insights into the future of media and its transformative effect on societal dynamics and human interactions.

The future of media revolves around technological trends, changes in business models, and transformations in content consumption and production.

- KPMG's 2025 Report on the trends driving a transformative future in media examined how generative artificial intelligence (Gen AI), new formats, and evolving consumer habits across search engines and social media are transforming advertising and subscription models. It also highlights

executives' focus on implementing AI and diversifying revenue by 2025.

- Kantar Media's "2025 Media Trends & Predictions" Report, also released in 2024-2025, addresses five key areas: media ecosystem, content, data and technology, audience measurement, and professional skills. It highlights the merger of advertising and subscription models, the rise of streaming, and personalization as key trends, in addition to the importance of balancing data, creativity, and authenticity to connect with audiences. □ The Reuters Institute Study (2025) in Oxford predicts a journalism facing challenges such as political attacks, disruptive changes in searches, the growing impact of influencers and content creators, and the rise of generative AI as a driver of transformation in newsrooms. The report highlights the need to innovate in products and business models to attract new audiences, with challenges in retaining talent and combating news fatigue.
- The report highlights the growth of AI in excellent digital journalism, transparency, and user engagement in the new digital communication ecosystem, characterized by high technology and online media. However, the proliferation of misinformation and fake news is increasing.
- In the digital ecosystem, the impact of social networks, influencers, and new content creators from traditional media compete with the power and reach of platforms such as TikTok and Substack. These phenomena expose a shift in power dynamics in the media industry, the impact of AI and the metaverse on media communication, signaling a profound transformation driven by these emerging technologies. The key role of artificial intelligence, the diversification of business models

(subscriptions, advertising, retail media), content personalization, and the growing competition from creators and influencers, in addition to the technological transformation and ethical and regulatory challenges in the media sector, are the predominant trends in the development of global communication.

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