

CONVERGENCE OF MEDIA AND TRANSFORMATION OF AUDIENCE

KONVERGENCIJA MEDIJA I TRANSFORMACIJA PUBLIKE

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Abstract

The development of information-communication technology represents the formation of a new technological-economic paradigm which brings a series of deep structural cuts to all parts of social life. The paper shows an altered logic of media action as a consequence of technologic development and the popularization of internet. Reflexion of the arisen change is a convergence which is in a simplest definition categorized as technological and of media. Joint or convergent communication channels which are formed on a gigantic media monopoly conglomerate affect the perception of receivers, consumers which are known under the term audience. The latter is affected by the process of transformation and it changes its original way of operation. Media concentration is changing the image of media space and means convergence in the production of content, for it is based on general audience interest and cost reduction, what denotes traditional journalism aspects and refers to editorship integration and reorganisation of the same media organisation. Even in the Slovenian media space we have encountered technology based convergence, which changed the media content production accordingly to reorganisation of media organisation, which simultaneously created and is still creating new user experience.

Convergence thus refers to social and cultural nature, which is triggering the question of forming the global village and the risk for the homogenisation of culture into an informational society.

Sažetak

Razvoj informacijsko-komunikacijskih tehnologija predstavlja oblikovanje nove tehnološko-ekonomske paradigme koja donosi niz dubokih strukturnih rezova u svim dijelovima društvenog života. U radu se prikazuje promijenjena logika medijske akcije kao posljedica tehnološkog razvoja i popularizacije interneta. Refleksija nastale promjene je konvergencija koja je u najjednostavnijoj definiciji kategorizirana kao tehnološka i medijska. Zajednički ili konvergentni komunikacijski kanali koji su nastali na velikom medijskom monopolu konglomerata, utječu na percepciju recipijenta, potrošača koji su poznati pod pojmom publike. Potonji je pod utjecajem procesa transformacije i to mijenja svoj izvorni način rada. Koncentracija medija mijenja sliku medijskog prostora, jer se temelji na općem interesu publike i smanjenju troškova, što utječe na tradicionalne aspekte novinarstva i odnosi se na integraciju i reorganizaciju uredništva istog medija. Čak i u slovenskom medijskom prostoru smo naišli na tehnologije utemeljene na konvergenciji, koje su promijenile proizvodnju medijskog sadržaja i u skladu s tim reorganizaciju medijskih organizacija, koja je istovremeno stvorila i još uvijek stvara novo korisničko iskustvo. Konvergencija se tako odnosi na društvene i kulturne prirode, koji se pokreće pitanje formiranja globalnog sela i rizik za homogenizaciju kulture u e-informacijskom društvu.

Introduction

The world is showing us a totally different picture with introduction of mass media, for it plays a great role with it's own presence in all pores of our society, regarding the formation of

social changes while enrolling in a strategic game of constructing the social reality. Creating an audience and a position of statements are reflected in a versatile invisible media strength. In coordination with the development of mass media, technological, media and informational revolution

was unfolding, which is today best showing in a versatile web appearance, as a fundamental internet component. In this article we are going to discuss the given issue of a traditional mass media introduction question on the internet and thus constructing the new media space. There were and still being created neologisms and phrases which describe the new media and technological environment: media convergence or media and communication practices convergence (intertwining various elements of media production and internet products consumption or content), new media, audiences and users. In this case the expression new in fact represents the customs and ways, most commonly on a convergence relation user – author, when the roles of two totally synchronize, for the reader/viewer/listener can become an author and vice versa in an instant, while he is simultaneously a consumer. This transformed audience represents the public on one side and consumerism on the other. The peculiarity of the new communications is that the users are simultaneously consumers and producers of the new content, while being convergent on various levels of communication. The transformed audience consequently accepts the altered patterns of media participation, what is reflected in the passivation and individualization. Thus we cannot research the convergence, without consequently researching the audience. We cannot just study convergence without consequently paying close attention to the audience and its transformation, therefore we will focus on it equally as it is an integral part of this paper. Our point of interest is the meaning of the term convergence, what is its foundation for media convergence creation, how it reflects on the media marker and what is the role of the new audience, in a relation towards traditional media and newly fabricated forms of production. The answer to the problem of how do news production companies react, is going to be found with and empiric research, based on an in-depth interview with the two largest Slovenian national media organisations: News production company Delo and RTV Slovenija. With this research we want to understand if the media convergence changed the media production content and sole reorganisation of media organisation, or is the media convergence creating new user experience, and furthermore did the development of information-communicational technology contributed to the media convergence. The methodological basis of the theoretical part is the descrip-

tive study method of scientific literature in the fields of convergence, audience, informational technologies and communications. The article represents the base contribution, regarding the convergence research within Slovenian field, it is a gathering of the most important research fathoms of the convergence term, it defines the newly formed audience characteristics, showing us the convergence production content situation on a national level (Delo and RTV Slovenija – MMC) while opening the research question theme of this sort in the Slovenian media space, which is, at least academically, poorly even unsearched.

Convergence

There are numerous convergence interpretations orientated on various entities, which in research, defining and term explanation transcend together. One of the main convergence trial problems is defining the term /1/. For some scientists, convergence stands for media consolidation synonym, while it represents a description for others, when a new multifunctional device – phone, cable/optical modem – performs a task, where at first there were two or more devices needed. Even in the press and mass communication the opinions differ to what exactly convergence relates. Some researchers use convergence when they relate to cooperation between printing and broadcasting, while other specialists claim that every press or broadcasting organisation which places news in an internet form stands for convergence practices, what Thornton and Keith /2/ label as webvergence. As it stands, there is no unified convergence definition, for every applicatory field defines it by its utility norms /3/. The sole expression convergence etymologically originates from the combination of Latin words *com* (to, towards) and *vergere* (to bend or lean) Liestøl /4/. The same author claims that modern convergence emerged in the beginning of the 18. Century and was used in multiple settings and disciplines, from mathematics and meteorology to geography and literature. Convergence is considered as a process of »media border blurring: in communications from point-to-point« /5/, including mail, telephone and telegraph, while press, radio and television in the mass media /6/. Academic discussions about convergence and its integration into the politics strategies belong into the 90s, while paralelly with its studies there was a media development discussion. There are multiple convergence interpre-

tation inside the scientific circle. As said, the condition for the understanding of convergence is its technological basis. The multilayer understanding of convergence Fagerfjord in Storsul /7/ segment it on network, terminal, service, rhetorical, markets and regulatory regime convergence. Representing convergence there are many actions taking place, which influence the media workflow /8/ Today convergence represents one of the main concepts for description and understanding of various concepts regarding digital media development. From the aspect of our research we are especially interested in media convergence which refers to the media production frame, also named as media consolidation or concentration /9/, that is a technological conversion, with basis on signal digitalisation. »During digitalisation, the signals are equal, regardless of information form or communication which it represents« /10/. The separated channels are grouped into one channel on one platform, as in »television, radio, press internet merging« /11/. As Deuze claims /12/, internet has immensely changed the communication and organisation of other media: marketing, press companies and organisation convergence, which have blurred the limits between press, electronic and internet journalism, as a global phenomena. Based on convergence research, which goes back to the 80s of the previous century, Cook /13/ points out the separation of media convergence on three fields: economic, technological or production convergence and cultural or visual convergence. *Economic convergence* discusses media /14/ mostly on behalf of securing the media market by media conglomerates in a sense of economic, political and social parameters. Although in Cooks opinion critics (Gitlin, 1993, 1996; Herman & Chomsky 1988; Miller 1997; Price & Weinberg 1996; Schiller 1996) in Cook /15/ stress that this type of convergence influences on reduced competition on media market and forms a homogeneous media environment, where the same information reaches the consumer in different forms. The development of media market in the 80s and 90s, when the liberalisation, with the democratisation of society enables wide and expedited privatisation of media and develops an economic underlay for capital stacking and media corporation expansion, validates that the global media industry, with media concentration does not admit national borders. The expansion of privatisation and capital concentrating, with the expansion of commercial media has enabled political-

ideological processes »under the false flag democratisation« /16/ of media and society. Deregulation (the process of removing the country regulatory restrictions) has caused interdependency of political and capitalistic elites. »Connecting the large media corporations into even bigger content, technology and promotionally connected conglomerates is an obvious consequence of concentration in media domain« /17/. The media concentration is based on concentration of ownership, profit and megacorporation creation with immense negative consequences for a democratic role of mass media, furthermore this trend is continued by globalisation and delocalisation of local characteristics and peculiarities. Reducing the production cost of the degraded contents, derogating the user, the mass media individual, for the sake of choice, offering one dimensional contents trough seemingly numerous media of all kinds and formats – these are the media concentration influences, which generally » treats the user merely as a passive consumer« /18/. *Technological/Production convergence* by Cook /19/ relates on unification of couple or several media technologies or on the information exchange trough digitalisation. This suggests that merging technologies in forming of hybrid products often require merging of markets, services and industry /20/.

»Deuze /21/ in given context adduces two application concepts of various (multi)media representations in journalism:

- Representing (short) news on a press internet portal with the help of various media formats (but not exclusively): texts, photographs, audio, video, graphics, animations etc.

- Integrated representation of new over various media, as are newspaper, magazines, radio, television or press internet pages« /22/.

Cultural or visual convergence is intertwined with technology and production convergence. Cook /23/ claims that process, media and technology convergence »is creating unique cultural and visual environment, in which visual images of one media easily overwhelm other media«. Pictorial material of television news is easily usable as a visual communication in printed media – e.g. newspaper front page – or in digital world internet news – preview on internet press portal. Because of the mentioned technological (platform), economic (markets) and media (content) linking we have a new expression called cross media,

which are creating the modern media space, where digital media or internet is not the starting point, but a traditional media. Consequently, the intertwining of broadcasting, computer and newspaper industry is (still) far from reality of traditional media platform and this it still exists in relation to one another – of course with new internet platforms.

The field of cross media is applicable to several similar or competition concepts, which are being used differently by different authors: transmedia, multiple platform, cross platform, hybrid media, intermedia and last but not least divergence as contrast to convergence. The term cross media is used for description of the whole story, production or event with the use of an uniformed combination platform. The platforms are understood at physical devices, as a mobile phone, newspapers or television and radio. One angle of differentiation of cross-media journalism, between broadcasting and newspaper company (as it is analysed in the empiric research) is in dynamic and static content: writing and pictures in contrast to audio and video /24/. Internet publications of the most larger newspapers are not clean reproductions of the newspaper on the internet, additionally we see video integration. But the fact is, that the text material and pictures are still the primary content of the newspaper agencies, as are the sound and picture in broadcasting. Generally we perceive this as something normal, but the production, that includes more than one media platform – newspaper or television -, will differ. Convergence in journalism is thus connected with the shift of media landscape and is mostly showing as the integration of editorship, which is not solely a technological process, but also »a reflection of interaction between the technology and journalism and following the specific and frequently conflicting relationships between journalism and markets norms in a specific media organisation« /25/.

To say that the webvergence is short termed phase and that the next phase of delivering news will be solely on the web, is cataclysmic. But we will surely see that it will be the transformation that will continue to dictate the convergence era of changes inside of ever so changing time.

Audience transformation in the convergence process

The subject of our research is also the newly created audience e.g. it's transformation.

Technological and social changes have reduced the homogenic and simultaneous experience of the audience. They have become »more numerous and caduced« while their »segmentation and fragmentation often predicted« /26/. The media and lifestyle pluralisation is opening new possibilities of multidimensional communication of the audience at once /27/. An important audience transformation aspect is represented by audience division on public and consumer /28/. By Ang, the audience has represented the public for so long, until they were addressed as citizens. Citizen participation includes it's research and is based on mutual interests. The audience transformation into consumers means the end of public or working in favour of socio-political communities. The transformed audience reflects the media consumer, a number of a client for public service or commercial broadcasting, in the limits of both, for the advertisers. Every member of the macro idolum audience represents »marketing object« /29/, while the transformation makes him a passive, uncritical subject. The key point of the scientific research gnosis is the Web 2.0, which enables the broad usage of World Wide Web, user interaction, easier information transfer and better solutions for web applications, which drastically changed the everyday interaction of people with the media /30/. As stated by Gross /31/, the internet media formed a multidirectional, with audience supported communicational reality that gave the chance to citizens, where they can enjoy as content producers and not only as consumers, where he adds, that the media tyranny is challenged by the »up to down« system. The term »producer« by Bruns /32/, /33/ and Jenkins /34/ represents the unification of producer and consumer in an interactive environment consequently forming a new perspective of seeing the media audience. A new term "prosumerism" has been coined. It is a compound made of words producer and consumer and it denotes a situation "when the content producers transfer their power of controlling the news reception on the consumers" /35/ (Gunter in Oblak & Petrič). Media convergence allows various media activity and co-creation from the audience, hence the term *active audience*.¹ The population's activity, their constant interaction with the

¹ We are not referring only to media product modifications, the process of active integration of the audience means creating own fictions and unique author products (e.g. self-publishing activity).

media is closely related to intertextuality² which serves as a basis for audience interaction between different media. The transformation of audience practices is also described with an expression *fanification* of the audience /36/, since the intermedial and interactive audience activity is most present and common in popular culture industry. Bailey /37/ and Jenkins /38/ even believe the fans to be the pioneers of the audience of the future and predict audience practice transformations – something, that could be described as popularization of audience. Nikunen /39/ links these transformations and deviations of new audience practices to the concept of intermediality. This significant shift in audience behaviour is undoubtedly a result of fast-developing media landscape and media technology, especially if we take a look at the popular culture industry media – these show a drastic increase of intermediality and interactivity as far as audience activity is concerned. Traditional media studies are more or less focused on the reception of a particular medium. Television audience reception research or local newspaper reader research is especially useful for receiving some detailed insight into specific understanding of a certain medium. An approach, which describes media consumption in such manner, is nowadays completely separated and isolated from media markets and expectations. Everyday media use is rather complex, diverse and overlapping, as numerous studies have shown. It is interesting to observe changes in the nature of media research; before internet there was a great alliance between television and tabloids, which was also widely discussed in media theory. The concepts of *tellyland* /40/ (Connell in Nikunen) and *televrity* /41/ (Hartley in Nikunen) (fame exclusively thanks to television; as the show ends, the celebrities are forgotten) date from that time. With the arrival of the internet and the world wide web the tables have turned in internet's favour. The way people partake in media is connected to their habits. Deuze /42/ categorizes habits as follows: reading, watching, listening, multitasking. Jenkins /43/ believes that the media convergence alters the relation between the existing technology, industry, gender and audience and the "existing media" /44/ and explains that convergence is a process

which is oriented downward from corporation's viewpoint and upward from consumer's viewpoint; we call this phenomenon participatory culture. The process of convergence is intertwined with technology, corporate strategy and audience. Online, web-based, new, digital, convergent are all adjectives that describe a modern user, which eventually pertains to the entire audience. In a nutshell, all those who use various online products for their own good or for others, read, change, comment, share, write new data, make opinions or create a new reality and are a complementary part of different publics. As with any new, popular and quickly growing medium there are negative consequences, especially those linked with addiction, improper usage and an excessive waste of time /45/. In the past, plenty time and effort was dedicated to curb harmful effects of watching television, nowadays, internet presents an even bigger challenge, especially among youth. Kimberly /46/ describes the pathological use of internet as a mental disorder, whether we talk about video games or any other addictions. Social networks fall into that category as well. Their name suggests that these websites encourage social contacts and foster relationships between friends but the real effect is opposite: asociality. Passivity is "the back side of subjectivity" and poses a certain "threat, danger" which reduces the subject, takes his dignity and at the same time provides him with constant temptation, enticement and possibility to indulge in a secret pleasure, which is a paradoxically active strategy which in reality renders the subject powerless /47/. Napoli /48/ explains that the mass media have contributed to the pacification of audience. He adds that passivity is becoming the elemental idea of audience /49/. Angus in Napoli /50/ states that the original tendency of communication systems was not based on audience formation with means of production and circulation of public knowledge. In theoretical context it is easy to talk about active participation allowed by the media, but research work shows that it is difficult to discern true activity due to the fragmented and individualized audience. In the words of Livingstone /51/ (in Napoli, 2010, p. 13) the mass indirect audience has become very interiorized and inaccessible to the researcher. Ule /52/ warns about the problems of the postmodern generation; leaning heavily on youth which passively takes in new identities produced by the market of mass consumption. The postmodern population is at mercy

² Intertextuality is relatively new, modern, theoretical neologism and is referred to an intertwined relationship and involvement of texts between themselves, while discovering connectivity and dependence between texts, which are connected in a certain way.

of products of popular culture industry, which are being shared around between users, mostly via social networks. This method, instead of actual social networking outside of the domain of the virtual world, comes at a steep price of "relationship minimalism, calculative egoism as well as energy and time saving" /53/. The passivization of new audience is accompanied by individualization, brought by the new user experience. Individualization is "a process which puts a great burden of psychosocial integration on the shoulders of an individual. This burden was up to recently partly shared by intervening institutions (family, work, various reference groups)" /54/. Rener /55/ argues that the main problem with "new individualization" lies in the "deconstruction of youth into a group of individuals, where each on his own, in deep privacy, fights for the best possible life space and is unable to recognize that the collective and political problems are being crushed into sand of self-disciplinary activity." Aforementioned issue is not limited to single nations, countries our communities. It is an issue of the "super-national global society, which is neither a global state nor a federative group of countries bound together by some agreements, but rather a sphere of super-national factors and spaces, all functionally different in itself in a new global manner, which are pushing traditional institutions of modern societies more and more into oblivion" /56/. The problem of modern audience research is its unpredictability, fragmentation and ever-changing structure as direct results of new media. On the other hand, its role is ever greater when it comes to social participation and market segmentation. Modern researchers of audience are still unclear whether new media represent a new domain, based on old theories, or require completely new mind-sets and questions /57/ (Gunkel & Gunkel; Morris & Ogan; Newhagen & Rafael in Livingstone).

With regard to theoretical findings we can say that the transformation allows the creation of a new user experience which exceeds the dimensions of traditional nature. It changes rules of perception and dictates an altered logic of participation. An individual from the crowd of audience can become a creator of a new reality. This active nature of the new audience shows that the altered convergent media landscape (technological, economical, social) shuts the individual user off into his own individual world and passively rewrites the social and sociable capacity of media content.

Let this serve as a reminder that the audience is not merely a product of technology, but also a product of social life. There are constant social forces that form the audience. These forces, and not the media, will determine whether we have found ourselves in a divided and estranged world. The likeliness of interactive utopia depend just as much on social factors as it does on technological capabilities.

Research

This paper focuses on the phenomenon called convergence, where traditional mass media enter the world wide web and thus reshape the media landscape. With this phenomenon a new personal experience of an individual ensues, namely the transformation of this very individual into a new user, producer and a consumer with the help of convergence. Simultaneously, new methods of media content production are emerging, prompting us to focus this analysis also on content production at two of the largest and most traditional Slovene production houses, active in both electronic media (radio, television) and in newspaper publishing. For our empiric research we used the experimental-causal method to obtain data and study the in-depth interviews with two of the largest Slovene media companies Medijska hiša Delo and RTV Slovenija on the level of causal explanation of analytic results. We used the descriptive method, therefore only using facts and findings provided to us by answers from both media organisations. Empiric research consists of two in-depth interviews with two of the largest Slovene national media organisations: the public broadcasting service RTV Slovenija – MMC and the media company Delo, the latter focusing primarily on newspaper publishing. The in-depth interviews indicate a state of convergence in the Slovene media space and reflect newly-formed ways of media production and news placement as the traditional media methods are being combined with the new. They, at the same time, answer the question of audience transformation, as the emergence of new media has altered the personal experience logic of the audience. With that in mind we will focus on the following research questions: has the media content production, due to the effect of media convergence, changed proportionally with the remodelling of media organisation (RQ1), does the media convergence really lead to a new user experience (RQ2) and did the

development of information-communication technology cause a convergence of media (RQ3). RTV Slovenija³ is a public service with a special cultural and national importance, which includes three main programming-production units: Televizija Slovenija, Radio Slovenija and the Multimedia centre (MMC). The focus of our interview was the Multimedia centre,⁴ which was founded in 2001 in order to create content for media, to develop multimedia applications and to interact with radio and television. The MMC represents a trend in convergence development and is, with help of new media, becoming an important connective element of two originally separated traditional units (radio and television) which dictates guidelines to user experience, integrated production and mutual work cooperation. Delo⁵ is a recognized Slovene trademark which was throughout its history first and foremost a publisher of the daily newspaper Delo. Today it is known as the leading and the most influential company on the Slovene media market with a significant influence on the public opinion. The appearance of online digital platforms and integrated editorial departments in foreign publishing houses have encouraged Delo to recognize changes in the modern media space, take part in international conferences and start expanding their horizons. RQ1 – RTV Slovenija: the convergence at RTV Slovenija primarily represents the coming together of individual programming-production units: TV Slovenija, Radio Slovenija and the Multimedia centre –

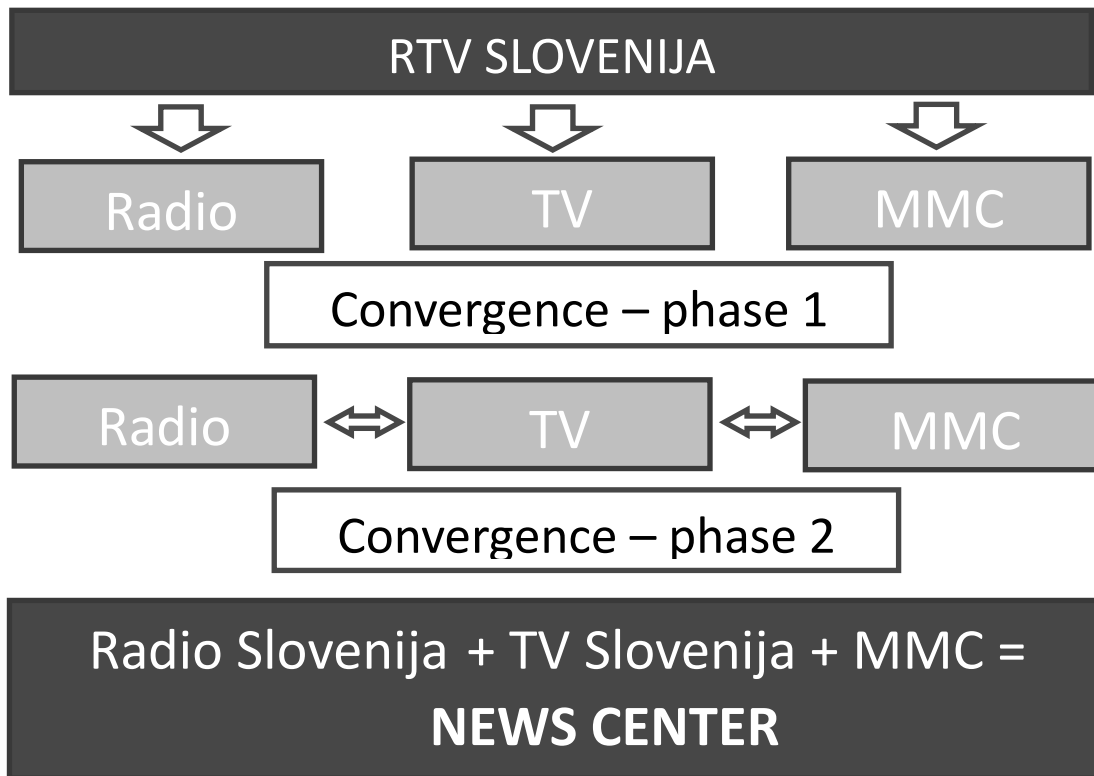
MMC. This convergence meant a reorganisation of work into a more cooperative approach between journalists of each individual unit and between regional centres and its correspondents. It did not, however, mean an actual physical relocation of work. This second phase of the convergence is foreseen as a completely new news centre with fully integrated editorial departments, following BBC example. This new building will consider the daily editorial boards of television, radio and the MMC as a single unified unit. The production of contents for the new media is divided between journalists from separate units, which beside their primary work (writing articles, field work) now also prepare content for online publications which have to be adjusted to the online genre. Content convergence in its true form comes only after a team is formed, which will consist of journalists from the radio, television and online units and will work on projects and stories as a whole. As we speak, this concept remains what it is – a concept. The latest innovation on the MMC are show premieres on the website which are available to users before a show even goes on air; this trend will be introduced to the radio programme as well.

³ In-depth interview: Ljubljana, 7. 5. 2014, RTV Slovenija, Kaja Jakopič, chief editor of new media.

⁴ Continued as MMC.

⁵ In-depth interview: Ljubljana, 11. 3. 2014, Delo, d. d., doc. dr. Sonja Merljak.

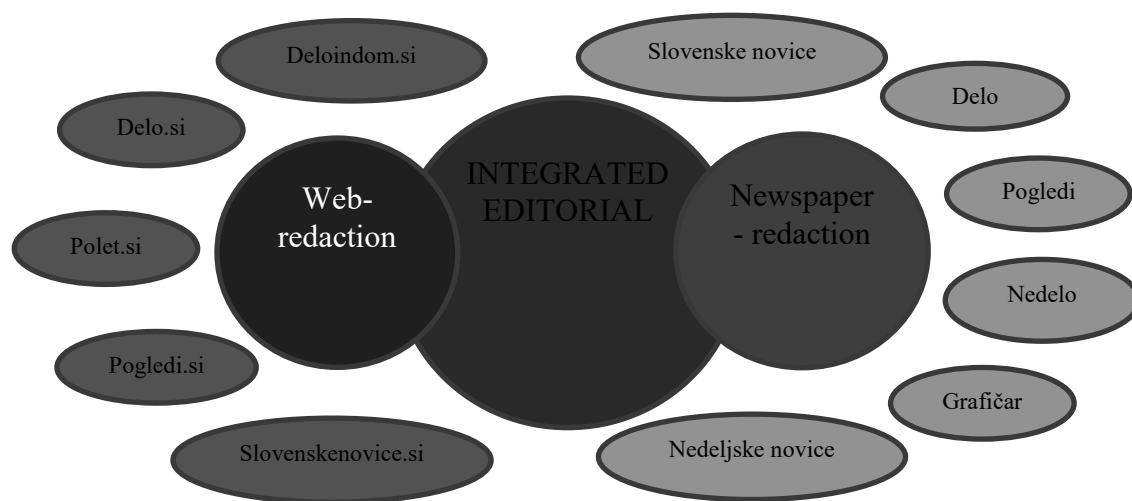
Figure 1. The convergence at RTV Slovenija



RQ1 – Delo: the convergence at Delo encompasses the organisational, professional and spatial reshaping with the centralization of work, which means that the unified newspaper and online redaction in one office with purpose of increased cooperation and unified work logic was actually created. In the main Delo building, they purchased additional floor space to expand and integrate the editorial department, thus making communication faster and more efficient as well as placing individual journalists into their respective places depending on the nature of their work. As all large media around the world already know, modern journalism is impossible with separation of units. Cooperation between journalists is a fundament for success, which in return demands physical presence. Technical changes represent the connection between systems of printed and online contents, whereas professional changes relate to learning how to use the internet, Facebook and Twitter from a journalistic perspective and to gain professional insight into how to work online. The process of integration of editorial departments has been ongoing for three years and is based on the connection between the printed

work and online work, since the company rightly anticipated a problem of two journalists attending one same event: one responsible for the printed, the other for the online version. Online content creators were originally working together, but now they have dispersed into their respective redactions. A person working on, say, foreign politics has physically moved to the foreign politics redaction and is responsible solely for the online content. The internet thus found the way into traditional printed editorial boards. The actual realization of convergent work remains (and probably will for the foreseeable future) only a journalistic wish. The reason for that are numerous scruples from employees, especially from older and more reputable ones, since those are less likely to deviate from their set patterns and beliefs. The online edition of the newspaper encourages the reader to buy the printed version, since the latter remains the primary source of income. On the other hand, the printed version encourages the reader to visit the newspaper's website and check out the audio-visual material that is accessible on the digital version.

Figure 2. The convergence at Delo with web and print editions



RQ2 – RTV Slovenija: the MMC editorial team has been reshaped with the development of internet technology, online production now having the primary role. Prompt news publishing is an important factor in media competitiveness from the user experience logic perspective. This promptness can not however violate key principles of RTV as a public service provider. Technological development and user experience strive for promptness, accessibility through various platforms (internet, mobile application) and are the driving force of media convergence development while at the same time being an important factor of change in the way not only RTV, but other media companies as well handle things. The appearance of new media has caused an audience transformation. Many have stopped using television receivers and accepted the internet as their new primary medium (content accessibility on MMC and RTV4D, which includes an archive of shows and articles, you can also listen to the radio and watch TV live). Here we speak of the end of a TV-viewer and the coming of an online-viewer. Radio presenters are aware of this fact, too. Such example is Hribar's show Radio Ga Ga, which gets many "clicks" online but its live ratings in regard to the number of listeners are very low. This is a phenomenon of audience transformation which is caused by the new media. Listeners do not have to wait up to a specific time to hear the show, since they can access it any time online.

RQ2 – Delo: the media company Delo has a slightly different view on the new user experience. They want their user to be aware of the trademark Delo, but they let him decide on his

own how will he access their newspaper. The convergence meant the need to adjust the newspaper company to an online publication of the newspaper and news in general. It also introduced a new level of promptness when it comes to news publishing, various new media platforms and ongoing processes of work integration. A new user experience also raises user's expectations due to existence of the internet and the nature of online news publishing. This method simultaneously introduces a new trend of promoting the trademark itself, namely the publishing house. The users are interested exclusively in content and where they can read it (printed or digital version). The website delo.si is a platform of the traditional medium Delo and Delo's contents can appear in printed media, on the website or on the application.

RQ3 – RTV Slovenija: the technological development that started the convergence at RTV was teletext for it combined the television and newspaper nature of the medium. Technological advances in the field of communication and information exchange meant a reorganisation of the teletext team into an online editorial team, providing the basis for the MMC we know today. Convergence is an ever ongoing process. With emergence of new media it is reflected in various forms, the combination of all three main units of RTV (radio, television and internet) is perhaps the most evident one. RTV 4D, a hybrid broadband radiotelevision, is the latest convergent achievement of RTV Slovenija. It offers unlimited access to online contents, to live radio and television programme and to extensive archives. Traditional

media blended together into a single form via an online internet platform. The name of medium remains (radio, television as a show format) whereas the medium itself is no longer by all means necessary (radio, television as a medium).

RQ3 – Delo: opinions on media or media space convergence are similar in the media company Delo, since radical internal changes within the company began with the appearance of online digital platforms and the method of integrated editorial departments in foreign publishing houses. Convergent work is reflected in the integrated online and newspaper redaction where the website delo.si serves as a platform to a traditional medium Delo, Delo contents thus appear in printed version, on the website and on the application.

The traditional amount of content, whose original online role was to promote the publishing house and traditional printed press, is now enriched with interactive content. We talk about connecting information practices. This practice preserves the legacy of a traditional medium, since online users are able to access all digitalized printed publications of newspapers Delo and Sobotna priloga, besides the constantly refreshed news on the website itself.

The in-depth interviews with media companies Delo and RTV Slovenija – MMC showcase the state of convergence in the Slovene media space and are a reflection of the altered methods of production based on the recently integrated editorial departments and the reorganisation of work. At the same time the interviews are pointing toward a different user experience of the audience of mass media.

Conclusion

Technological advancement is almost enforcing a transformation of institutional levels and of individuals in the broader context of social life, it also poses a challenge to set patterns and our everyday routine. The all-embracing presence of information and telecommunication technologies, the rigidly capitalistic logic of goods production and maximizing profits on behalf of producers and consumers have thoroughly reshaped the media landscape. These changes are evident in all phases of media production, therefore we talk of a changed, new, digital media product and of a consequently transformed audience, which is marked by a different perception of media. The transformation of audience is reflected in lives of

all individuals and it also predetermines one's participation in both open and closed social circles. This paper presents an altered logic of media activity and the remodelling of media landscape. A convergence appears as a result of these changes. Using simple categorization We would talk about convergences in technology and in media. Both categorizations represent an act of integration or unification, the difference between them is in the fact that the first refers to an integration of platforms and multimedia devices whereas the second means a convergence between journalism and economy. The term convergence is multi-layered and hard to define, therefore it is most often described as: a blend of (media) technologies, systems and services; concentration of capital (in media), ownership and markets; integration of technological, social and cultural processes. Integrated or converged communication channels influence the perception of receivers, consumer, in short all users to which we refer to as audience. This audience is affected by the process of transformation which changes its original nature of activity. The media concentration alters the figure of media landscape and also represents a convergence in production of the content, for it is based on the general interests of the audience and on cost efficiency. As a result, the journalistic editorial boards found themselves in a dilemma and were confronted with a new challenge regarding the placement of media content. The phenomenon of convergence in journalism means integration of editorial boards and reshaping of the media organisation itself. Strict boundaries between the production of traditional and modern media are disappearing, which is logically accompanied by spatial, organisational and technological changes in editorial departments as larger unified redactions are being created.

We cannot study convergence without taking a look at what is happening with the audience. With the introduction of 2.0 Internet, the decentralisation of network and the media platform and services convergence an audience transformation takes place, which is integrated into modern digital infrastructures and with numerous interactive possibilities. Convergence is thus creating a new user experience, which dictates new terms of multimedia content consumerism, interaction and personalised use of internet environment.

An individual (user) from the group of audience is thus simultaneously being transformed into a content producer and a consumer thanks to the

ever more prevalent role of the internet, interaction and the development of applicative capacities of usability. We refer to such individuals by use of neologism prosumer (media producer and consumer simultaneously). Internet users from a perspective of a new user experience in the context of consumerism logic are divided into users, viewers and readers. These new experiences are altered habits and patterns in audience behaviour, which works in a transformed competitive environment and is integrated into new circumstances. The process of transformation thus alters the original role of the audience. Convergence is consequently also a concept of social and cultural nature, which triggers the global village formation question and puts the risk of homogenisation of cultures into an informational society. We need to understand that the audience is not merely a product of technology but also a consequence of social life. It is subject to constant social forces which define it and determine whether it ended up in a divided and estranged world. One thing the audience does have on its disposal is the option of interactive utopia which is determined by social factors on one hand and technological options on the other. At the end new paradigms emerged: the technological paradigm as the result of changes in IT-technology, the economic paradigm as the result of changes in economy and markets, the production paradigm as the result of new production of media content and reorganisation of team-working, and the social paradigm as the result of new audience and new user experience. In the analysis we determine changes in the field of media as well as possible alterations in the perception of media and the entire Slovene media landscape from a perspective of convergence and eventually of audience. The in-depth interviews with media companies Delo and RTV Slovenija indicate a state of convergence in the companies themselves and in the Slovene media space in general and how does that state reflect in content production and reorganisation since the emergence of new media. That is the reason why analysing these two media is so important – they are a good indicator of the Slovene media space as a whole. The in-depth interviews prove a different method of content production based on integration of editorial departments and reorganisation of work. They also show an altered user experience of mass media audience. The research has confirmed all three questions concerning both largest Slovene media organisations with signifi-

cant influence on public opinion: media content production has indeed changed proportionally with the remodelling of media organisation as a result of media convergence (RQ1), media convergence does lead to a new user experience (RQ2) and the development of information-communication technology has really caused the convergence of media (RQ3).

The convergence at RTV Slovenija is basically the coming together of radio, television and multimedia (MMC) unit by principle of cooperation between journalists that are separated by units. Convergence in true meaning of the word will supposedly be achieved with a construction of a new news centre and with full integration of editorial departments following examples from abroad. This final stage of convergence represents an ever ongoing process. The transformation of audience is reflected in an altered user experience of viewers and listeners. This is a result of an emergence of new media, especially of internet which has become a primary medium for many people (archived contents and live content on the MMC and RTV 4D). The convergence at Delo encompasses the organisational, professional and spatial reshaping with the centralization of work, which means that the unified newspaper and online redaction in one office with purpose of increased cooperation and unified work logic was actually created. The convergence meant the need to adjust the newspaper company to an online publication of the newspaper and news in general. It also introduced a new level of promptness when it comes to news publishing, various new media platforms and ongoing processes of work integration. A new user experience also raises user's expectations due to existence of the internet and the nature of online news publishing. It needs to be said that Bašič Hrvatinić & Kučič /58/ believe that convergence in Slovenia remains an academic phenomenon for which they were so far unable to find any actual practical proof. Nevertheless, even in academic circles we would find it difficult to find concrete theoretical results of convergence research in Slovenia. What we do run into are merely coincidental mentions. Therefore we believe this paper to be of greater importance to the research of both theoretical and practical nature of the convergent state within the Slovene media landscape. The paper opens new questions and points at new facts about the production and the absorption of news in modern day Slovene media space and simultaneously shows altered habits

and behaviour of audience, especially compared to foreign theoretical and practical findings.

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