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Open Access Journals for School Teachers in Indonesia

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Abstract

The internet is a powerful tool for sharing. It enables people to share with one another more broadly but at less cost. Open Access Journal is a good example for that. This article looked for the possibility of which the Open Access Journal model is suitable to empower school teachers in Indonesia, in particular to upgrade the knowledge of those who live in underdeveloped area. Information was sourced from academic texts regarding digital culture and publishing to study the effective management. Open Access Journal among school teachers is affordable and accessible to most teachers in all areas with teachers themselves acting as contributors as well as the readers, and state budget allocation to administer and maintain the server. This research will be an underlying base for the utilization of Open Access Journals in Indonesia.

Keywords

Internet, Indonesia, Journal, Open source, Education, Affordability

Digital Publication and Electronic Journal

The advent of digital technology has changed the publishing world. Digitisation has profound impacts on the method of publishing. With digitised materials, publishers are able to deliver them at a low cost. The internet makes this delivery method more revolutionary. People can buy books and other published materials by downloading or accessing them right to their personal computer or other reading tools. As Thompson (2005 p. 3) said:

With the internet rapidly establishing itself as a major communication network, … It would, it was thought, be much cheaper and quicker to deliver book content in this way,

and the legion problems of the book supply chain – the cost of inventory, the cost and the delays involved in shipping and the problem of returns, to mention just a few – could be resolved at a stroke.

As more people get connected to the internet, the market of digital publishing grows wider. It endorses publishers to pay more attention on digital publishing. Many of them now focus on digital publishing rather than massively marketing hard copy reading materials. This digital publishing model is also adapted for academic journal publication. Electronic journal is much more affordable because it does not need cost for printing and delivery. It can also be updated more easily. Based on this practical reason, the idea of Open Access Journal was born. It is the answer on how disseminating knowledge broadly in an affordable price. Open Access Journals or OAJ are electronic-based journals that make their published content available freely to all immediately upon publication (Pappalardo 2008 p. 13). OAJ is different from traditional journals in that their business model is not based on subscriptions. Readers of OAJ are not charged fees to access the journal content.

ICT and the Dissemination of Knowledge

Knowledge is supposed to be accessible by all people. However, it has been lasting for a long time that knowledge becomes the privilege of rich society since the development of knowledge needs a high cost. To conduct a research is not cheap. Moreover, expensive books and other knowledge sources are not affordable especially in developing and underdeveloped countries. Usually the growth of knowledge centers in the developed countries, and it is hard to distribute it with the entire people in the world because of geographical barrier. The cost of shipping from source to target country increases the price of the printed materials themselves. This condition creates a large gap among countries in the world. Illiteracy in developing countries results in many problems like crimes, poverty, famine, nature damage, spreading of disease, civil war, and many more. It cannot be ignored because basically every nation in the world depends on each other. Bad things happening in one country might lead to the disadvantages for other countries. For instance, some kinds of infection disease might spread soon with the rapid traffic of people from one country to another. Another instance is the nature damage in one country might threaten the life of all human in the rest of the world. Therefore, to cut the unfortunate circle in developing country is the need of all parties. Science and technology are considered to be the key in solving those problems.

Information and Communication Technologies (ICTs) in general, and the internet in particular, offer an equitable distribution of knowledge. When the country has suitable ICT infrastructure, the process of knowledge transfer becomes more affordable. ICT accelerates the development in many ways, including by knowledge sharing. This is in line with the Declaration of Principles as the result of World Summit on the Information Society held in 2003:

We recognize that education, knowledge, information and communication are at the core of human progress, endeavour and well-being. Further, Information and Communication Technologies (ICTs) have an immense impact on virtually all aspects of our lives. The rapid progress of these technologies opens completely new opportunities to attain higher levels of development. The capacity of these technologies to reduce many traditional obstacles, especially those of time and distance, for the first time in history makes it possible to use the potential of these technologies for the benefit of millions of people in all corners of the world (WSIS 2003 p. 2)

The Current Condition in Indonesia

The inequitable development amongst countries all over the world due to various aspects also happens to Indonesia as a nation. The geographical condition is the biggest barrier to gain equitable development. Indonesia is an archipelago which consists of about 17.508 Islands with 6.000 of which are inhabited. Among those islands there are 5 main islands and several medium islands with Java as the center of the living. BPS-Statistics Indonesia mentions that 58 percent of the populations live in Java (Badan Pusat Statistik 2010). The capital city as the center of government and business activities is located in this island. Therefore, the development in Java surpasses the development in other islands. Only in big cities in the islands other than Java the development can be equal to cities in Java. Development acceleration is getting worse in eastern part of Indonesia, especially in the islands of Papua, Maluku, and Nusa Tenggara, not to mention the outer islands which are hard to access. In Papua for instance, most of the area are covered with jungle. It is hard to go to the different parts of the island since road infrastructure is not available. People have to take small planes to be mobile from one part to another. People there are excluded in many aspects. A general description can be seen from the following Human Development Index released by Statistics Indonesia:

Rank	HDI	Province	Island(s)
1	77.36	DKI Jakarta	Java
2	75.60	Sulawesi Utara	Sulawesi
3	75.60	Riau	Sumatra
4	75.23	Yogyakarta	Java
5	75.11	Kalimantan Timur	Kalimantan
29	68.63	Maluku Utara	Maluku
30	68.58	Irian Jaya Barat	Papua
31	66.60	Nusa Tenggara Timur	Nusa Tenggara
32	64.66	Nusa Tenggara Barat	Nusa Tenggara
33	64.66	Papua	Papua

Figure 1
Human Development Index Year 2009 (number of province: 33)
(Source: Badan Pusat Statistik 2009)

The education quality is also different amongst different islands. One if the most important problem in education is the large quality gaps between schools. Some schools in several places, especially in big cities, are of a high quality, but some schools in other places, especially in underdeveloped area, are low quality. The reason is that some schools have many qualified teachers and good facilities, but some schools do not (Suparno 2011). Most teachers think that they are not able to improve their knowledge in the poor places, because there are sparse facilities such as limited libraries, computers, training, workshops, etc. That is the reason why most new teachers prefer to teach in big cities since uneven development happens in many sectors like ICT. As a brief description, the following chart describes the fiber optic backbone infrastructure in Indonesia:

Figure 2 The Fiber Optic Backbone Infrastructure in Indonesia
(Source: Pusat Data Kementerian Komunikasi dan Informatika 2011)

As we can see in the chart, the infrastructure of the internet is dominated in Java (65.20 percent), while the eastern part of Indonesia is less connected.

Open Access Journal for Equal Knowledge Redistribution between Teachers in Indonesia

Back to the reason why teachers prefer to teach in big cities, Open Access Journal might bridge the gap as it redistributes equal knowledge to teachers in a greater area. So far there is no journals system developed yet, neither subscribes nor open access, for Indonesian school teachers. In fact, the research and writing culture itself is not popular amongst Indonesian people, including school teachers. The learning system is more based on low root method, it does not emphasize on critical analysis. This is another hindering factor for the development of knowledge. Academic journals exist in higher education like colleges and universities, but not in lower education level. The qualification of teachers also varies, depending on how developed the area is. Teachers in big cities might hold postgraduate degree. Most teacher hold undergraduate degree, as required by the qualification set by the Ministry of Education. However, in underdeveloped areas it is hard to find teachers holding such qualification who are willing to teach there, as previously discussed in this article. Today a number of teachers actively participate in www.curriki.org, an Internet site for open source curriculum (OSC) development. However, access to this global site still becomes the privilege of those who live in big cities and literate enough with

contemporary science and technology. Involvement in this site is more to be the initiative of each individual rather than something regulated by the education authority. With the development of open Access Journal which is formally organized by the authority in charge, equal redistribution of knowledge for most school teachers in Indonesia is expected to be achieved. Moreover, it will endorse school teachers to develop research skills.

As mentioned before, it is known that the internet infrastructure in underdeveloped area is still poor. However, the Open Source Journal project is viable because Indonesian government keeps developing ICT infrastructure. There are several programs carried out by the Ministry of Communication and Information Technology. The giant project is called 'Palapa Ring'. This is the major effort to make affordable connection throughout Indonesia by developing fiber optic backbone across the country. For areas which are not possible to connect via fiber optic at this time, satellite connection is used as complement. The second project is called PLIK or Pusat Layanan Informasi Kecamatan. PLIK is basically an internet center placed in every sub-district. Not all sub-districts are covered in this project yet, but the number is increasing. PLIK project is focused on remote areas on which people are not able to subscribe for personal internet connection due to its expensive price. In addition to PLIK, the third project is MCAP or Mobile Community Access Point. MCAP is a car equipped with computers and internet connections. MCAP travels from one area to another in a district. Users might be charged for using the facility, but not in a high price because the operation of the projects is funded by the government. Those ICT projects open the chance for school teachers to access internet although not as massive as those who live in big cities.

Setting up the Model of the Journal

According to Pappalardo (2008 p. 13), Open access to research is generally provided in two ways: gold road and green road. The 'gold road' is by publishing in an open access journal. Open access journals are digital journals that make their content freely available to all immediately upon publication. A journal may be 'fullOA', meaning that it makes all of its articles available under open access principles, or 'hybrid OA', meaning that some articles are made openly accessible whereas others are not. The 'green road' of open access – is where authors continue to publish in traditional subscription-based journals, but then deposit ('self-archive') a digital copy of their article online. The appropriate model for this school teachers project is full OA. It is made to be available for those who are subscribed in the system.

Based on the article written by Pappalardo (2008), there are some factors involved in developing an Open Access Journal:

Contributors

There are two kinds of teachers in Indonesia: teachers who work as government employees and those who work as private employees. They are treated in different ways. Government employees must obey the rules set by the government. Their career levels are regulated in certain way. To achieve a higher level, a teacher has to pass some qualifications. The regulation managing private teachers is usually set by the institutions which employ them themselves. Therefore, the scope of contributors in this project is mainly for government employees, although it is also open for private teachers. Instead of paying the contributors, the reward is given as points for their career levels. While private institutions can adopt it to their own system. It is open to any body to fund the research, as long as it does not contradict with the terms of agreement including copyright agreement. Today the Ministry of education also allocates budget for funding research.

Readers

This OAJ is available for all teachers both government and private employees to gain equal redistribution of knowledge. However, it is restricted to teachers who are subscribed to the system regarding the licensing matters. To subscribe as readers, teacher must verify their identification. Readers are the license holders. The license arrangement used is non-contractual license, which is essentially a bare permission to exercise the rights granted. A copyright owner can still place restrictions on a noncontractual licence, but the licensee is not contracting to fulfill any additional obligations (Pappalardo 2008 p. 27).

Peer Review

Open access journal is consistent with peer-review. OAJ provide a level of peer-review as rigorous and dependable as that provided by toll-access publishers. They use the same standards, the same procedures, and even the same reviewers as conventional journals. There is a section under the Ministry of Education which functions as quality control. Peer review authority can be placed under this section.

Copyrights

Copyrights do not belong to the writer, but it is fully owned by The Ministry of Education for certain number of years, depending on the arrangement.

This policy is to ensure the redistribution of knowledge affordable. Similar scheme has been done by the Ministry of Education before. The institution has bought a wide range of textbook copyrights for 15 years, and uploaded the material online so that everybody can download it. Any funding body involved in the research published in this journal must not contradict with the terms of agreement.

Institutional Repository

An institutional repository (IR) is an online archive, based at an academic institution, in which academic authors can deposit their work with the intention that it will be openly available in a digital form (Pappalardo 2008 p. 30). Ministry of Education must provide this facility covering the server hosting and administration, and also the software used. All are funded by the state budget.

Conclusion

In conclusion, Open Access Journal for school teachers in Indonesia project is feasible. According to the law, the allocation of budget for The Ministry of Education is 20 percent in minimum out of the total expenditure of The Republic of Indonesia. There should be a chance for setting up this project since OAJ is more affordable than commercial journal. The cost of paying the contributors and reviewer and the printing cost have been reduced. This scheme is cheaper than subscribing to commercial journals. Moreover, the ICT infrastructure is being developed so that more people have access to internet connection. Equitable knowledge distribution is expected to accelerate equitable development in all areas.

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Virtual Worlds, Real Money: The Economic, Legal and Social Dimensions of Virtual Property

Alexander Apte

Abstract

The End User License Agreement is largely responsible for defining the individual's right to use software. However, the emergence of a digital economy based on sales of virtual property from Massively Multiplayer Online games, facilitated by third-party sites, represents a legal grey area. Virtual property and the digital economy are a growing industry - but what rights do producers of content, players, and shareholders have to this property?

The current study examines recent developments in virtual property rulings, profits from virtual economies, and critically analyses the cultural implications of equating virtual property rights with physical property rights. This study determines the economic, legal and social dimensions of virtual property.

Keywords

Virtual property, Virtual worlds, Video games, Digital economy, Digital rights.

Introduction

Virtual property has a relatively short and untested history. In the last decade, development of social and massively-multiplayer online virtual worlds have introduced the concept as a digital equivalent of physical property, while trade in these goods both within virtual worlds and in hard currency have confounded the tenuous relationship between virtual property and its real-world analogue. While some virtual property such as a house or item of clothing may be familiar as a concrete object, reputation-as-property and digital intellectual property are novel concepts. Through a discussion of trade and use of virtual property that

began in virtual worlds but now exists between the real and virtual environment, we see the economic, legal and social dimensions of virtual property.

The term 'virtual property' encompasses everything from intellectual property to virtual representations of prosaic goods in an online virtual world. Brown and Raysman define virtual property as an asset players collect "such as money, weaponry, clothing, land, or other goods that have 'value' inside the particular game's virtual world" (2006, p. 89)

Economic Dimensions

The trading of real money for virtual property or assets began around 1999 with the development and release of the massively multiplayer online role-playing game (MMORPG) Ultima Online. The publisher, EA, stated in a press release that the game "redefine[d] the meaning of online trading" (EA, in Lehdonvirta, 2008, p. 1) by allowing users to trade in-game items through online facilitators such as eBay. The process, known as RMT or real-money trading (2008, p. 2), developed an economy in goods which were only available for use within a specific virtual world.

In 2007 eBay banned auctions of virtual goods (Terdiman, 2007), consolidating the power of dedicated auction houses for virtual property. The service provider IGE sells user accounts and virtual property from MMORPG games such as World of Warcraft, and projects profits of US$7 million "in the years to come" ('Our Business', 2011). Even in 2007 the real-money trading market was assumed to be worth between US$250 and $880 million a year (Terdiman, 2007). American-based information technology research company Gartner, Inc. expects worldwide spending on gaming in 2011 to exceed US$74 billion, identifying online gaming as the fastest growing market segment ('Gartner Newsroom', 2011).

The social virtual world Second Life is distinguished from MMORPG because, at its core, Second Life does not contain a game. Rather, Second Life presents a virtual world which operates as a cultural, creative and social sphere. The total, social aspect of the experience is more important than any game elements (Sanchez, 2009). Sections of the Second Life virtual world have been bought and sold by individuals and organisations. The Australian Broadcasting Corporation maintains an island in this world ('Second Life', 2011), while it is reported that Ailin Graef, the avatar representation of Anshe Chung, makes over US$150, 000 a year dealing in Second Life real estate (Howes, 2011). The MMORPG Entropia Universe also deals in virtual real estate, and in November

2010 saw the sale of the user-created "Planet Calypso" for real currency to the value of US$6 million ('Planet Calypso', 2010).

The economy in virtual property and the vast amounts of money being spent in this industry are in part explained and legitimised by virtual worlds with subscription services. Most MMORPG virtual worlds like the popular World of Warcraft charge a monthly subscription fee to use the service. World of Warcraft had, as of October 7, 2010, 12 million subscribers worldwide ('World of Warcraft', 2010) paying this monthly fee. This made the game roughly the "72nd most populous 'country' in the world... generating $800 million per year in revenue" (Gong, 2011, p. 4). With the amount of money players already paying for access to an online virtual world, it is hardly surprising that the virtual property components of these games are also being monetised. Blocher states that the "rules and norms governing the protection and exchange of this kind of property" (2009, p. 121) are still very much uncertain.

In terms of the economic value of virtual property, it is clear with the development of RMT that virtual property can be assigned real-world currency value. However, a tension exists when there is no boundary between real and virtual property. Exchanges of items exclusively within a virtual world, or exclusively within the physical world, are governed by a shared understanding in the value of the item. When virtual property is translated into real currency, an item is valued without historical economic considerations. The raw materials of virtual property and its scarcity are governed by the programming of the platform, rather than physical factors like distribution, access, storage or labour. The advent of digital communications and content publishing has dramatically changed our conceptions of these issues, but the self-contained microcosm of the online virtual world presents novel problems in its deliberate separation from reality. World of Warcraft and Ultima Online present a well-developed narrative fiction, begging the question of whether this has any bearing on the economic dialogue between this virtual world and the offline world. The next game to be released by World of Warcraft developer Blizzard features an in-game RMT auction house (Francis, 2011). This represents the first attempt to entirely integrate virtual and real-world economy within the virtual world.

Blocher (2009) argues that three kinds of digital economies exist and deal in three distinct kinds of property. He terms them the 'online economy', the 'virtual-world economy' and the 'reputational economy' (2009, p. 120). The online economy, exemplified by eBay and Amazon.com, deals with the familiar real-world property facilitated by online trading systems. The virtual-world economy, seen in such virtual worlds as World of Warcraft and Second Life deal with novel problems, but familiar concepts of currency and goods traded.

Finally, a reputational economy is an extension of defamation laws, and involves a much more unstable economy emerging from the use of social networking services. While Blocher's three types of digital economies are a useful way of drawing out difference between property, there are broad similarities between these properties regardless of category. What all three economies involve, in terms of the virtual worlds discussed so far, is that users take some responsibility and more importantly ownership of a virtual commodity through their efforts. This represents one aspect of the legal dimensions of virtual property.

Legal Dimensions

The absence of an accepted legal definition of virtual property "creates inconsistent or entirely insufficient avenues of legal recourse for online users" (Gong, 2011, p. 2). In particular the borderless, globalised space of the internet and virtual worlds signifies a break with traditional jurisdictions. Existing laws are not able to comprehensively deal with virtual property because of its distinction from real-world property, and because existing laws are based on traditional ideas of what constitutes property. However, virtual property has an impact on the real world and a value - making the definition of legal dimensions of virtual property more important.

Theft or the criminal exchange of money or property through virtual worlds like Second Life is currently governed by international treaties that "tether floating concepts like virtual property and Internet crime to the nations in which the servers reside" (Gong, 2011, p. 3). Any or all of the parties involved in these acts might reside in a separate country, leading to a collision between uncertain international and national law. Gong calls for the creation of new laws to match the context of virtual worlds, stating that in most cases "online users do not find the same legal recourse they have come to accept in real life" (ibid). Whatever the content of these laws they must be internationally accepted, and recognise interests in a new virtual paradigm. Blocher states, "what really matters, as in any well-functioning economy, is that property rules be clear and enforceable" (2009, p. 124).

The four international treaties that are most relevant to the legal dimensions of virtual property are the Paris Convention for the Protection of Industrial Property, the Madrid Agreement Concerning the International Registration of Marks, the Berne Convention for the Protection of Literary and Artistic Works and the Trade-Related Aspects of Intellectual Property Rights (Gong, 2011, p. 20). They respectively protect against fraud and copyright infringement, deal with infringement on intellectual property, set limitations on intellectual

property and promote and disseminate technological innovation. However, as international treaties they are "inherently territorial in operation and jurisdiction" (2011, p. 21), only applying to their signatory or regional nations. Gong argues for an online-focussed international approach, with a coherent message and governing body (2011, p. 39). While an international solution is necessary to overcome territory and jurisdiction issues, Gong does not outline the difficulty such a body would have in enforcing disputes over national boundaries; nor does he suggest which of the powerful stakeholders would draft the international laws, and in whose interest they would be.

The response of national legal systems to the problem of virtual property has already been tested in a small number of publicised cases. In 2010, two people were indicted over trading virtual currency for real currency to the value of US$18,000. The Supreme Court of South Korea then ruled that "'virtual currency' or 'cyber money' used in online games [could be] exchanged for real world cash" (Kane, 2010). In Seoul, South Korea, police recently acknowledged a group of hackers selling illegally obtained virtual currency over a period of 2 years, earning roughly US$2 million (Sang-hun, 2011). South Korea and Taiwan "have enacted laws that make infringement upon virtual property a crime", and South Korean law "instructs that online virtual property holds value independent of the game's parent company" (Brown and Raysman, 2006, p. 98).

Regarding Second Life, in 2006 US courts had heard "several cases involving virtual-world property rights but have yet to set a clear precedent clarifying whether people own the electronic goods they make, buy or accumulate" (Sipress, 2006). The issue came up again in 2007 when a Second Life avatar designer registered a Second Life avatar as a federal trademark (Gong, 2011, p. 7). In a rare case in 2005, a Chinese member of an MMORPG was handed a suspended death sentence for the real-world stabbing of another player over the theft of a virtual sword (Krotoski, 2005). The court recognised that the theft of the virtual property was at least a factor for consideration in such a case.

The last case raises questions as to whether there is ownership of virtual property at all, thus whether there could be an enforceable conviction of 'theft' between players. Virtual worlds and their software platforms are owned by the developer, outlined by a traditional End User License Agreement (EULA), so how can users claim ownership? Vacca (2008, p. 34) compares creation of virtual property in a virtual social world like Second Life to creation of software using a Microsoft operating system - while we would question the idea of Microsoft claiming copyright on all software produced on its operating system, we accept being unable to own virtual property.

Vacca outlines a traditional and a new model of the EULA. In the traditional model, the developer owns the property, and all rights to the property (2008, p. 43). This is the most common agreement - where you divest yourself of all ownership interest in a virtual world. In the new model, exemplified by the social virtual world Second Life users "are permitted to retain intellectual property rights in the virtual property they create" (2008, p. 45). The traditional model is designed to protect developers from any liability they face from discontinuing a virtual world, or from damages arising from a player's loss of valuable virtual property.

Vacca argues for a "safe harbour" treaty (2008, p. 58), which would limit liability and negligence claims by relieving the service provider of the virtual world of liability over content on its service, as long as they put measures in place to respond to infringement. Until there is a unified approach, many developers will continue to protect themselves as best they can. Entropia Universe, which saw the sale of Planet Calypso, deals with user land rights through a scheme whereby players can purchase "a section of the virtual landscape [shifting] a part of the financial risk of content development from the operator to the user" (Kimppa and Bissett, 2005, p. 9).

Social Dimensions

As social worlds, both MMORPG such as World of Warcraft, and social virtual worlds, including Second Life, are both cultural products and producers of culture. The exchange system of virtual property is affected by social, economic concerns akin to real-world transactions - while the transactions taking place between the virtual and the real worlds, between virtual and actual currency, represent a collision of culture. Virtual property represents material culture, while virtual worlds constitute social and cultural phenomena (Sanchez, 2009).

Massively-multiplayer gaming worlds operate in large part on the power and prestige of individual players. Trade in virtual goods augments individual power, and this virtual property informs a player's prestige. However, virtual worlds are informed by the relationships between players. The MMORPG EverQuest introduced team or collaborative play as integral to success in the virtual world, which in turn developed social networks between players. Virtual property is not only a virtual or real-world currency, but a social one. Exchanges between players develop social relationships and relationships of reciprocity. In Second Life, characters design objects for sale that respond to the needs or desires of other participants. Bodies such as the Australian Broadcasting Corporation maintain virtual property as land and structures that serve as social meeting

places, while the Australia Council for the Arts introduced a $20,000 grant for an online artist to produce works in Second Life ('Australia Council', 2007).

Conclusion

Virtual property represents a challenge to developers of virtual online worlds, as well as those determining economic and legal policy worldwide. The globalised nature of online media and online virtual worlds transcend national legal borders and identities. Trade in virtual property, including real-money trading and the work of virtual property brokers, continues to increase at a rapid rate.

The meaning and value of virtual property now extends beyond the virtual world in which it is situated, and as such presents a problem for traditional legal conceptions of intellectual or real property. While international treaties and game developers maintain some control over the novel issues arising from the trade in virtual property there is still little consensus over how to, or whether to, restrict it. Through an understanding of the complex economic, legal and social dimensions of virtual property it is evident that the impact of this new property is not restricted to citizens of virtual worlds.

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Keep Calm and Google It: How digital technology changes how we work with knowledge

Henrietta Ashton

Abstract

Since the public launch of the World Wide Web by Tim Berners-Lee in 1991, the developed world has experienced a paradigmatic shift in the manner in which knowledge is collected, accessed and disseminated. The information age is characterised by the individuals ability to not only transfer their own information freely, but the ability of those same individuals to access knowledge that would have previously been difficult, and in some cases impossible to find.

From the ubiquitous search engines, wireless technology, and digital archives, to e-books and smart phones, the information landscape has been altered dramatically in the last two decades. Through an examination of the recent history that is the information revolution, this paper investigates the ways in which digital networks and search engines, in particular Google, have dramatically altered the reach of, and access to knowledge across the developed world. By comparing 'pre-digital' knowledge dissemination and research methods with their 'digital' equivalents, this paper seeks to explore and illustrate the immensity of this paradigmatic shift in the world of knowledge acquisition and propagation.

Keywords

During the recent riots in London, and the subsequent looting of local businesses, it was widely reported that while no bookshops were touched, electronic and digital product retailers were entirely cleared out of iPads. The information age is here to stay. But how do we access that information? The developed world has experienced a rapid paradigmatic shift towards online and the digital. Over the last decade, for the educated and information-oriented

populace of the developed world, search engines "have enhanced the ease of information gathering, lowered research costs, and made creativity effectively cheaper and easier"(Brooks 2008). The most salient agent of this paradigmatic shift is the rise and rise of Google. The word itself is now synonymous with seeking answers, as illustrates with Google as a verb being recognised by the Oxford English Dictionary since 2006.

In the complex processes of technological advancement, it is common for a subsidiary development or invention to become as important as the initial offering. On the eve of Google's IPO, a journalist from the Sydney Morning Herald likened its impact on the Internet, and in turn society, to the car. "It was a rich man's toy until Henry Ford invented the moving production line… and turned it into a mass-market product."(McRae 2004) There were three subsidiary developments that transformed the Internet from a specialist university tool to a mass-market product; the World Wide Web, the browser, and the search engine.

What's Changed?

It cannot be ignored that all these Web 2.0 developments are meaningless without the drivers to operate them. Generation Y, Net Generation, Digital Generation, Echo Boom Generation, or the Millenials (Eng and Gardner 2005); call them what you will, they are undoubtedly at the forefront of this paradigmatic shift. As defined by Don Tapscott (1998), the Net Generation is propelling a period of social change greater than that of any generation before. The Net Generation combines "demographic muscle", over 50 percent of the world's population is under 30, and "digital mastery" to become a force for social transformation (Tapscott 1998). This generation, with their almost instinctive grasp of new technologies, learns, works, plays, communicates, shops and creates communities in a very different manner compared to their parents or grandparents. I don't believe the primarily Generation Y London rioters had any problems in the set up or subsequent use of their ill-gotten iPads. Tapscott (1998) is very clear, this is "not just a demographic bulge, but a wave of social transformation." More importantly than rapid adoption of new technologies, is the way in which this new generation is proving itself exceedingly curious, self-reliant, contrary, smart, focused, adaptable, confident, and globally aware. All of these inherent qualities has led to a massive paradigmatic shift in the way children gather, accept, and retain information.

According to Tapscott, there are eight fundamental ways in which knowledge accumulation has changed for this generation. Learning is no longer

linear, but is hypermedia. There has been a huge shift from instructive teaching to collaborative construction and discovery. There has been a promotion from teacher-student lectures, to group discussion. Learning has become less a memory exercise, but more building skills for navigation and synthesising; there is so much information out there, it is now about how to find it and knowing what to use. School is no longer the only channel by which these children learn; learning is a lifelong and continuous process. Mass education is no longer satisfactory; each child learns differently, and education has become far more customised. Learning through new media tools is enjoyable – "the user becomes the entertainer, and in doing so, builds enjoyment, motivation, and responsibility for learning" (Tapscott 1998). And finally, learning is becoming a social activity, and the role of the teacher is shifting from transmitter, to facilitator.

By constraint of publication, this paper will acknowledge, but not explore in depth the moral and cultural opposition some scholars hold against Google's perceived monopolistic hold over knowledge on the World Wide Web. Jean-Noel Jeanneney, the author of Google and the Myth of Universal Knowledge, is one such opponent of the company's dominance. Google has long asserted its mission is to "organise the world's information" and make it "universally accessible and useful." Jeanneney (in Lowood 2008) contends that the technical reach necessary to fully realise Google's mission exceeds the grasp of the company itself, who's perspective is driven by a US-centric market, and is motivated by short-term profits. He raises profound objections to what many regard as Google's "commercial and Anglo centric conception of 'universally accessible and useful' knowledge."

The Emergence of the Search Engine

In 1996, it had only been fifteen years since Microsoft had announced their ambitious goal of putting "a computer on every desk, and in every home" (Beaumont 2008). While the Internet had been available for public use since 1991, it wasn't until the mid 1990's development of innovations such as Netscape Navigator and Yahoo! directory, the first comprehensive directory of the World Wide Web, that the general public began to confidently adopt the new technology. As people began to post information on the Internet, it became critical to find a way for people to find and access that information. In the late 1990's, the search engine Alta Vista became the most popular of it's kind in the world, yet even here, the search results were diluted and largely inadequate; it was difficult to pinpoint the relevant information among the irrelevant. However, it was in this year, 1996, two graduate students were collaborating

on a project. Using an innovative approach, Larry Page and Sergey Brin created a highly targeted search engine, which allowed for incredibly precise search results. While in the pre-digital, and early-digital eras, searches could take days, weeks, months, or even years, finding the proverbial needle in the haystack now took mere seconds. This project became an incorporated company in 1998, Google. "If a man can write a better book, preach a better sermon, or make a better mouse trap than his neighbour... the world will make a beaten path to his door" (Ralph Waldo Emerson in McRae 2004). Google is a better mousetrap.

Pre-Digital Access to Knowledge

In a pre-digital world, academic research was conducted in the antecedent and esteemed realm of public and private libraries and archives. Record collections in the form of national and university archives have existed for many hundreds of years, and contain dauntingly vast amounts of information. The Vatican Secret Archives, for example, were established in the seventeenth century, and is comprised of 85km of shelving, mostly containing state papers, papal accounts and papal correspondence dating back to the eighth century. Archivists or librarians would devise finding aids for their collections. Each contained information about the individual documents in a specific collection, within an archive. In this realm of pre-digital research, an individual would have to travel to the physical site of the archive, often abroad, and search through a card catalogue of finding aids just to start to locate documents which may or not be relevant to their research. Time consuming, and arduous, it was not until 1951 that archive and library institutions began to adopt early forms of pre-digital electronic data storage. In fact, the earliest vessel for data storage was UNIVAC 1 (Universal Automatic Computer 1). This was the first commercial computer to be sold in the USA and used magnetic tape to store data. While effective, it was mostly suited only to data which did not have to be accessed quickly.

Early Digital Organisation

During the twentieth century, academics developed a sophisticated model of scholarly communication that is currently undergoing a transformation by way of digitisation and access to global digital networks. John Mackenzie Owen (2002) defines the traditional system as a series of information processes "through which knowledge is transmitted from the originator to the user," 'the information chain.' In brief, Owen's information chain has three integral

elements; role (knowledge creation, publishing, distribution, archiving, intermediation, and use), actor (researchers or research institutes, publisher, subscription agents, booksellers, libraries, and users), and the contextual function of each actor. Owen uses the actor, Publisher, to illustrate the third concept of function, *id est* the Publisher's function is selection, certification, editing, printing, marketing and distribution. By this model, there is no clear agent who bears the responsibilities of disseminating academic knowledge, rather, the responsibility is shared throughout the chain. Academic institutions, for example, are responsible only for the creation and documenting knowledge of a high scholarly quality, but it is the Publisher who is tasked with the dissemination of this knowledge, and the library who archives, catalogues, indexes, and delivers the information to the end-user. The information chain model of the previous century is based on traditions of printed information. Knowledge in its printed form is disseminated by means of tangible products which are manufactured and distributed like any other good. However, the pace at which the digital network is expanding is now exacerbating tensions between the traditional publishers, and the ever increasing opportunities for academics to disseminate knowledge "freely over electronic networks" (Owen, 2002). Movements towards individual self-publishing, open archives, and institutional publishing are evidence that the academic world is starting to take more responsibility for, and control of, the scholarly communication chain.

Implications of the Digitisation of Knowledge

Are we on the edge of a new dark age? Owen (2002) notes one of the flaws in this paradigmatic shift is the role of long-term archivist; "maintaining accessibility of digital information over a longer period creates problems for which we do not have answers yet." In a purely economic model, the cost per access for older, less frequently used materials could be extremely high if migration costs are taken into account, long-term archiving could be neglected to the point that society's intellectual heritage could be lost for future generations.

The new concept of the 'digital library' is vastly different to any existing library in the traditional sense. Beyond the absence of a physical, geographical location, the digital library model is actually a network, rather than a collection. This new conception of the library is a global organisation of scientist or scholars who use a digital network to create and share information. The content itself is also shifting; while digital libraries still remain depositories of research outcomes, they also include the source materials, survey data, or pre-publication results from ongoing research which contribute to eventual research outcomes. The digital library is no longer based on the traditional and linear information

chain, but a global infrastructure network of knowledge dissemination; "a network of researchers who create and distribute knowledge in the form of information objects" (Owen 2002).

We are not, however, in an era of solely digital knowledge generation and dissemination. The current state of scholarly research exists in a hybrid state; an interwoven blend of printed and digital information. Currently, in 2011, there is shared importance between printed and digital information. Reference libraries, such as the University of Sydney's Fisher Library, are still invaluable in many scholarly disciplines, while a significant amount of the information gleaned from the internet is simply a digitised version of the same in print – see Google Books. Owen contends that this relative balance is a temporary state of affairs, opining in some scholarly disciplines, "it is highly probably that within a few years, printed publications will play only a very minor role." He cites digitisation projects like JSTOR in his prediction that any necessary pre-digital information will be made available in digital forms to improve distribution, but to also provide greater opportunity for archiving, searching, analysing and processing. If, as Owen asserts, the scope of investigation into this pre-digital information can be so expanded, as allowed by digitisation, it must be asked, how will this affect existing scholarship on the same information? Additionally, how does the increasing emphasis on the use of digital information in academic education change the interpretation and distribution of information and knowledge? Owen asserts that 'printed information' will become more and more invisible as users come to regard the digital network as their one source of information. This is something which is already evident in the behaviour of many students and new academics, and will become more so with the rising of Tapscott's 'net generation.'

What Does This Mean for Libraries in a Physical Sense?

Finally, this paper has discussed shifts in digital media that have caused paradigmatic shifts in how people in today's world access knowledge, but it is also about the types of people seeking access to this knowledge. Thanks to the Net Generation, there is a growing perception that the physical library is no longer so essential to the educational experience, as students come to increasingly rely on the Internet and technology for all facets of learning and communication. In 2002, a survey was conducted among a selection of American college students. The survey was conducted in the Thomas and Dorothy Leavey Library at the University of Southern California, which is regarded as an innovative, user-oriented library and computing centre. Not surprisingly, this study found 73 percent of the respondents were more likely to engage in research via the internet

than visiting a physical library. Additionally, the survey found in many academic libraries, gate counts and borrowing rates are declining; from 1991 to 20112, there was a 10 percent decline in circulation rates, and a 37 percent decline in "in-house" use (Eng and Gardner, 2005). In 2003, a similar survey, conducted at an undergraduate library in America formulated four "Gen Y" attributes which affect how this new generation accumulates knowledge. They have greater expectations, they expect customisation, they are technology veterans, and perhaps most importantly, they confidently utilise new communication modes. Although the survey was limited by it's unscientific model, and small sample size, the results are still useful in determining how a modern undergraduate student accesses knowledge. Only 36.3 percent of students sampled actually checked out a book, and while 61.3 percent use a computer for class work, only 2.1 percent ever needed any sort of computing assistance. They know what they're doing. Additionally, the frequency and length of visits to the physical library showed that the majority of undergraduate students never spend more than 3 hours in a library at a time. The survey concludes, that ultimately, the Net Generation demands access to information twenty-four hours a day, seven days a week. And what is the best channel for full-time access to much of the world's accumulated knowledge? The internet.

Conclusion

If we combine the ever-greater capability of search engines like Google, with the always-increasing amount of information available on the Internet, and the ever-expanding archives of digitised print information, it cannot be denied that the relationship between people and knowledge in the developed world has experienced a paradigmatic shift. We are in a transitional phase in which all signs seem to point towards a fully digital realm of knowledge communication, based on entirely electronic and digital networked information resources. Across the world, libraries and archives are digitising their collections, while each new generation of academic places increased value on the network as a primary source of information. Indeed, with a bit of time, any individual with a decent basic education, reasonable command of English and access to the necessary infrastructure is able to compile a working knowledge of almost any specialist subject. A sort of intellectual mobility is stirring, and there is more and more evidence to suggest a levelling of the intellectual playing field is occurring. Knowledge is power. As this technology develops, two groups will emerge with the greatest share of this intellectual power; top-tier institutions to which an individual is directed by the search engine, and any individual who is able to master the process of directing search engine traffic.

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Twitter Usage in Times of Crisis

Stephanie Brown

Abstract

This article discusses the role of social media tools, specifically social networking site Twitter, to disseminate information during times of crises and the impact this has had on traditional journalistic practices. Due to the limitations of space and time- i.e. traditional journalism's inability to be everywhere at once – citizen journalism has risen and we have seen an increase in communication via social media tools to perform journalistic functions. In contrast with traditional media's linear information transmission chain, social networking sites enable the notion of citizen journalism and micro-blogging. Using Twitter as a representative of many popular social networking sites, this article acknowledges Twitter's pivotal role in information communication and distribution during times of crisis and the impact its mass usage has had on traditional journalism practices. To narrow the focus this article centres its discussion on the recent riots in Vancouver and London and the earthquakes in Japan and New Zealand in 2011.

Keywords

Twitter, Crisis, Journalism, Online

Twitter in Crisis Journalism

Traditionally, information has flown from officials to the public via journalistic media such as television, print or radio. However, with rise of the internet and social networking enabled technology this linear chain of information has transformed into a webbed process, incorporating the notion of citizen journalism and micro-blogging (Winerman 2009 378). As social networking site Twitter has gained prominence and global membership, the distribution of news and current affairs has become immediate, instantly accessible and

globally share-able from our internet enabled mobile devices (Winerman 2009 378). Nowhere have we seen this mass shift of information communication more than in 2011 during the Vancouver and London riots and Japan and New Zealand earthquakes. Our planet has been shaken, flooded, demolished, looted and vandalised. How do we know this? Through a combination of Tweets and posts from other online social networking sites published during and immediately after the event and traditional journalism mediums such as news organisation WebPages, TV broadcasts and print. This article will be discussing the role of social media tools, specifically Twitter, in disseminating information during times of crises and the impact this has had on the reliance on traditional journalistic practices for current news. As a current issue, this article has drawn information from the documentation found on online articles and blogs published during and after the aforementioned events of 2011.

Background

Over the past several year the growth and prominence of social networking, micro-blogging website - Twitter - has been fast and furious. The style and layout is extremely user friendly in all the languages it supports and its 140 character limit has seen a new version of self publishing develop; enabled by the collaboration with Android and Apple to create an 'app' for mobile phones. Twitter is characterised by its quick, one lined Tweets from its users. The ability to follow another member has created an incredibly dense web of connectivity and the inclusion of @groups and #tags to encourage organised groupings and connectivity has been a huge success. Where Twitter has really shown its worth, above other social networking sites such as Facebook, is in 2011 where we have seen our world plagued by crisis and disaster and turbulent times. The riots in London and Vancouver as well as the earthquake in New Zealand and Japan have welcomed Twitter as a new and efficient form of information communication during crises. The medium is no longer the message as what is being said and thrown out into the online world now has a myriad of shapes and forms of publication that it can choose to present itself in. This change in information communication has rendered the validity and esteem in which traditional journalistic mediums of communication have enjoyed in the past, null and void. The message, the information, is gold, not the medium it comes in. The utilisation of the speed of internet has changed the game; even when information produced online is found to be incorrect; it is excused due to the speed of corrections that can be made. Gone are the days when a mass readership would spend 24hours believing an inaccurate piece of news to be true, before corrections were printed the following day. Some, such as

Courtemanche, believe that traditional forms of journalism have been slow to realise this (2008).

Until recently Twitter has remained a micro-blogging website, dedicated to the publication of bored individuals, teenagers, hobbyists and trendsetters like celebrities. However, we have seen a drastic change in the content of Tweets as social media has transformed into a tool for disseminating information on a mass scale, often by ordinary you and me's who normally would not have been noticed by traditional media (Aguirre 2011). This has been defined as 'citizen journalism' where any person who breaks or reports on a story that concerns their community, country or the world does so with the technology they have at their immediate disposal. The number of professional journalists any media organisation has at any one time is never nearly enough to cover all angles and elements of any event. The void that has been created by the limitations of traditional journalism is being filled by citizen journalists who are everywhere and have access to personal publishing mediums like Twitter at all times (Aguirre 2011). This 'Twitter Revolution' has highlighted the impact social media is now having on current events. Not only has the speed and constant connection options of social media resulted in a networked society, but it has offered people in times of crises an alternative, more reliable source of communication. Phones may be down, power may be out, but as phones are increasingly able to bypass issues like that and remain connected online they are quickly becoming the best suited media and logistical tools in times of crisis. In some cases the public is turning exclusively to Twitter for minute by minute updates as events unfold. Whilst Aguirre has a positive outlook on the collaboration of sites, like Twitter, with journalism, Courtemanche believes that technology has begun the slow death of news organisations such as newspapers and television broadcasts (Nov 2008). Just as people started turning to TV for coverage of global events instead of the broadsheet, they are now turning to the internet for faster, more immediate updates. Courtemanche has noted that the "internet has slowly but surely taken over the role of 'see it here first' journalism. Even 24-hour news stations like CNN...do not have the ability to show news as it happens anywhere in the world. The Internet does" (2008). It is becoming increasingly common to see news organisations adopting the role of followers rather than leaders in particularly spontaneous, chaotic crises. It is not uncommon for traditional journalism to now include Tweets as part of their evidence or sources when covering a story. We can see this radical shift in the use of Twitter reflected in the Vancouver and London Riots and the Japan and New Zealand Earthquakes.

Vancouver and London Riots

Vancouver and London both experienced mass destruction and violence as their locals turned on their own neighbourhoods. In Vancouver, the Canucks loss of the Hockey Stanley cup against the Boston Bruins appeared to be justification for mass looting, vandalism and violence in June 2011. In London, the fatal police shooting of criminal Mark Duggan sparked protests turned rioting that saw several London boroughs and districts and some other areas of England subject to looting and violent destruction during the first few days of August. Whatever the reason for the crises or how the rioting unfolded, one thing is certain – rioters, witnesses and the online community all over the world took to social media, including Twitter, to stay up to date and informed of what exactly was going on. Rioters made use of Twitter to co-ordinate their lootings; avoid police hotspots and boast of their accomplishments –SonnyTwag: 'Want to roll Tottenham to loot. I do want a free TV. Who wudn't', DannyWonders: 'Jewellry Shop In Green Lanes Getting Robbed Right In Front Of My Eyes<looool get involved!' (Daily Mail 2011). At the same time locals were using the public site to warn each other of dangerous areas, check that family and friends were safe and most importantly – fill in any gaps the media had left when reporting on what was happening, where – RyandChet: 'So ashamed of Vancouver', BankofKev: 'CTV now reporting the Hudson Bay Building is being looted' (Huffington Post 2011).

Vardy states that Twitter had a huge role in the reporting of the Vancouver riot as users all over the world followed updates during the game that soon turned to monitoring the rioting situation "Twitter users were sending messages outlining what was going on in the downtown core, from cars being lit on fire to where police were having standoffs with rioters" (2011). The Vancouver riot happened so quickly and chaotically that only social media platforms like Twitter could handle the level of information, publishing and reporting on the situation 'live'. Twitter was used by news organisations as well as locals to cover current events during the crisis, but where Twitter really showed its worth was in the aftermath. Less than 24 hours after the riots had been quelled, pictures and videos were posted by embarrassed and furious Vancouverites, hoping to name and shame any who were involved in the destruction of their city (Huffington Post 2011). Groups using the #tag and @group labels were created to organise cleanups. @Vancouvercleanup gained over 48,000 followers all supporting the mission to clean up the devastation caused by disgruntled Canucks fans; a feat that could only be reported on, not created through TV broadcasts and print in the time Twitter accomplished it. Traditional media followed the events closely, relying on Twitter to break the news that they could then follow up on and present more detailed, descriptive articles on than the 140 character Tweets

Japan and New Zealand Earthquakes

2011 has also seen the devastation of cities in Japan and New Zealand due to violent earthquakes. The natural disasters caused widespread destruction and chaos, including a tsunami in Japan that cut off power, telecommunications and resources to the worst hit areas. As the events began to unfold Twitter users around the globe were first to pick up reports of any seismic activity, looking to online news sources for verification (note that traditional journalism is still respected as a more reliable source of information) of the Tweets they were following. Families and friends were frantically trying to establish contact with anyone who might have been caught in the destruction. Natural disasters like these often mean total shut down of power in the local areas hit, overloading of emergency contact systems and the crashing of official aid organisation websites. The solution was to turn to social media. Like with the riots, Twitter established #tags and @groups to stream and filter the mass information that was being published – only an hour after the phone lines went down Japan was producing 1,200 Tweets a minute (Taylor 2011). Totally unprepared for the level of destruction that occurred, the journalism industry had no option but to turn to these organised Twitter threads for any valuable information so that they could co-ordinate and cover as many aspects of the crisis as possible. Citizen journalism was invaluable in both these events as it offered a portal for inundated aid organisations to stream their information and contact points when their web pages and phone lines crashed due to traffic (Jackson 2011). As events unfolded, news organisations turned to Twitter, not only for their own publications and broadcasts, but also to provide the missing link between victims and rescuers. There are many stories of family members, half way across the world, receiving Tweets from those in distress, unable to contact emergency services who in turn find a way to send their loved ones help (Weiss 2011). In these cases of natural disaster where resources are slim if none, information can only spread as effectively as it did through the collaboration of Twitter and social media with traditional journalism. Either on their own would not have been enough to help the thousands of victims in trouble.

Analysis

One of the primary problems with citizen journalism is its potential unreliability and misinformation. As most users are not professionals there is always a chance that the information will not be of journalistic quality and standards and should thus be taken with a grain of salt. Credibility and accuracy is still vital in the world of journalism and this is still only guaranteed by the medium the news is presented in. Twitter may give up to the minute reports on international

events. However, when people can connect a report or article with a reporter or established news organisations they instantly know that what they are hearing or reading has been researched, thought about and not published as a spur of the moment online post (Aguirre 2011). As with any new form of information communication there are challenges to overcome. It is clear that journalism has begun to adapt to the changing demands sparked by technology development, moving much of their publication and news presentation online. Examining some of the different crises that have occurred this year it is clear that when people are threatened they go into an intensified information seeking mode which is enabled and enhanced through social networking sites. Because of this, Twitter users often end up bypassing the authorities on information distribution, leaving the officials to use the myriad of Tweets posted and integrate them into traditional journalistic responses (Winerman 2009 376). First person accounts within minutes of an event are now an invaluable source to journalists; and as such the journalism industry is now competing with its own connected, online readership. Accuracy and maintaining the journalistic standards of traditional media will always be a hurdle to overcome, but it is clear that the integration of social networking sites such as Twitter into information communication during crises is the logical step forward in our ever increasingly connected world.

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The Impact of Bookscan on the Australian Publishing Industry

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Abstract

In the context of the shift to digital publishing environment, Bookscan, as one of the representative innovative technology, has exerted profound impact on the Australian publishing industry since its introduction. Bookscan provides sales monitoring and analysis service to publishers and booksellers.

This journal examines the use of Bookscan by publishers in Australia and analyses the impact of Bookscan on the Australian publishing industry from the different perspective of publishers, large and independent booksellers and the industry trends as a whole. It concludes that Bookscan as the leading technology of digital revolution has great significance in shaping the Australian publishing industry.

Keywords

Bookscan, Publishing, Digital revolution, Sales

Introduction

In the publishing industry, distribution acts as one of the most complex parts of the publishing supply chain. For the publishing of Australia, it is even more complex due to the comparatively large area and small but sparse population which is not evenly spread on the vast territories. Given this context the management of sales information is especially important for publishers and booksellers. The introduction of booksccan as one of technological innovations brought by digital revolution has dramatically changed information flow of the publishing industry, transformed the way publishers make investment decisions.

The importance of sales information

The fact that Australia is a country with a small population and vast area has made the Australian publishing industry somewhat unique and difficult. The resident population of Australia is projected to be 22,477,400 according to the statistics released by Australian Bureau of Statistics (ABS 2010). At the same time the country covers huge area. According to the government report, "Mainland Australia has an area of 7.69 million square kilometers and it stretches about 3700 kilometers from north to south and 4000 kilometers from east to west"(Department of Foreign Affairs and Trade [DFAT]2008). This demographics means extra cost and more difficulties for the publishers and distributors who try to deliver the right number or titles to the right spot.

It also means a medium-sized domestic market and fierce competitions. Currently, major Australian publishers are "Australian operation of a multinational media and/or print entertainment conglomerate: such as Pearson(including Penguin) based in the UK.", and "only seven publishers account for more than 70 percent of total market share." (Carter&Galligan 2007, p.5)

As a result, publishers need to be very careful with their decisions. Publishers need to know exactly how many copies are needed in which location to avoid potential returns and loss. The acquisition of information, particularly the sales data, becomes important.

Ways of accessing sales data prior to Bookscan

A discussion of how Australian publishers and booksellers accessed sales information prior to Bookscan included reference to (Webster 2007, p.205). Before Bookscan was introduced to Australia the information on the industry was quite limited to some extent. The major sources were The Australian publishers association (APA), formerly the Australian Book Publishers Association's (ABPA) annual survey of its members' bestselling titles, and the Australian Bureau of Statistics' survey of publishers and retailers. These sources did provide some valuable information, however, they did not help the publishers enormously. The reason is that they lagged behind the real time market. It usually took one year for them to release the sales data. Also, they did not update the information on a frequent basis. On the contrary, Nielsen Bookscan provides reports on a weekly basis so that all the data is fresh and truly reflects the market development.

Introduction to Nielsen Bookscan

Nielsen Bookscan is the international sales data monitoring and analysis service for the English-language book industry worldwide. As the world's largest continuous sales analysis service, Nielsen Bookscan enjoys great reputation around the world. It provides a wide range of services according to the different needs of publishers, distributors, booksellers and wholesalers.

It first started in the UK and then expanded into the market of the USA, Australia, and New Zealand etc. Bookscan was introduced to Australia in 2000 and it collects total transactional data at the point of sale directly from tills and dispatch systems of all the major book retailers. It claims to cover 85percent of all retail trade sales to consumers in Australia by 2003 after two years of panel expansion which means major bookchains such as Dymocks, Angus&Robertson, borders, ACBA and Uni Coop Stores and large discount department stores such as Target, Big W, Woolworths and Myer are all members of Bookscan Panel 3 who contribute their sales data directly.

Bookscan was warmly welcomed by the large publishing houses when it first started in the UK, as mentioned by Danuta Kean in his article, sales directors loved it and were obsessed with using it to measure their market share (Kean 2003).

Impact of Bookscan on the pulishing industry

For publishers

Better Marketing and Sales decisions

It takes a lot of effort of the publishers to launch a new title into the market. Usually when a manuscript is acquired and approved by the editor for further pursuit, it will then be discussed in an editorial meeting. One important element of the editorial meeting is the Title Profit and Loss Statement, or simply Title P&Ls. It is in this statement that estimation of "sales, returns, royalties, cost of goods, and ultimately, net profitability" (Greco 2005, p.117) for the title is made. It is the basis upon which most budgeting is done and also functions as the initial stimulus to knowing which books will be on what lists. As Greco mentioned in the book, "any book has the potential to break out of the pack and become a bestseller. Few actually do". (2005, p.118)

Therefore it is vital for the publishers that all the previous efforts are paid off and a title reaches its estimated sales objective. Without proper knowledge of the consumer needs and sales data, the objective is hard to achieve. As

Hughes observed in her study of sales measuring in publishing industry, "Prior to Bookscan, the lack of immediate reliable market sales data essentially meant that the publishing industry operated blindly. Publishers missed out on the fundamental principle of knowing what the consumer wanted." (2005, p.22) In this sense Bookscan provides reports on real time title tracking so that feedback of the title after launching into the market can be quickly received and publishers can then promptly respond to the market and make adjustments of the previous sales and marketing decisions.

Decreased return rates

Another prominent benefit brought by Bookscan is the prospect of decreased return rates. This is especially good news for publishers. Returns refer to the books that are sold to booksellers but do not sell. When this happens, all the books are fully returnable to the publisher. Obviously, it is the publisher who takes the greater risk and responsibility of returns under current publishing norms. Therefore the return rate is "the biggest nightmare" for any publishers in the world (Greco 2005, p.324).

There are many factors contributing to the occurrence of returns, one of them being excessive reprinting (Greco, 2005). Without the hard data on how many copies have been sold in which locations, it is difficult for publishers to make reprint decisions. Another important reason for returns is too high expectations of publishers, According to Greco (2005, p.326). Editors tend to be overly optimistic, especially in the process of creating TP&Ls. The analysis of Bookscan data can therefore help to maintain conservatism to some extent. In this case, Bookscan plays a significant role. We may get some information about the efficacy of Bookscan by comparing the return rates pre and post Bookscan on the whole.

In the publishing industry worldwide, return rate has always been unsatisfactorily high. According to Greco (2005, p.323), return rates over 35 percent to 40 percent have been noted in 2001. However, statistics show a sliding trend of book returns with the advent of Bookscan. Book Industry Strategy Group (BISG) released a market analysis research report which analyse the Australian publishing industry in depth (Department of Innovation, Industry, Science and Research [DOIISR] 2010). It provides data on return rates via the Australian Publishers Association (APA) in each year from 2001 to 2009. It suggested that "trade returns have declined slightly as a proportion of sales over the past decade by approximately 5 per cent" (DOIISR 2010, P.56). This corresponds with the time of Bookscan's launch in Australia since 2000. Also, similar examples can be found in UK and US. According to Hughes, the introduction of Bookscan benefited UK publishers

in that "book returns between 1999 and 2001 dropped from 18% to 13%". (Hughes 2005 p.22) The figure for the US is about 5 percent as well.

Admittedly, there exist various reasons for the decrease of return rates, the use of Bookscan may be only one of them. It is also difficult to obtain hard evidence on the direct connections between a decreased return rates and Bookscan adoption. However, from the statistics mentioned above, we can reasonably conclude that publishers who are well informed of the knowledge of title sales and immediate feedback from readers (since Bookscan update their report on a weekly basis) can better examine the market potential of the title thus making more reasonable decisions on reprint. The possibility of returns is likely to be lessened in this sense.

More distinct role of frontlist and backlist titles

Nielsen Bookscan provides a variety of reporting service to publishers and distributers. On subscription publishers can get reports on bestseller charts by genre, market share reports, category trends reports etc. With the accurate statistics on the bestselling titles and categories, it is easier for publishers to narrow down a reprint option field and give the frontlist titles with larger sales potential longer shelf life.

As to the backlist titles, they are the ones that build up the reputation of a publisher's imprint and therefore need to be managed and revitalised appropriately. "Backlist books are probably the editors' easiest acquisition source. They help to maintain your revenue stream, cushion your cash flow and help ensure your ongoing profitability and survival" (Greco 2005, p.151).

The information provided by Bookscan, in this case, help the publishers to identify the weaknesses and strengths of their backlists and make wiser decisions.

For booksellers

For large retailers, the use of Bookscan means "Further consolidating their marketing power"(Carter and Galligan 2007, p.74) because they can create economy of scale by utilizing the proved sales potential of bestsellers by Bookscan. Compared with large retailers who gain increased market power through the reprint of bestsellers, the independent booksellers, however, are likely to be put in a disadvantageous position. They cannot afford too large print-run thus losing the opportunity of tapping the most profit from bestsellers. Lacking the strong economic power as is the case of large discount department stores who attempt to slash prices to as low extent as possible, independent bookshops have to struggle. Under such adverse circumstance,

the independent booksellers reacted by binding together for greater influence. The establishment of LEB (Leading Edge Books) is a prominent example. About 180 of Australia's independently owned and managed bookstores become members of LEB in joint commitment of quality service and expert advice on bookselling. Leading Edge Books provides independent bookstores with support in the form of group buying, rebates, catalogues, marketing and advantageous rates for many background services(Woll, 2002). Such collaborative effort by the independent booksellers shape the dynamics of the Australian publishing industry.

Limitations of Bookscan

Although Bookscan has brought about quite positive changes in the publishing industry, there are others who question the downside of Bookscan. The most noticeable one is a dwindled volume of midlist titles or classic literary fiction and non-fiction. From Bookscan, publishers get "up-to-the-minute sales figures that are transparent across the industry." (Davis 1997, p.126) Consequently, it becomes easy for them to find the most lucrative areas to march in. Accurate figures tell frankly what kind of book sells most. The bestseller list provided by Bookscan is much more accurate than any lists in the history. As a result, bestsellers sell even better because more money is pumped into the reprint process. On the contrary, those low-volume but 'culturally significant' mid-list titles lose the attention and gradually disappear from the shelves. This 'demise of the mid-list novel' trend can be proved by the examples given by Mark Davis in his article 'the Decline of the Literary Paradigm':

In the late 1990s Penguin books, which had been at the forefront of the 'cultural renaissance' of the 1960s-1980s period, first dropped its poetry list and then culled its mid-list (that is, books with moderate print runs, often middlebrow fiction)......in 1996,the year of the ABR list mentioned earlier, Australia's multinational publishers and Allen&Unwin, the only comparabaly sized independent, published 60 literary novels between them. In 2004 those same publishers published 32. In 20076 they published 28 (Davis 1997).

Another negative influence is that 'Obsession' with Bookscan leads to publishers' over-reliance on strong initial sales of 'frontlist' titles—the most recently published titles—than on 'backlist': those titles in the catalogue which provide steady income over time through modest but consistent

sales (e.g. 'the classics') Or as mentioned by Malcolm, it leads to 'uncreative publishing and bookselling'. (2005) In this sense, Bookscan saves publishers great effort in mining good authors and manuscripts. The job becomes easy and all they need is to assign the task of analysing Bookscan data to the sales and marketing director. The result may be the reprint of a successful title which has been on the top list for weeks. This contributes to an almost absolute dominance of certain bestsellers over the market where titles that are culturally significant are less diversified and even disappear from the shelf.

Bookscan, digital revolution, and publishing

The use of Bookscan is one perspective from which we may see how digital revolution is changing the publishing industry. John B Thompson (2010, p.312-337) in his book Merchants of Culture talks about how book publishing industry is influenced by the digital revolution. This influence is by no means limited to the 'product' only, which means (Thompson 2010, p.320) "the book as a physical object will disappear and be replaced by immaterial informational content that can be bought and sold without the material wrapping of the print-on-paper book." The debate of eBook is of course the most obvious one, but the digital revolution has reached far more fields of the industry. Thompson gave the example of editing and printing where digital technology has resulted in the most erratic progress and the example of "digital sampling" where marketing and promotion of books make use of the digital technology. In another book, Thompson made an even clearer study on the "hidden revolution", which explains further that (2005, p.405) "digital revolution transforms the work practice and business models of publishing industry," or, "transforms the life of book itself". Bookscan, as we may see from the previous analysis, is another application of digital technology in sales marketing and distribution of books. Thompson also pointed out that Bookscan has changed "the rules of game" (2010, p.327) in the publishing industry, which means the way the book business operates is reshaped. The use of Bookscan proves the width and depth of the impact of digital revolution has exerted on the publishing industry. Therefore as to the influence of Bookscan on the Australian publishing industry, it is more than decreased return rates, more transparent industry information and increased efficiency; it represents the interwoven relationship of Australian publishing industry and the digital revolution on the whole.

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Battle of the Bands

Sikhanyiso Dlamini

Abstract

Victor Willis is a member of the Village People singing group that performed Y.M.C.A among other timeless songs that continue to do well even today. As a result of being financially challenged and not experienced enough to produce songs they wrote for themselves, many senior artists have given away copyright rights of their songs to major companies. As of August 2011, Victor Willis has been striving to regain those rights to him personally but the companies are refusing. This journal explores the extent at which copyright rights can or should be returned to the legitimate songwriters at the will of their original producers. Although the US Copyright Act does a lot to support artists, it is, seemingly, difficult to get all rights back. Many other singers are feeling inspired and are keen to see whether this legal battle will be a success because if it does; history has been made; the music industry will never be the same again. For songwriters and scriptwriters it will mean newness of voice, power, and wealth.

Keywords

Victor Willis, Village People, YMCA, Music Publishing, Media, Entertainment Industry, Songs, Copyright Rights Management, US Copyright Act, Songwriters, Publishers, Legal Battles

Introduction

"Copyright law has always been about balancing conflicting interests" (Engström & Martin). In music, its purpose is to protect intellectual property for music rights holders as well as consider the needs of those seeking to use the music lawfully. Many people think the "copyright law balance has tipped too far in favour of rights holders" (Engström & Martin). Music companies tend to complain that the copyright term is not long enough. Meanwhile, individual musicians are frustrated by their inability to terminate copyright

rights which they granted recording companies. They are also being troubled by certain amendments to the laws of copyright in the US, which declare certain businesses exempt from paying to use music at their physical locations.

In this journal, I will state the aim of writing such an article, then declare the hypothesis, and describe the participant, Victor Willis. Under methodology, I will explain the rules and regulations of Copyright in the US, along with the two copyright treaties that are accepted internationally. Results and findings of Willis' case plus the probable fate of other artists who may try to regain copyrights to their songs will follow. Towards the end of the journal, there will be a discussion of how those findings can be usefully applied to everyday life and those implications will lead to the conclusion. While power to dictate copyright and licensing terms nowadays lies in the hands of music superstars, the tragic case of former lead singer of Village People, Victor Willis, demonstrates that older artists who granted copyright rights to recording companies will never succeed at retrieving them.

Aim

Coincidentally, the US Copyright Act of 1976 was amended on the same year that Village People's worldwide hit record Y.M.C.A was debuted, 1978. It is now 2011 and despite it being a 33 year old song video, on YouTube, Y.M.C.A has been viewed 20,465,193 times and liked 48,176 times. The undying popularity of Village People songs explains why Victor Willis would do his utmost to regain the rights and credits to all 32 of the songs he wrote and co-authored. However, Scorpio Music and Can't Stop Productions, the two publishing companies with whom he worked, are denying his appeal to court and are fighting tooth and nail to ensure that he does not succeed. In their eyes, Willis should not be granted "termination rights" because he wrote those songs as a hired writer. Hence a legal battle has begun. How it ends will change the history of music publishing forever.

The first reason to explore this legal case is that many older and successful artists have been likewise affected. Artists such as Barbara Streisand, Brian Wilson, and the Eagles are also on a mission to regain power and financial returns for musical content they produced over the years. In July 2011, news reporters covered a similar incident with an artist, whose creation of cartoon works were made for hire. Jack Kirby constructed legendary characters such as the Incredible Hulk for Marvel Comics publications and he too was seeking legal intervention. These pursuits are clearly becoming a growing trend in the

music industry and many publishing companies are becoming wary of where this movement— if it suddenly becomes one—will lead.

Another reason is that individual music rights holders seem are negatively affected by the passing of more and more bills that benefit larger corporations such as the National Restaurant Association (NRA). Among other ridiculous proposals, one of the bills that the NRA pushed for and succeeded with, for example, is the one that "exempts bars and restaurants of up to 3,750 gross square feet from paying for the use of background music" ("Financial Times Music & Copyright" 1). While this may at first seem irrelevant, what is sad is that the "average restaurant owner earns $44,000 a year, compared with an average songwriter's income of $4,700 a year from performance royalties" (ibid). These exemptions dramatically diminish the chances which writers, editors, and publishers have to make profit in other avenues beyond concerts and merchandising.

The final reason is that intellectual property, which comprises not only books and scholarly materials but also music and performing arts productions are protected by copyright, which means that creators must know and understand copyright issues extensively. Unfortunately, the internet has become a vehicle for many piraters and producers of counterfeit media objects to copy and distribute protected material much more swiftly and anonymously. In fact, some years back, the World Customs Organisation projected that "more than $600 billion in pirated and counterfeited goods (would) flood the world market in 2005" (Dudas). As a result, US Government agencies such as the U.S. Patent and Trademark Office (USPTO) started to play a more active role in exhorting small businesses to study the nitty-gritties of Copyright and Fair Use and protect their property.

Hypothesis

Needless to say, corporations have always taken precedence over individual rights in music publishing; the US government treats them as a priority. For instance, major companies such as Disney are well recognized and influential. In 2007, the Disney Corporation is reported to have been greatly "concerned to extend the copyright of Mickey Mouse, one of the most profitable copyrights in the world and the lynchpin of the company" (ibid). While film and music companies continue to advocate for the extension of copyright terms, the true authors of those products continue to be overlooked and underpaid. The only hope that exists is that American performing rights societies such as ASCAP and BMI can possibly put pressure on the US government to reconsider the

vastness of the criteria of businesses that are exempt from having to pay for playing background music at their business locations. The main examples of these businesses are shops and restaurants.

Participant

Victor Edward Willis was born on the 1st of July 1951 to a Baptist preacher in the city of Dallas, Texas. A talented singer, keyboardist and pianist that grew up writing songs from a tender age, the original lead singer of Village People was destined for stardom. The success songs which Willis produced mirror his magnetic aura and personality, to the extent that his departure from the group set off the downfall which it never again recovered from. Victor Willis' official website records that he authored the following hit songs: "'Y.M.C.A,' 'In the Navy,' 'Macho Man,' and others. Noteworthily, Willis does not only produce Disco, Funk, and R&B songs, but he has also written for the Ritchies, Patrick Juvet, and other prominent musicians during his showbiz affiliations with Sutra Records and Casablanca Records.

Alongside that, Willis is an actor with a knack to foreshadow how well his movies will fare in the market. In fact, the main reason he resigned in the first place was not only that he thought lowly of the movie script that was meant to showcase Village People, but he could no longer tolerate the differences of lifestyle among them as a group; he never supported the homosexual agenda. The gay members depicted Y.M.C.A to be a famous homosexual hang out spot, which, as the only straight person in the group, Willis opposed. He enjoyed the song's pluralistic meaning but maintained as co-author to the song, that it instead applauded Young Men's Christian Association principles. After his resignation, the group's performance dwindled; it lacked the flair of Willis' effervescent voice, lyrics, and persona. Much later, the group's manager succeeded at sweet talking Willis back into the group but the damages done by the film were beyond repair and it remained a flop forever.

After marrying his first wife, Phylicia Rashad, Willis married and moved to live with his wife Karen, a lawyer and executive from Newport, South Wales in the UK. Not many people know this, but Willis is a pilot and flies himself every now and then. Nevertheless, his greatest love—which is music—has never died. In 2008, Victor Willis performed at the House of Blues in Hollywood and immediately after that, began to prepare for a world tour. Unexpectedly, on the 16th of August 2011, he filed notices of copyright terminations to the 32 songs he helped compose for Village People.

Methodology

Under Secretary of Commerce for Intellectual Property and Director of the U.S. Patent and Trademark Office, Jon Dudas explains what copyright is, what it protects, and how it is secured. The length of copyright protection depends on the date the work was registered. Y.M.C.A was created after 1 January 1978; it is protected under the 1976 Copyright Act. In 1979, Y.M.C.A became a hit and "one of the fewer than thirty all-time singles to have sold 10 million (or more) copies worldwide" (Wikipedia contributors). To this day, it is played at major sporting events, in movies, at weddings, school dances, sung as the "gay anthem," and in countless other contexts.

By virtue of the Copyright Act of 1976, the "copyright owner has the exclusive right to reproduce, adapt, distribute, publicly perform, and publicly display the work" (Dudas). They can be sold or transferred to anyone at any given point. It is by this act that lyricists can file for termination of recording and publishing rights conceded to recording companies and publishers 35 years after a record is produced. Casablanca Records is denying Willis this right because unlike in Canada and without a specifically outlined agreement, in the US, copyright ownership rights are first given to the employer for works made for hire and these last "for 95 years from publication" (ibid). However, in 2013, Willis will be entitled to pursue copyright ownership rights by law.

Earlier on, I mentioned that unpublished works qualify for copyright and licensing schemes. As soon as a piece of work is created, it can be registered, certified, and begin to operate according to a "public record of the copyright claim" (ibid), which also includes receiving remuneration for infringement that took place over works that were published before copyright was secured.

The World Intellectual Property Organization (WIPO) has two treaties that have been "signed by over 100 countries and require ratification by 30 countries to take effect" ("Financial Time Music & Copyright" 1), which most countries' copyrights law try to adhere to. Two bills passed in the United States in October 1998 and changed the history of music publishing: the Copyright Term Extension Act and the Digital Millennium Copyright Act. These laws seem to affect each other negatively. Although larger corporations strongly advocate for the extension of the copyright term, they just as passionately oppose the exemptions of companies from paying for music use.

The Copyright Term Extension Act stretched the term of copyright protection from 50 to "70 years after the death of the author and from 75 to 95 years from the original copyright for works in renewal" (ibid). If songwriters and publishers are not paid their dues, the law confiscates the songs from the companies (ibid). Henri Belolo and Jacques Morali suggested the Y.M.C.A song idea but Victor Willis wrote it. Whereas joint ownership of music rights is usually a nuisance, only the latter holder has shown discontentedness with his part of the business deal.

The Digital Millennium Copyright Act reduces music copyright protection and simplifies the process of copying data for academic, religious, or humanitarian institutions; only they qualify for the fair use defense. This act evades an excess of digital encryption and is criticised by those who also want the NRA to be refused "cheaper, local arbitration" (ibid).

Results

The first finding is that there is no international copyright law; copyright laws only receive "national treatment." This means that termination rights only apply to the use of the pursuant's songs in his country. Songwriters, artists, and producers go all-out to ensure that they produce hit songs that will not only gain them "popularity and relevance" (LeVere) but great financial return. The person with the most rights makes the greatest profit.

The second finding is that companies care more about extending the term of copyright for commercial reasons, of course. Copyright owners have the right to file suits against offenders who infringe upon copyright rights. Infringements are remedied by "preliminary and permanent injunctions (court orders to stop current or prevent future infringements), impounding, and destroying the infringing articles" (Dudas). Yet still, it is impossible to monitor and control the billions of people who can access, use, remix, edit, and distribute imitations of original songs.

Similarly, the third finding was that music rights holders were against the legalisation of non-commercial file-sharing for fear of how they will support themselves. Engström and Martin state that it is not true that stealing music should be tolerated because "creators have other sources of income." Most musicians can only depend on selling live performance tickets because "revenues from record sales go mostly to the record company" (Engström and Martin). Such a legalisation would worsen the situation of musicians more than for filmmakers.

The fourth finding was that due to the advancement of technology, artists no longer need recording and publishing companies for marketing and distribution. As mediator between artists and their fans, the internet has sparked off innovation and creativity. This indicates economic development.

Discussion

Copyrights have become the most important thing in the music publishing business. Creators and publishers should learn and employ the fundamentals of copyright on their content so as to avoid the dangers presented by the internet. Criminals steal IP addresses and can illegally tamper with privately owned media objects that lack copyright management system encryptions. This should not happen, since both published and unpublished works can easily secure copyright.

Companies and individuals do not require an entire term of 70 years copyright to protect songs. In fact, that duration "actively discourages creativity and outlaws innovation in a way that leads to a market reduction" (ibid). Not all songs are like Y.M.C.A and get to experience longevity in the market; ten years is more than enough.

With regards to individual versus company rights, firstly, artists should endeavour to have in hand, a strong publishing agreement. As opposed to instantaneously signing agreements with money-driven recording companies such as Casablanca Records, the agreement should rightfully accredit more ownership rights to the original songwriter.

Lastly, companies should ensure that employees clearly understand the terms of copyright ownership in advance. That would prepare songwriters like Willis for what to expect.

Conclusion

It is plain to see that copyright laws are intentionally constructed to benefit business organizations the most when they should instead balance the needs of intellectual property creators with the lawful needs of users with their content. Songwriters like Victor Willis are susceptible to being used by corporations like Casablanca Records and Sutra Records who have strong financial muscle but, peradventure, less creative ability. Lyricists should rather partner with publishing companies as opposed to writing for them as hired employees. This way, song producers and writers would benefit more from sales and advertising. American rights societies have the platform to express their concerns more than employed creators of intellectual property, but neither can go as far as influencing government legislation.

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The Impact of China's Microblog and Chinese Government's Censorship

Layla Dong

Abstract

This article reviews the consequence of China's social network in context of the rising of microblog in response to major disaster and public affair and the impact that makes on China's restrictive media environment. I have found that microblog does indeed represent an important communication channel for revealing public affairs, although the intensity of its use vares considerably from affair to affair. I have conducted the data from several organizations to analyse microblog's power in terms of providing social assistance and becoming the new communication platform with government departments.

Keywords

Sina Weibo, Censorship, Comment moderation, Social network

Introduction

There has been a tremendous rise in the growth of online social networks in China due to China's massive population and technological advancements. Microblog have become a major platform for netizen to engage in pubic activities such as exchanging viewpoints and sharing information. Sina Weibo, the most popular microblog network in China have grown insanely popular, in less than two years time, Sina Weibo has reached 140 million users.

In this paper, I will focus on China's most popular Twitter like social network service, Sina Weibo. With a sequence of official analyze result which I've conducted from DCCI (Data Center of China Internet), I will discuss what kind of role dose microblog play in response to major national disasters and public affairs. I believe that microblog is the new communicate platform between public and China's Central government, evidenced in the statistical figures on government related Weibo accounts, as well as interactivities between China's Central government and netizens (a user of Internet).

This article will also looking at the issues raised regarding to microblog users in response to major disasters and public affairs, such as credibility of microblog posts. In addition, I will also analyse the implications the public affairs and interactivity has for microblog's future under China's restrictive media environment and media censorship.

The social network in China and Sina Weibo

A report compiled by Shanghai Jiao Tong University (Wang 2011) points out that microblog is becoming part of the mainstream media in China in context of microblog provides a more convenient platform for users to sharing information, publishing news, everyone's voice can be hear in here.

Digital marketing expert observe that there are four types of microblog Users in China. The biggest group is the 'Self-expression users'; they occupy 46.40 percent of the total number of microblog users. Self-expression users like to express their thinks and emotions as well as offer comments on other users' messages. The second large user group is the 'Silent users', about 21percent of the total number of users; they rarely post on microblog but they would like to read other users' posts. Then follow by the 16.40 percent 'discussion users'; they don't forward (retweet) other users' posts but like to get involved with popular topics and express their own opinion. The rest 16.20 percent users are the 'social users'; they are the activists in social network, they write posts, follow others' microblog, like to discuss, ask questions and expect attentions from other users. (Fu 2011)

Sina Weibo, the most popular microblog network in China was launched in August 2009. While Sina Weibo also enables users to post messages of up to 140 characters, there are some differences from Twitter in terms of contents and functionalities. Unlike Twitter, where user can only post messages consisting of text and links, Sina Weibo users can post messages containing of text, links, pictures and videos. It has becoming the frequent tool and social platform for

Weibo users as 140 Chinese characters convey more information than 140 English letters. (Osnos 2011)

Microblog plays key role in a major disaster

I adapted Qu, Huang and Zhang (2010) classification of four major roles that an online community may play during disaster response for my analysis on China's high-speed train accident in July 2011. 'The four major roles are: Information sharing, seeking, gathering, and integrating; opinion expression and exchange; emotional support; and action proposing and coordination'. (Qu et al 2010)

Role No.1: Information sharing, seeking, gathering and integrating. During the Wenzhou rail accident in July 2011, the first rail accident reporting message on weibo was posted at 8:47 p.m., minutes after the accident by a netizen named Yangjuan Quanyang. According to China Daily, (Yuan 2011 p.5) this SOS post was soon forwarded to more than 112,000 times at Sina Weibo.

After the accident was confirmed, mainstream media have been using microblog to release the latest information to the public. Hundred of thousands messages were post on Weibo to exchange update information and express personal opinion on the disaster. The content of these messages mainly contains pictures from the scene, the number of dead and injured passengers. The names of injured passengers who have been sent to hospitals were post on microblog and updated regularly. Theses actions can be catalogued as the second major role: opinion expression and exchange.

Qu, Huang and Zhang (2010) all identify that after a disaster happened, people often use online social network as an outlet of their personal emotions, such as anger, cynical, sorrow, etc. (third major role: emotional support) I have conducted contents and network analysis on data collected from China's Twitter-like microblog, Sina Weibo, I observe that while Weibo users sharing their daily life, forward their favorite quotes and jokes on it, it has become increasingly political when it comes to such disaster as news, rumors, and critical opinions that aren't permissible in China's restrictive media environment increasingly found their way on Weibo. As an example, Olson (2011) points out one week after the Wenzhou rail accident, in user-created polls, 94 percent (109,135 votes) netizens voted for 'very dissatisfied; they're not showing respect for human life'. This user-created vote later has been removed from Weibo since domestic Internet companies are required to censor content on its site.
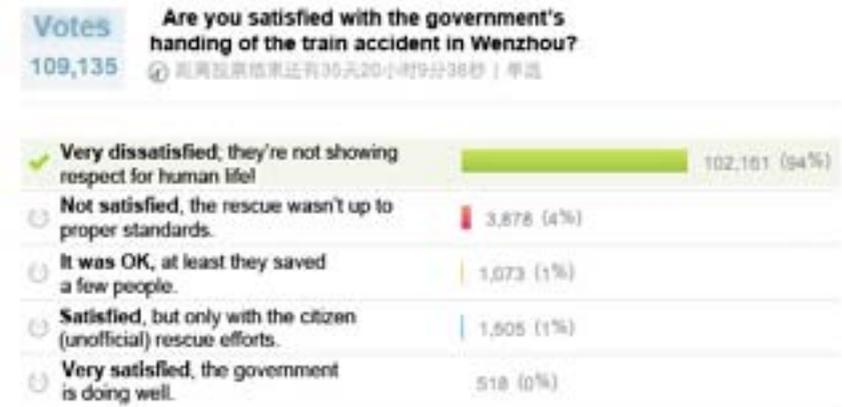
Figure 1 Weibo poll about the rail accident, Sina Weibo

Examples of Using Microblog in Response to Public Affair and Help Disadvantaged

Li Ruiqiang, an editor at Sina Weibo told China Daily, "Microblog' attributes allow Weibo users to play a major role in providing social assistance for disadvantaged people". (2011, p.5) The following are some examples:

On 8 August, 2010, a university student by the name of " Kayne" posted a photo of Zhouqu's landslide scene with the caption on Sina Weibo: "How long we have to waiting for the rescue team to come". This picture was soon forwarded 5454 times and received 1166 comments. Many mainstream media including Government's mouthpiece Xinhua News Agency and China Daily used the message. The rescue team later came and rescued the victims.

On 19 August, 2010, a journalist posted a message on Weibo about a girl named Li Mengmeng, who got 565 out of 650 in University entrance exams in July but couldn't get in any university because the local government officials forgot to submit her university application. This post was forwarded 93,396 times and received 22,948 comments. Li Mengmeng got into university in last September.

Another example showcasing the power of microblog to help people is fund raising for emergence accident. China Daily (2011) told an story about a 6-year-old boy Wang Gengxiang, who was badly injured in an accident, most of the skin on his head was burned off, his parents couldn't afford expensive skin-grafting operations. The message has been fast-forwarding; due to microblog's high interactivity, victim can easily gathering attentions of a large number of users in

a short period of time (especially when celebrities and mainstream media follow the message). 600,000 Yuan was raised for Wang Gengxiang, allowing him to receive skin grafts. Microblog provide a perfect outlet for sympathy and love of the public, at same time, the raise of microblog for social assistance reveals the deficiency of China's charity effort.

As the influence of public opinion on microblog grows stronger, more and more local government departments are resorting to this technology to communicate with the public. According to Sina, there are over 4920 verified government related accounts, and 3949 government officials had registered their Weibo account. Research team at Shanghai Jiao Tong University analysed several popular microblog platforms and found 75 percent the top 100 microblog government departments are public security departments. Professor Xie Yungeng (2011) explained "public security department account became majority in the top rank because their work is more on a daily basis, such as transport and public safety."

Social Media's Credibility

Although social media have been proven to be the useful and powerful sources in response to major disasters and help disadvantaged group as everyone can contribute the related contents to the community, there is still a lack of effective approaches to judge the information's credibility on Social media.

Yu, Asur and Huberman (2011) have point out, unlike the information post and update from government authorities, like: Xinhua News Agency and mainstream media like: CCTV, CNN and BBC; the information and messages on Weibo are post and update by anonymous netizens. From their Study on Sina Weibo, they have found that on average 50.24 percent of posts on Sina Weibo are forward. This result has raised the difficulties to identify the information's credibility and to judge information's quality. For example, Xinhua News (2011) tells a story about some netizens spread rumors about rail-accident as Weibo users faking the number of dead and injured passengers. Without confirmation from the government authorities and relief agencies, some harmful posts were soon forwarded more than 10,000 times on Sina Weibo, which will be caused the panic in the community and lead to social instability. Somehow in China has yet to have the official regulations concerning the authenticity of information posted on microblog, it can be hard for users and microblog provider to verify whether the contents are crossed the radar or not.

China's restrictive media environment and censorship

Chinese Central government has been figuring out ways to monitor and restrict online information and images ever since the Internet arrived in China. Early this year, while social network played a key role in the protests that brought down governments in Egypt and Tunisia, China's authorities told China's Internment companies to tighten control over online contents. The message on Egypt was clear: The revolution will not be posted, even if that means hamstringing microblog. Chinese President Hu Jintao and the nation's security chief, Zhou Yongkang (2011), both talked up the need for tighter management of the Internet in the days. In the words of Liu Qi (2011), Communist Party secretary for Beijing, " strengthen management and firmly prevent the spread fake and harmful information.' And 'Resist fake and negative information". The Beijing Internet Media Association, a government- sanctioned industry group appealed 'Online news should be trustworthy and should not spread rumors or vulgar contents.'

With its controls are among the most sophisticated and pervasive in the world, it is difficult for Internet companies to operate their social network services. On July 2009, due the sensitivity of the 20th Anniversary of Tiananmen Square crackdown in 1989, Chinese Government blocked the access to Twitter due to the fact that Twitter was unable to get the ICP (Internet Content Provider) license that is issued by Ministry of Public Security as Twitter's failure to cooperate with regulatory requests. Since China has yet to have official regulations concerning the authenticity of information posted on microblog, under current Chinese Law, the site publisher is responsible for all the contents on the sites, including user- generate content. (McDougall 2011) Just one week after the rail accident in July, there were over ten million comments about the accident all showing their dissatisfaction about how the accident was handled. Due to such facts, how dose social companies survive in China?

As for Sina Weibo to be able to operate in China, they maintain a large editorial team to moderate outgoing messages. For example: try searching for the posts related to "Egypt" or "protest" after the revolution in Egypt early this year, Sina Weibo would tell you that, pursuant to relevant laws, regulations and policies, the search results have not been shown. The watch database on Weibo includes keywords, particular users and IP addresses and is constantly updated on a real-time basis. Sina CEO Charles Chao (2011) told Forbes magazine "Sina Weibo has at least 100 employees monitoring content 24 hours a day". In addition, the reporting guidelines given by the Central Propaganda Department of the Chinese Communist Party are daily update to Sina's rules database.

Social network expert outside China believes that banned and moderated posts would risk of making people angrier and more cynical when it comes to the disaster like the rail accident in July, which would likely be worse. (McDonald 2011) People would be less likely to be critical if Government may, for example, require real-name registration for all microblog users. McDonald said: "I believe that absence of credible and timely reporting are the reasons led to cynical rumors and innuendos." (2011)

On the other side, despite microblog's power in terms of providing a way for people to communicate on a daily basis and express personal thoughts and opinions, it is worth to pay attention to the fact that some Chinese netizen love to "leak" information on Weibo, and the credibility of those leaked information are worth to investigate. Some officials have decried microblog as a tool for reckless rumors and subversion. And give the credit to microblog's easy to use characteristic, innuendos with the amplification of anger spread faster online.

Conclusion

In summary, the power of microblog represents the technological and cultural revolution that has expected in context of China's boomed economic growth and today's digital society. I analysed microblog's role in response to major disasters and current affairs in terms of sharing information, public expression and interactivity. I also analysed microblog's power to help the disadvantaged groups in terms of fund rising and gathering public attention. However, the microblog sector is still in its infancy in China, it is very important to acknowledge the uncertainty effects that microblog may raise in response to public affair and disaster.

I used Sina Weibo as the key microblog platform to identified the differences between China's microblog and western world's social network service (Twitter) from both technological and cultural aspects. And especially analyzed Sina Weibo's survive strategy under China's restrictive media environment and censorship.

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Is Wikipedia Making Traditional Reference Books Shrinking?

Yanxi Fan

Abstract

As the rapid growth of Internet information users, more and more people nowadays find their answers online instead of going to a library and look up information via thick printed reference books. By introducing how the Wikipedia

website appeared in current human lives, the question of the article raises: is Wikipedia the main reason why traditional encyclopedia publish industry is falling apart? To get the answer, this paper compares the strengths and shortages of both Wikipedia and traditional printed reference books by explicating how these two kinds of encyclopedias work as to analyze the shrink of paper encyclopedia publish industry.

Keywords

Wikipedia, Printed Reference Books, Encyclopedia Publish Industry

Introduction

Wikipedia, as the website defines itself, is "a free, web-based, collaborative, multilingual encyclopedia project supported by the non-profit Wikimedia Foundation" (en.wikipedia.org 2011) . As one of the websites that owns the highest click-through rates, this online instant and most importantly free encyclopedia is now having the tendency to gradually taking over traditional printed reference books. Its emerge brings users a more convenient way of information acknowledgement, however, for reference books publishers, it is somehow a treat. This article observes the growth of Wikipedia and relates the development to the reasons of the decline of the printed encyclopedia industry.

Growth of Wikipedia

Wikipedia is an online encyclopedia edited by anyone who is willing to edit the content, it is also free of charge to use as long as the user owns a device for Internet access. It is currently becoming so widely used that whenever one wants to get some information online, he or she would type the key words followed by the word 'Wikipedia'. The phenomenon of Wikipedia is somehow within expectations though. Since it's free of charge and easy to get the information, people nowadays tend to use Wikipedia initially before looking up anything in an academic resource. Moreover, the updating speed of Wikipedia is with no doubt the fastest among any other database, since people from everywhere can upload the information on the website. For example, on October 5, 2011, I accidentally saw an online news about the death of the Apple founder Steve Jobs, the next thing I did as to confirm the news is search from Wikipedia about his profile, when I saw there's date of his death, I believed in the news. The update of Jobs' profile was just a few minutes after his death was announced, it provided the first hand news even faster than many other news websites. That's why I naturally went up to it instead of turning on the television to make sure the news source is true.

Google searching engine also help the growth of Wikipedia. For example, if you want to search a celebrity's profile, type the star's name in the blank of Google, you will find the Wikipedia link for the biography of the celebrity on the first page and on the top five links. Even if there is the IMBD link above the Wikipedia one that shows the knowledge, Wikipedia is always the first choice. For that the layout of the information is clear and logical, and the information is more holistic, including the person's hobbies, career, art works, scandals and other all-round information, which you could not easily find even if you entered the star's own official website. It is amazing how the link of Wikipedia shows up even higher than many elite news websites. As a result, the Google does push the growth of Wikipedia to become the most popular encyclopedia online.

In a word, Wikipedia is no doubt deeply embedded into people's daily life, if not so, it relates to us more in life than traditional printed encyclopedia books.

Pros and cons of Wikipedia

The strengths of Wikipedia is quite obvious though, according to West and Williamson (2009, p. 269) , saying that there are several characteristics that make Wikipedia a friend:

– Its breadth of information including a substantial amount of unique information:

– Its ability to cover truly current events;

– Its ability to meet the diverse needs of both general and specialist readers;

– Its objectivity;

– Its reasonable accuracy; and

– Its accessibility – it is available 24/7 from our desktops at no charge.

Wikipedia indeed owns the widest range of information from academic knowledge to celebrity gossips and huge storage number of articles, rarely can someone find things that Wikipedia has not covered. The facts of events are revealed in Wikipedia for that people can edit the information themselves as long as they got the details. The language options not only help different language speakers understand the items but also help amateurs understand the professional terms more easily, owning to the 'simple English' choice. What's more, since it is a public encyclopedia, the opinions and angles towards certain events are more balanced than other descriptions. Though the accuracy of Wikipedia has always been a controversial topic, the information is rather convincible. Not to mention the easiness of accessing the website whenever and wherever you want.

Despite these advantages of Wikipedia, West and Williamson also listed out the aspect that makes it the foe of us: "its inconsistency – there are articles which are poorly written, contain unsubstantiated information, and/or provide shallow coverage of a topic" (2009, p. 269). As this point of view, the convenience and easier access of editing has become the shortage of Wikipedia, the language level of individuals are of course uneven, as the popularity of Wikipedia users and editors is large. This also leads to one more disadvantage of Wikipedia, if one could read in two languages, it would not be hard to find that one item is being explained variously according to different languages. You may find one item being described more specifically in English than other language and vice versa, depending on the item's original source, and consequently cause variations of interpretations from multicultural 'editors'.

Another point is the accuracy of the information from the web, the users create their own definitions and therefore the knowledge can be simply mistaken to some extent. Take an example of the accuracy of Wikipedia, there was an ancient Chinese emperor named Qianlong, who was taking charge of the country in Tsing dynasty. Ten years ago, a famous Taiwanese romance novelist

writer published a serial fiction about the Emperor and his two daughters, one was his adopted daughter outside of the royalty, and the other was his love child. The novel was filmed and turned out to be a hit TV serious within Asia that people all got obsessed about the story and the origins of the Emperor's real life. When you checked the biography of the emperor on Wikipedia, there it says the Emperor owns a daughter from the citizens and an adopted daughter outside of the palace, which is exactly the same story as the writer has written. However, according to the writer, she said she was inspired by the tomb of a Princess in Beijing that she wrote this fantasy story about the historically existed emperor and his daughters. Apparently, it must have been a huge fan of the TV series that had edited the information 'Qianlong had two other special daughters' on Wikipedia, without considering following the truth in history. Nevertheless, despite of its inaccuracy, people still use Wikipedia to get the information they want.

Traditional Printed Encyclopedias

Comparing printed reference books to Wikipedia, the printed versions can hardly make readers have doubts on the information, in other words, users still find paper encyclopedias more trustworthy in spite of the convenience of Wikipedia. Printed reference books have always been the information resource for researchers in every different domain, and are stored in libraries with no permission for people to take away with them. Even if the library allows readers to take them away, most readers will not do so as the traditional version of encyclopedias are thick and heavy.

For most users, they normally check the overall information from Wikipedia and get the idea of certain things, then confirm the knowledge on printed encyclopedia. Regardless of weight of traditional printed encyclopedia, the searching is less feasible than online search engine. Other than typing the key words on keyboard, you will need to look up the information yourself by your eyes and lock up the exact knowledge you want depending on your own sight, which is also time-consuming. Thanks to Wikipedia and other online research engines, encyclopedia book sales are shrinking.

Kurtz (2010) reported in "Falling Encyclopedia Book Sales Squeeze Publishers" that, "The publisher of the 126-year-old, 20-volume, 750-pound, $1,165 Oxford English Dictionary said he thought it was increasingly unlikely that another edition would appear on paper." The trend of online information hunting urges different reference books publishers establish online versions of database. Take Longman for instance, it has a toolbar for its English dictionary

for free, and significantly, the sales volumes of the printed dictionaries are decreasing. The new technologies such as IPhone and IPad had also accelerate the growth of online electronic versions of past printed reference books, since users can download and install applications of dictionaries or encyclopedias on the devices that they can carry around with them. It seems that the decline of printed reference books is a predictable ending of encyclopedias.

Nevertheless, the value of printed encyclopedias and dictionaries persists, or even rises. The more rare one thing is, the more precious it gets. Old-style dictionaries and encyclopedias have becoming antiques and collections of books other than ordinary books. People who own collections of reference books at home use online research engines as others. To them, classic reference books are treated no more like books or tools for information and knowledge.

Take writer's experience for an example, I used to have an advanced Longman dictionary when I was in middle school. It was a gift from my parents, since I got the dictionary, I carried it everyday to school and read it in English classes found it interesting to read, despite how heavy it weighs. After I got into college, I found myself lazy to carry such thick book, and flipping the pages to look up to words seemed less efficient, in the end, I saved it in the shelf as a collection of my reference books. There were new editions of the dictionary, but to me, the older one is my treasure.

According to Tyckoson's PowerPoint "The Rise and Fall of Reference Books: A Short Histroy of the Use of Reference Materials" in 2010, the features of reference books are:

– Factual

– Authoritative

– Summarize knowledge on a topic

– Read in discrete segments

– Expensive

The authoritative knowledge makes the information factual and the efforts people put into the books makes them expensive. Tyckoson (2010) also listed that the reference books in libraries are:

– Non-circulating

– Available on demand

– Selected based on community needs

– Generally not available elsewhere

These factors are part of the reasons why reference books are falling, even though the reference collections in libraries became larger and larger, the information within books are somehow less up-to-date comparing online resources, especially Wikipedia. The duration of editing and publishing time of printed reference books is long, unlike online resources, new events and information can be uploaded as soon as something happens. However, Wikipedia and other technologies are not the only factor that affects the degeneration of traditional reference books. Tyckoson (2010) presented that "the availability of information outside the library, such as home reference libraries, remote access to library collections, remote access to information outside the library and free access to the World Wide Web" are as well some main issues having impacts on temporary reference books industry.

Conclusion

Recently, there are rumors about Wikipedia is going to have its contents published as a real encyclopedia printed book, it is like living our lives backwards. If they are trying to get it published, why not republish a new encyclopedia with authorities? Wikipedia, the slogan of it says that it is a free encyclopedia, to writer's understanding, 'free' here represents the meaning beyond 'free of charge'. Anyone can access the web and change the content himself or herself 'freely', it is more objective than traditional reference books. In short, online encyclopedias are taking bigger and bigger roles than traditional printed reference books, however, they are still complements to each other.

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Research in the Digital Age: Our Use of Twitter

Patrick Hsiao

Abstract

The objective of this article was to look at how online/self publishing through Twitter has changed the digital research environment. With the proliferation of this technology there have been massive changes in the way in which we access information. These changes could have multifaceted implications as it spans not only self-publishing but more importantly online research. The currency of this topic means it is of interest but the research also presents an opportunity to take part in the shift.

I used journal articles as well as statistical research and newspaper articles to determine both where and to what degree the change is occurring. Databases such as JSTOR were immensely helpful as was Google Scholar. It examines various areas including psychology and behaviour as well as language and semiotics. Areas of exploration include adoption, habit and cognition, language; it's uses and our resulting behaviours.

I have found that although Twitter creates a new environment and source for information from a wider public that there are still some aspects that could pose snags. These include user habits, language quirks as well as the relative anonymity of users within the system.

Identifying areas of change and possible pitfalls was important since it allows us to see opportunities and harness the technological capabilities present. Given that research spans a wide range of areas the conclusions could prove immensely useful.

Keywords

Twitter, Research, Language, Accountability

Twitter as a Research Tool

Originally developed amongst the social networking craze that included Facebook, Twitter was created in July of 2006 (Finin, 2007). The website was initially very popular and although the wave has slowed, there is still a steady stream of users joining. Recently the London riots brought the site back into the public focus after rioters used it to organise meetings and spread information. Police also took to Twitter to release safety information and to manage the uprising. This relationship typifies the relevance of Twitter today.

In this age of super fast living, of twenty-four hour news cycles and constant world upheaval a resource that allows you to tap into up to the minute updates is necessary. It helps if the updates are   part of a service that is open to participation from both individuals and groups who are involved in current events as well as from large corporations and other organisations on the front lines of development. Twitter is important because its direction is largely determined by its users and acts as an indicator to topics that the public is interested in. In addition it also presents an opportunity for users to self-publish. It spans from the intimately personal to the globally important. Its flexibility makes it highly adaptable and thus can be of great interest to those in the digital research and publishing realm. Because people do not only tweet about what is of public interest but also about their particular interests the question still remains of valuating the information we collect.

This article will examine the functionality of Twitter as a research tool. It will take into account user behaviour as well as the operations of the website to examine its potential to provide the 3 A's of research, access, acquisition, and accountability. This article will discuss the requirements for gaining access to and contributing to the website. It will examine how terminology, the practice of hash tagging and user behaviour and relationships impact users ability to utilise the service. Finally it will take into account the intricacies of the service itself namely the 140 character limit and the extremely temporal and user based nature of the website.

Access

Access is a key component of the research process because it opens the door to knowledge. For the purposes of this article we will ignore the issue of the digital divide. Yes, there are a large number of people who do not have access to Twitter. They are not included in this article because it is not exploring the access 'to' the technology but rather 'through' it.

Twitter opens itself up to users in a number of different ways. First it does not feature video capabilities and is not photograph heavy. This allows individuals with slower connections to also participate. Unlike bandwidth heavy sites such as YouTube or Facebook connection speed is a concern that Twitter has for the most part overcome. Twitter does not host content on its site. Unlike Facebook, that becomes a distraction as users become trapped in an ever-evolving deposit of information about their friends, Twitter acts as a pointing finger to information elsewhere on the web. As we will see later, Twitter functions primarily as a link site. It is more about spreading information than collating it.

In addition you can search topics without being a Twitter user. Should you want to contribute however, you need to join the network. The service is free, this means that all that is required to become a contributor to the site is an Internet connection and to fill out a registration form. There are however, a number of hurdles to be overcome once on the network. These include the brevity of posts and the often short duration that posts remain visible.

Acquisition

Moving on to acquisition, it is important to understand what the content consists of and how it is generated and added. The information can be gotten easily but users need to understand the nature of the information they are dealing with.

"The everyday use of a medium by someone who knows how to use it typically passes unquestioned as unproblematic and 'neutral': this is hardly surprising since media evolve as a means of accomplishing purposes in which they are usually intended to be incidental. And the more frequently and fluently a medium is used, the more 'transparent' or 'invisible' to its users it tends to become." (Chandler, 2005)

Once users know what they are looking at they can then make use of the information.

Language is an obstacle to acquisition. Many people will have experienced the difficulty of understanding the nuances of typed speech especially if it involves shorthand. An example would be confusing 'LOL' 'Laugh Out Loud' for 'Lots of Love'. As a result you might send the following message. "Your cat just passed away, LOL." A little bit of techno-geekery is necessary to understand the nuances of 'twitterspeak.' "Researchers have studied the problem of recognizing

the communicative intentions that underlie utterances in dialog systems and spoken language interfaces" (Finin, 2007, p.2).

Twitter uses its own terminology, which means there is an additional level of understanding necessary to decipher posts. Three commonly used terms within the Twitter domain are RT, @ and #. The word 'within' is used to designate terms that do not occur in regular usage outside of Twitter. These symbols are not only terms but they direct what is happening to the information. RT means 're-tweet' which means to repeat another users tweet as your own. '@' Followed by a username is a method of directing a tweet to a particular user often in response to something they have tweeted you.

The third term is likely the most influential to a users ability to comprehend information because though the others are important, # is used for locating content. 'Hash tagging' is the practice of putting a # symbol in front of a topic or keyword. These allow users to find others who are tweeting on a common theme. The practice however is largely based on individual choice. This means there may be hundreds of tags relating to say, Justin Bieber. Exceptions to this rule include higher education usages to aggregate information and create a communal space for students to find links to external content. There are also a number of popular hash tags within the Twitter sphere for example #FML (Fuck My Life) used to relate stories of a bad day.

It is imperative to understand Twitter is an interface not a database. "Unlike on most online social networking sites, such as Facebook or MySpace, the relationship of following and being followed requires no reciprocation." (Kwak, 2010, p.1) The largely one way nature of the relationships within Twitter is important to remember. "If we interpret the act of following as subscribing to tweets, then Twitter serves more as an information spreading medium than an online social networking service."(Kwak, 2010, p.6) This means that when users disseminate information they are adding content to the system without necessarily any knowledge of what their audience require. "In MSN a link represents a mutual agreement of a relationship, while on Twitter a user is not obligated to reciprocate followers by following them. Thus a path from a user to another may follow different hops or not exist in the reverse direction. As only 22.1 per cent of user pairs are reciprocal, we expect the average path length between two users in Twitter to be longer than other known networks." (Kwak, 2010, p.4)

We must remember that in the infinite scope of the Internet, integration across platforms is the name of the game. This is significant because it changes the way in which users access Twitter. Many websites and news agencies as well as companies are making themselves available through a web presence.

This means that users can subscribe to follow the Twitter 'feeds' of groups, companies or individuals whom they are interested in. Twitter acts as an aggregator for these feeds. The path of learning is largely determined by those consuming the information. This suggests that Twitter is better for collectors rather than hunters and gatherers who would benefit more from a website similar to the likes of Google or from a resource such as JSTOR, an academic journal database. This is because Twitter's high level of variability in terms of its content at any one time. By subscribing to these feeds users get an automatic aggregation (collection) of information on topics they are interested in. Hunter-gatherers on the other hand often know what they are looking for and can conduct targeted searches for information using databases.

Twitter is the space, not the content. Similar to bit torrents, content is generated by the users thus they "seed" content into the system. There is a focus on what is popular, what users are talking about. As a result it is harder to search when looking for obscure topics. The collection of information is not as dynamic but it is quite possibly more comprehensive than first thought. Though the number of topics may be smaller, given the collective intelligence of the number of people on Twitter, close to "175 million and likely to reach 200 by the end of 2011" (Raby, 2010) there is likely to be someone who can provide data and significant insight on each topic. That being said, a direct link to information on Twitter through the subscription method spoken about earlier will likely yield better search results. Rather than scouring millions of topics, you can choose one and wait for the information to come to you.

Certain limitations are products of the interface itself. Similar to the Internet Twitter changes quickly and thus is hard to archive. A snapshot of Twitter at any one point in time is likely to be changed from the original. The picture you get, Brugger, (2011, p.32) says, is "too complete and almost always deficient" because it does not preserve the connectivity and dynamism of the web. Twitter is very temporally based. The amount of time a tweet remains in a feed is directly linked and inversely proportional to the number of subsequent tweets on the same topic. Ironically the more tweets that are added, the faster the original material disappears. "A trending topic does not last forever nor dies to never come back."(Kwak, 2010, p.7) The disappearance of one tweet often means the appearance of another. In this way, a popular feed is self-sustaining.

"Twitter is used for daily chatter, conversations, sharing information/URL's and passing news. Topics range from daily life to current events, news stories, and other interests. Microblogging is a new form of communication in which users can describe their current status in short posts distributed by instant messages, mobile phones, email or the Web." (Finin, 2007, p.2)

'Current' and 'instant' are the key terms here and illustrate how Twitter is about the 'now'. The limit of 140 characters forces users to get their message across succinctly thus users will often try to encapsulate their feelings in order to capture a moment. The ease of tweeting also allows users to express themselves at the click of a mouse.

'Their' is also indicative of the personal nature of many Twitter posts. It indicates that users are publishing information about themselves; they are keeping a diary of their activities and feelings. The service is somewhat a victim of its own success in that by providing such an open and flexible forum it becomes a breeding ground for information that is both up to the minute necessary but that can also suffer from the daily inanity of an irritated single user. Many are willing to suffer the latter to gain access to the former.

Accountability

Value aside in a research environment it is imperative that you can verify the truth of your information thus accountability becomes a major component of the process. Verification of your sources takes on particular importance in the online environment where there is an great wealth of information. A phenomenon that Twitter has experienced is that "spam tweets have increased in Twitter as the popularity of Twitter grows" (Kwak, 2010, p.2). Consequently an increasing level of spam will impact more and more users as they flock to the site.

Twitter does not independently verify the accuracy of tweets. This means it is up to the user to verify factual information. This once again illustrates that Twitter acts as a starting point for research and that it consistently links users to outside content. This shows that the control has and likely will firmly depend on the users to determine the direction of research. The relative anonymity of users remains a hurdle for researchers. There have been a number of studies done to determine methods of unmasking users however they are mostly in relation to protection of privacy. Determining the true identity of a single user is too labour intensive and even if a researcher knows the identity of a user that may not speak in any way towards their credibility. Thus verification must occur by other methods.

Twitter does however report abuse of the system. Recently two men Maria Pagola and Gilberto Martinez were arrested and are facing up to 30 years in jail for spreading false rumours about gunmen who were targeting schools in Veracruz, Mexico. The men were arrested after parents swarmed to schools

to pick up their children resulting in accidents and jammed roads. They "face charges of terrorism and sabotage in what appears to be the most serious case brought against Twitter users." (Strange, 2011) Another man, Paul Chambers was arrested under the Terrorism Act in 2010, after his joke about blowing up the Doncaster Airport was taken seriously and police were alerted. "Chambers was convicted even though he claimed the message was simply 'innocuous hyperbole'" (Daily Mail, 2010).

In conclusion we can say that Twitter is a good starting point and good for its immediacy. It does however suffer from certain flaws some of which are a direct result of the same things, which make it useful. Twitter resembles a bottle of wine in that without its content, it isn't worth much. That said it is up to the individual to determine what that content is worth. Twitter functions well as a research tool because users can tailor it to fit their interests. It changes so rapidly and is open to the entire world thus its value lies in its potential and its connectivity. It may sometimes be like shouting into the darkness, but that darkness just so happens to be a very crowded room. There remain questions over the accountability of users to the information they create. It does not replace and is not necessarily a move forward on older technologies but one, which has other affordances. Its initial and continuing growth in its user base illustrates the interest inherent in users to generate content and of the interfaces usability and dynamism.

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Hypertext and Literature

Li Xiaoxi

Abstract

Over the past decades, the development of computers and evolution of internet have placed a paradigmatic shift to the field of literature. The hypertext, originally being created as a text technology, is now regarded a genre of literature. This type has varied the traditional behavior of reading and writing.

This article discusses the non-linear narrative type, the networked system and the features of hypertext to examine the behavior of reading and writing on hypertext. It also associates hypertext with online literature to show that the future of hypertext is online literature.

Keywords

Hypertext, Behavior, Narrative, System, Feature, Online literature

Introduction

Hypertext is a technology, underlying a concept of creating and enacting linkage between stored information, to establish electronic documents where the access to information is not linear or hierarchical (Stuart Moulthrop, 1991). Originally, it was designed to link and retrieve information in a system. However, after introduced to digital literature, the concept has been added value to literacy connotation.

Online literature, a new form of literature online, adopts the technology of hypertext. In recent decade, the mainland of China has witness its hit both in

social and economic fields, even thought the online literature experiences a flop in the western countries. On contemporary, the scholars highlight the research on hypertext relating to diverse disciplines, including cognitive and social sciences as well as literature. But there is few ones referring to online literature. This article discusses the non-linear narrative type of hypertext, the networked system and the features of hypertext based on the theory of Paul Delany and George P. Landow(1991).Then, the article analyzes the shift of the behavior of reading and writing in terms of the narrative type, system and features, so as to support the point that online literature is the future of hypertext.

New Narratives in Literature

Narrative is "an account of a series of events, facts, given in order and with the establishing of connections between them"(Oxford English Dictionary, 2003).In literature perspective, narrative is a genre conventionally presented as a sequence of events. The hypertext narrative, however, appears to be a non-sequential narrative of story telling. Paul Delany and George P. Landow (1991) define hypertext as a dynamic form which goes beyond the linear, bounded and fixed characteristics of the traditional written style. The semantic nonlinearity of hypertext is regarded as the basic distinction from printed literature. Espen Aarseth (2001,pp 229) invests this concept to define the nonlinear text and propose its four categories:

"A nonlinear text is a work that does not present its scriptions in one fixed sequence, whether temporal or spatial. Instead, through cybernetic agency(the users□the texts□or both),an arbitrary sequence emerges...four pragmatic categories ,or degree of nonlinearity:(1)the simple nonlinear text...(2) the discontinuous nonlinear text, or hypertext, which maybe traversed by "jumps"...(3)the determinate 'cybertext'...(4)the inter-determinate cybertext..."

The hypertext fiction would be a typical form of literature deploying this type of narrative. In the work of "Whose Descendant I am", Li Shunyu (2011) gives three answers--three optional paths for reader to click. Each hyperlink connects to a text under a condition of the answer which a reader has chosen. His work underlies the notion that various cases will have its corresponding procedures and outcomes differently. A reader who reads his work would choose from a multiple choices in a sequence of cases, and then receive a consequence responding to those choices. In the mean time, he can never read or know the outcomes of other choices. In this case, the hypertext is resembled as a role playing games in computer. This is why this type called "game" of hypertext. Another type of hypertext is "maze", with a fiction or poem whose words one-for-one links to other texts. Additionally, every word in one text may point

to another text which shares the same word. Nevertheless, the content and meaning of those texts themselves are generally irrelevant and disconnected. The readers need to explore the paths to take while the relations are designed for aesthetic motive. Readers who want to get a overall understanding of a literature have to reread the literature by visit all the possible linkages. A classic instance is the "Afternoon, a story" written by Michael Joyce. Her work creates like some endless loops" (Prosperi, 1998), leading the readers to explore an aimless traverse from text to text and a lost in context as wandering in a maze.

Nodes and Links: A Network

Hypertext transforms the structure of literature. As Paul Delany and George P. Landow (1991) claim that hypertext breaks down the linear relations of information in a traditional text. At the same time, it segregates the patches of text and reconnects them in a more complex and various ways. Bolter (1991) points out that "Electronic writing takes us beyond the paradox of deconstruction... reconstruction poses as the ultimate limitations of literature and language". Derrida (1988) furthers this idea that unlike the printed book having a center of meaning, the hypertext embraces de-centrality. David S. Mial (2001)supports this view that every path equally contains a convincing and appropriate reading. It means the reading information--each node has equal power and it is linked by relation which present as a path. In short, the structure of hypertext is a network one.

In Bolter's view (1991), the act of writing releases a flood of thoughts which associates one and another in the conscious grasp. These prewriting elements can be presented as a network by using hypertext. So as to say, the hypertext can record and represent the outline of arranged elements in an association before writing. The assemble-line mode and all additional contents are created into a networked hypertext simultaneously. (Paul Delany and George P. Landow, 1991)Hence, the networked hypertexts exists as a integrate one with certain influences on other associated text. In this sense, the writing is no longer fixed on the content in a text. Rather, writers should also create and manage relations between the texts. Furthermore, Barrett (1989) associates the action of cooperation with the notion of hypertext. The interactions in hypertext initiate a new historical reflection of writers understanding and beliefs. The network structure of hypertext foregrounds the collaboration taken place among documents in the procedure of creating a document. In this case, a single writer has no responsible for the hypertext and the collaboration among writers is encouraged in the networked hypertexts.

In terms of reading, in the understanding of Slatin (1991), hypertext requires an associative thinking for the readers. Like jumping from one node to another in the hypertext, the associative thinking is discontinuous. Therefore the action of reading is navigated by the associative thinking, which follows the links from one to another. In addition, the hypertext system enables the interaction between readers and texts thought they cannot change the primary texts the combined.

Bolter (1991) explains the interaction of readers, which a reader's task in reading is to react to the materials and devise for them a new context. Slatin (1991) also points out the important of readers' prediction that the readers have understanding before they complete reading the whole materials. Therefore, readers will make several predictions before reading in order to understand and evaluate the content of documents. Compared to the conventional reading which requires prediction of the content, reading in hypertext also needs to predict the link or the network of documents. Readers, in the procedure of reading, empower to go through texts in their own understanding and recreating content in a hypertext. Hypertext permits readers to participate in construction process of the meaning of scripts (Patterson,2000).The readers are active in understanding the content and restructuring the context of texts, becoming a "maker of meaning" (Michalak and Coney, 1993).

Open-ended, Expanding and Incomplete System

The technology of hypertext shifts a fixed, closed feature in the conventional literature into a relatively expanding, open-ended and incomplete system. These features will influence the action of both reading and writing of hypertext.

Hypertext opens up a conventional closed system of documents in the era of digitalization. The new open-ended system allows the interactive linkage from one segment of an integrated document to another (Katarina, 2006).The segment can be a text, image, music or video. The advance of database supports various types of media can be added into hypertext system(Bernstein,2009).In a pure textual system, the hypertext links empower a high-speed traverse from one text to another, reducing the investigating time among texts. In addition, because the structure of hypertext system, as has been discussed, is a networked one, every node owns equal power of path to visit. Hence, the experience of reading between two texts has been blurred. Paul and George P. Landow (1991, pp 32) define this phenomenon as an "integration of hypertext".

"Hypertext, by linking one block of text to myriad others, destroys that physical isolation of the text, just as it also destroy the attitudes created by that isolation...It destroys one of the most basic characteristic of the printed text: its separation an univocal voice."

Furthermore, in a hypertext system, a node can be multiple media. The combination of pictures, graphs and videos in the system is termed as "hypermedia" by Ted Nelson (Aarseth, 2001).These multimedia elements are also considered to be parts of texts. The textual hypermedia displays a weaving of entire elements as symbols, which is also open to create new nodes (Bolter,1991).Therefore, no matter what kind of a node which hypertext embodies, the hypertext maintain its open feature.

Hypertext is assigned to contain the expanding and incomplete features. Paul Delany and George P. Landow (1991) classify four categories of hypertext: the first type is the joint of blocks of text. This type concerns the structure between texts and its supplements; The second one is the interlink system among the individual works; The third way present units of text as a printed book according to authors; The last form is to put a fixed text at the center while adding comments or other related texts at the margin. Delany and Landow(1991) point out that those four types share the same characteristic that each link and path can be changed, which is "the atomization and dispersal". This feature can be recognized as an incompleteness of hypertext. Besides, it is possible to add new nodes and links to the original system. The innovation of capacity of databases enables the extension of hypertext to a large size. Bolter (1991) also depicts these features as an unstable display, suggesting that the restlessness is inherited from virtues of computer where all data are changing, growing and finally disappearing.

In the World Wide Web based environment, the hypertext can be associated both within and throughout the internet. The underlying environment permits a large amount of documents to connect, to expand and to shift beyond the boundary of the system.

These "open-ended, expandable and incomplete" characteristics of hypertext enable digital documents to improve the way of receiving information for readers and alter the means of controlling meaning for writers. When reading a text, the readers can have access to a large amount of related texts through linkages and view comments and graphs which surrounds the major text. This means the readers habits has been changed from focusing on only one text to various texts(Paul Delany and George P. Landow,1991).Additionally, as Jeff Conklin(1987) states, due to the amount of material which the document contains and the randomness of their relations, the reader will get lost or be badly disoriented. Hence, when reading a hypertext, the readers need to

carefully choose, respond and even reconstruct context in a range of texts. The writers, to contrast, face a situation that the texts are organized randomly through multiple links(Paul Delany and George P. Landow,1991).There is no longer an linear steps in creating a document and the segmentation of the text will lead them to lose the basic control over their work. Michalak and Coney (1993) explain the loss that hypertext create a type of "Rortyian conversation", thus reducing the authority of writers to produce their textual works. Indeed, their roles in writing transform to an "ordinary participant". Writers can only manipulate the hypertext by adding and deleting linkages and create segmented texts, while losing their direct control over the whole documents into a linear succession.

Online Literature: The Future of Hypertext

Online literature is a new form of literature processed online with the assistance of computers. The process of online literature is strictly a chain of online acts: namely writing, publishing, disseminating and interacting with readers (Zhang Yongqing, 2011).

The technology of hypertext brings a revolution to the conventional printing literature (Yuan Quan, 2008).Traditionally, literature exists on printed paper. After introducing hypertexts, the activities of reading and writing have been shifted to computers. Online literature also takes advantage of the techniques of hypermedia, integrating the literature with graphs, music and videos. Indeed, as Yuan Quan (2008) points out, the hypertext has become a mainstream to the form of online literature. Under this circumstance, the narrative of online literature derives from the narrative of hypertext (Li Yuping,2002).For one hand, the online writers usually apply the hypermedia to enrich the content, to dress up the expression and to cater to the multiple needs of online readers; For another hand, the non-linear narrative becomes a novelty for online literature. As it has been discussed, the multiple nodes and the linkages between them formulate an open-ended and networked sequence of literature. This type of narrative influences writing and reading procedures of hypertext. Chinese researchers categorize the online literature into three main types, which includes the hypertext as the main one (Yuan Quan, 2008).

The philosophy of hypertext infuses into the online literature. The semantic text and its appendix sounds and graphs construct and integrate a virtual world which he calls "textual world" (Marie Laure Ryan, 2003). The process of bring imagination into textual world is composition. In compositing a hypertext, the key is to simulate imagination into the networked texts. Marie Laure

Ryan (2003) points out, the composition into hypertext is an obscure division between reality and virtual world. Similar to hypertext, online literature plays with between the real and virtual world. A writer of online literature creates a world connecting secular and virtual world to express and integrate his feeling on both cyberspace and real world (Luo Ligui, 2004).Chinese online fantasy novels achieved its popularity because it expresses feelings and aspirations in reality while providing a fantastic world isolated from the secular one.

Like the hypertext, online literature is a collective work in the network based cyberspace. The hypertext empowers readers to actively participate in the creation of literature (Li Yuping, 2002).This involvement is termed as "co-authorship" (Slatin, 1991).For example, authors cooperate in annotations, comments and recreation of new materials. The cooperation is also seen as a common phenomenon in domain of online literature. For instance, online fan fiction is the reproduction of an original work. Fans of a work, say Harry Potter, recreate fictions based on the characters in the original work simply out of fan. There are also multiple collective works in network fiction. The frequent interactions between writers and readers in composing period will contribute to scheme a cooperative plot. During the interaction in cyberspace, a writer can get feedbacks from readers and look through other information to determine whether to modify or renew his stories. Meanwhile, his readers may also get a sense of involvement. These activities can lead to a co-authorship in online literature.

Conclusion

Hypertext is a new type of narrative by which literature is presented with a nonlinear sequence. It structures the textual document as a networked system which possesses characteristics of openness, expansion and endlessness. This system influences the action of both reading and writing and roles of readers and writers. Writers, on one hand, lose their linear control of context. However, they create and manage relationship between texts as well as compositing contents. Taking advantage of hypertext, they can record their prewriting elements and collaborates with other writers and readers to develop documents. The reader, on the other hand, should focus on various texts and choose, respond and reconstruct context in hypertext system. Their interactive reading with hypertext would be guided by the associative thinking as well as prediction of both relations and contents of texts.

Benefiting from the technique of hypertext, online literature is demonstrated on computer screens. It can also integrate with multiple media into the textual

documents to satisfy the needs of both writers and readers. Additionally, the philosophy of virtual reality and the activity of cooperation between writers and readers are inherited from hypertext to online literature. Hence, it can be suggested that the future of hypertext is online literature.

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Social Media in China: Past, Present and Future

Jingqi Liu

Abstract

According to a report released by China Internet Network Information Centre (CNNIC 2010), China had 235million social media users by the end of 2010 and comparing to 2009, this number has increased 33.7%. Although there are many case studies about Chinese social media, they seldom give an overlook at social media in China. This article aims to provide a landscape of Chinese social media by analysing it from three different periods: past, present and future. The first part gives a brief introduction to the history of social media development in China. The second part is the main section of this paper. In the second part, a general overview of Chinese present social media has been given, including its categories and unique characteristics. Furthermore, discussions concerning the changes social media has brought to people's lives have been raised, namely, social media's role in improving democratic situation in China, social media's role in privacy issues and social media's role in business world. The last part of the article briefly talks about the opportunities and risks in the future.

Keywords

China, Social media, Weibo, Democracy, Rumour, Business

Introduction

After forty nine days of dating, the famous Taiwanese actress Xiyuan Xu suddenly announced that she was going to get married on March 22, 2011. After her announcement, journalists rushed from different provinces of China to Hainan where she was going to have her wedding and tried to get some special reports from there. However, journalists failed to get any firsthand reports because of the high security. Surprisingly, live wedding videos and photos had been continuously post on a micro-blogging website called SOHU

which attracted more than ten million users to watch Xu's wedding online that day. The day after the wedding, Xu accused Chaoyang Zhang (the CEO of SOHU and he was invited to Xu's wedding) of reporting her wedding without permission (Lu 2011).

In 2008, China surpassed United Sates of America and became the country with the biggest number of internet users (about 253 million) in the world (Barboza 2008). According to CNNIC's 28th Statistical Report which was released on July, 2011, China had 485 million Internet users by the end of June, 2011. Among these users, mircoblog users soared to 195 million with an increase of 208.9%, comparing to 63.11million by the end of 2010 (CNNIC 2011).

Definitions of Basic Terms

In order to get a comprehensive understanding of Chinese social media, there two basic terms needed to be clarified, namely, social media and SNSs (social network sites).

> *Social media is best understood as a group of new kinds of online media, which share most or all of the following characteristics: participation, openness, conversation, community and connectedness (Mayfield 2008).*

Mayfield (2008) has pointed out six basic forms of social media, namely, social network, blogs, wikis, podcasts, forums, content communities, micro-blogging.

Social Network Sites (SNSs) is defined by Boyd and Ellison (2007) as:

> *Web-based services that allow individuals to (1) construct a public or semi-public profile within a bounded system, (2) articulate a list of other users with whom they share a connection, and (3) view and traverse their list of connections and those made by others within the system. The nature and nomenclature of these connections may vary from site to site.*

Social Media in China

Past: The History of Social Media in China

In its white paper 2011 (see Figure 1), CIC analyses China's social media history from four different periods. To be more specific, the start of China's social media happened in 1994 when first BBS (Bulletin Board System − online discussion forum or community) was launched and after 10 years' development (from 1994

to 2003), social media in China experienced boom from 2004 with numerous forms of social media available including "blogging, online video, social networks, Wiki, the microblog, location based service and group purchase" (CIC White Paper 2011) and these social media forms started to "cooperate and integrate with one another" from 2011 (CIC White Paper 2011).

Figure 1: The history of social media in China (CIC White Paper 2011)

It's obvious from the figure that after five years' slow development (from 1994 to 1999), Chinese social media experienced a fast development from 2004 to 2010 with various new social media platforms coming out every single year.

Present: The Popularity of Social Media

According to the analyses of statistics released by DCCI (Data Centre of China Internet 2011), "35.7% Chinese netizens visit China social media networks daily", which are nearly 174 million people per day (Kyle 2011). It seems like "social media has become deeply integrated into people's lives" (Tomas Crampton 2011). As the number of Chinese netizens goes up and various social media platforms emerge, it's obvious that we will experience continuous increase in social media users.

Different kinds of Chinese Social Media Platforms and Their Unique Charateristics

Although there are worldwide popular social media platforms (such as Facebook, Twitter, Youtube), China built its own social media empire as most of these social media platforms are banned in China. CIC (2011) released its research on

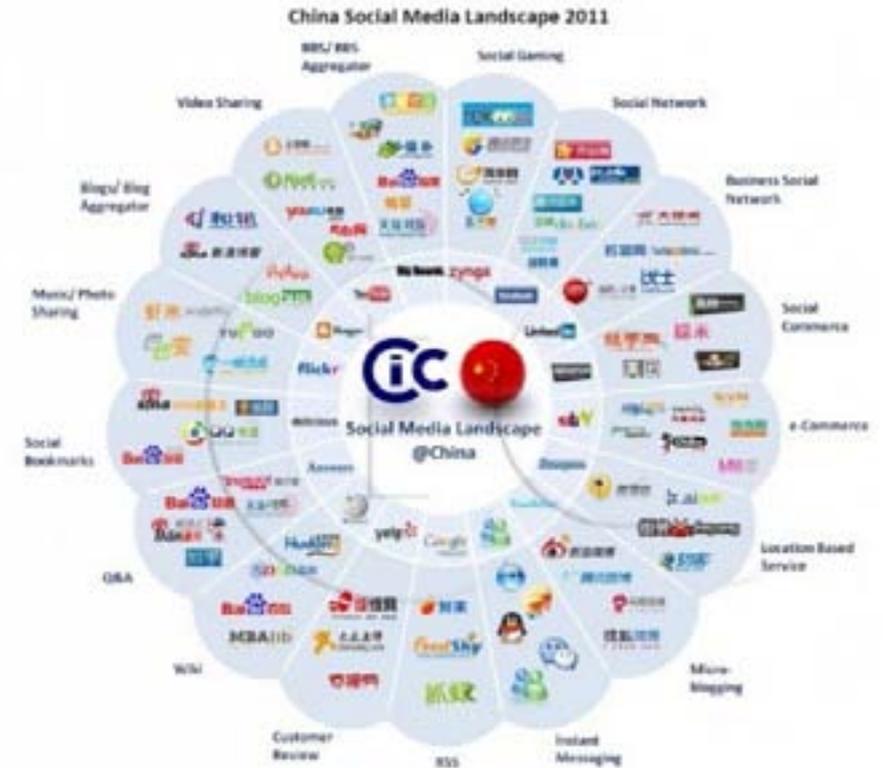Social Media in China which gives a landscape of Chinese social media today (see Figure2).

Figure 2: China Social Media Landscape 2011 (CIC 2011)

Although there are some similarities between Chinese social media and its western equivalences, there also are huge differences between them. Compared to the equivalent site Youtube, Youku and Tudou in China "are filled with longer form content, up to 70 percent of which is professionally produced" (Crampton 2011). Crampton (2011) also gives his opinion towards the most popular micro-blogging platform, Sina Weibo in China, he agrees the saying that Sina Weibo is "a Twitter clone, but better" and he claims "unlike Twitter, Sina Weibo allows users to post videos and photos, comment on other people's updates, and easily add comments when re-posting a friend's message."

According to Sina Weibo's financial report released in May, 2011, Sina Weibo has more than 200 million registered users by the end of June, 2011. On the other hand, the number of group-buying users has increased dramatically with an increase of 125% (CNNIC 2011). As more and more people are joining in the social media world, it would be necessary to see what social media had brought to China by far.

Case studies: Social media has changed people's life in China

Social Media: Milestone of Democracy Progress in China?

On July 23, 2011, a severe accident happened in China which caused 39 people dead and more than 200 people hurt. "Two train coaches fell off a bridge after derailing close to Wenzhou in Zhejiang province. Chinese media report that one of the trains came to a halt after being struck by lightning and was then hit by the second train" (BBC news 2011).

Great anger aroused on internet after this accident as the government failed to deal with this accident properly. There were people posting and questioning about the real reasons of the train crash which officials were trying to cover and there were people criticizing the officials' reaction and demanding for their rights to know the truth behind this accident. "Weibo, which was founded nearly two years ago and said in May it had surpassed 140 million users, has been a conduit for public indignation with previous scandals" (Chin 2011).

People's reaction to this accident by directly questioning and criticizing officials in public social media platform could be seen as the sign of people's crying for democracy: "The Chinese online public outrage towards the Wenzhou high-speed train crash on July 23 has demonstrated Weibo's 'virtual power' in the real world" (Li 2011).

"Weibo is a looming challenge for the party. Some officials may want to rein it in, but they need to balance the potential benefits against need to balance their concerns against the huge potential negative could come from trying to dismantle it," said David Bandurski, a researcher with Hong Kong University's China Media Project who compiled a list of Weibo criticism over the train disaster (Chin 2011).

"During the two-year history of micro blogs in China, bloggers have claimed other successes. In March, they pushed a city government to not to cut down 600 old trees, and organized help for earthquake victims in Japan. In July, they put the Red Cross Society of China and its financial operations under public scrutiny" (Rapoza 2011).

By using mirco-blogging, Chinese people directly and freely express their opinions and questions about the government and actively act as a monitor of the holders of power (Rapoza 2011). This action reveals people's wishes for having a democratic and transparent society and marks the democratic process in China.

"One way that Weibo is contributing to the development of democracy in China, is that it has helped introduce the idea that the government should actually listen to its people. Weibo has accomplished this largely because it has given common people a way of airing grievances in a public forum" (Tom 2011).

Although Tom (2011) admits the achievement of social media in Chinese democracy, he argues that "this is not true justice, this is what I called 'Viral Justice'". According to a piece of news (AFP 2011), "Weibo released its notice on the penalty for false information after a top Communist Party official's visit urging Internet companies to stop the spread of 'false and harmful information'".

Social Media: A Place for Help or A Place for Rumours and Privacy Exposure?

On September 6, 2011, a Sina Weibo user named Lina's Mom post several photos online which claims that she is the wife of Yang Li (a famous English educator in China and the founder of Crazy English which changed Chinese traditional way of studying English) and she has been maltreated by Yang Li. These photos have been retwitted by numerous micro-blogging users. After several days' silence, Yang Li admits that he has maltreated his wife.

Just like the case mentioned in the beginning of the paper, the actress Xiyuan Xu's private wedding has become a live show on the internet. Though two cases have different social influences, they both reveal the question around the role of social media in people's lives. "I think under some circumstances, social media is the effective place for civilians who are searching for help. For example, I saw a piece of new telling the story about a Chinese father who used Weibo for finding his lost son and he succeeded at last," said Daisy Sun, a student of Sydney University. It's undoubtable that social media has played an important role in helping people to solve their problems which could include small things like asking questions about daily life problems, such as "How can I find real traditional Chinese spirit in Sydney as a present for my friend's birthday?" (Sydney today 2011) or difficult things like Lina's Mon asking for help after being hit by her celebrity husband.

However, there are some people express their worries that social media could in danger of becoming a place for rumours and privacy exposure: "[There] are also worrying that characters which also exactly lead to its lethal weakness –

rumors-breeding. And for them, Weibo at this stage is a platform for emotional expression instead of a rational public sphere" (Li 2011). In the article, Li (2011) also quotes that "they are also worrying that characters which also exactly lead to its lethal weakness – rumors-breeding. And for them, Weibo at this stage is a platform for emotional expression instead of a rational public sphere."

In March, 2011, a funny photo has been post on Sina Weibo which has been retwitted numerous times and people started the internet mass hunting for the boy shown in the photo who was named "brother buckteeth". News about him being laughed at his classmates for his funny looking teeth and rumours about his suicide were all over the internet after the photo exposure. At last, he reluctantly stood out and faced the media telling them about his real situation.

Considering two different sides of effects that social media could bring to people, it's urgent and important to figure out a new way to run those social media platforms for serving people and society better. Li (2011) quotes that "Ration and truth are in urgent need in Weibo age. Two counter-measures – one, carefully regulations against the false messages. Two, cultivate the civil courtesy of the general public in the cybersphere."

Social Media: A New Way to Manage Business in China?

According to the analyses of the research conducted by DCCI (see Figure 3), social media plays a very efficient role in promoting the business (Kyle 2011).
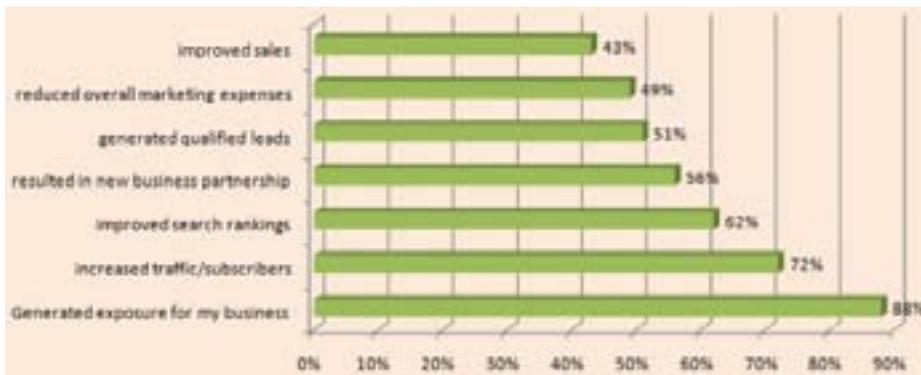

Figure 3: The use social media for improving sales in China (DCCI 2011)

"Social media could be the spark you are looking for to attract attention to your site, product or service. It could also be used to further build loyalty and long-term relations with your audience" (Beirut 2010).

Tasha Jiang, who runs two dancing studio in Shanghai, is using several kinds of social media to promote her studio and dancing classes. Jiang says:

As I didn't have enough budget to build and run a official website for my studio, I chose to use QQ and Weibo, these kinds of ways to publicize my business and to communicate with the members in order to maintain a long-term relationship with them. Actually, it works quite well. It's far more effective than handing out brochures on the street. Every day, I would log in my studio's account and get messages from people asking for detailed information of how to join in the studio.

There are companies who have already realised that social media is an easy but effective way for them to reach their target customers and to keep a loyal, long going relationship with them. By producing a series called Sufei's Dairy, Sony successfully helped Estée Lauder to reach its target whom are "in their 20s and 30s" (Mei Fong). Fong also points out Sony's success in marketing the brand by using social media:

In response to a questionnaire posted on Sufei's Web site, more than half of the 1,500 respondents said they were more likely to consider buying Clinique products than they had been three months earlier.

Future

"The yearly growth rate of the revenue of Internet community marketing (BBS, social media marketing) turns out to be 35.3 percent in 2010, and it will keep increasing in the next 5 years" (DCCI). On the other hand, foreign companies are still trying to work out a way to open their markets in China. "Mark Zuckerberg's China holiday last Christmas inspired widespread speculation about plans to bring Facebook to the world's biggest internet market" (Madden 2011).

As the number keeps going up and new forms of social media platforms are coming out, as well as the impossible competition coming from foreign companies, the future of Chinese social media is unsure.

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Expanding electronic magazines in China

Liu Ying

Abstract

As a new form of media, electronic magazines are developing rapidly in China. This industry has great market potential and achieves outstanding accomplishment. However, the Chinese market has vastly different characteristics compared to Australia. This paper lists the advantages of e-magazines and also points out several challenges in expanding the market in China. In order to get further detailed information, this article adopts analyzing data from "annual report on the digital publishing industry in China 2007-2008" and source from "China Statistical Yearbook 2010" as well as supporting by arguments from references to find out what are the main obstacles and make recommendations to popularize electronic magazines in China.

Keywords

Electronic magazines, Digital publishing, Chinese market, Strengths, Challenges

Introduction

In the process of expanding Chinese market, electronic journals have several outstanding strengths. Different from traditional magazines, e-magazines are able to store information as a database. It is vital to aware of the advantages and to apply them to achieve remarkable results. Even the distance of prevalence and revenue between traditional and electronic journal is still significant. E-magazines are facing issues such as: regulation of charging, content and copyright law. These problems obstructed the development of digital publish industry.

The history of China electronic magazines

The development of China electronic magazines can be divided into 4 stages:

The origin of China e-magazines

In January 2003, a music software company in Taiwan launched a digital, interactive magazine (named Ukoo) based on flash animation. This magazine includes pictures, words, audio and video, it attracted a great many of young people to browse, and had been spread quickly on internet. Senior management had found the potential of Chinese mainland market is immense. After a period of planning, Ukoo officially issued in mainland China, and became the first electronic magazine in China. But not for long, it left the mass market due to copyright issues

The initial stage of China e-magazines

During this era, with the dramatic rise of internet, a number of electronic magazines publishing platforms emerged. XPLUS, ZCOM, and POCO (are all e-magazine publishing company in China) have been established. The senior managements of these three companies are all from "Ukoo", this made these companies understand more about e-magazine industry and successfully attracted an enormous amount of investment.

The rapid growth period of China e-magazines

After two years of temper, there was a fundamental reformation in electronic magazine industry. More specifically, high technology means were applied to production of electronic journal and the concept of network marketing has been deeply implanted into e-magazine publishing platform. So far the appreciation and interactivity achieved of China e-magazine achieved an unprecedented height.

2005 and 2006, the most flourishing in the electronic journal of two years, risk investment institutions have been cast in the field of electronic magazine spend lots of money. XPLUS had over 6 million registered users at the beginning of 2006. In the same year, ZCOM jumped to the world's largest e-magazine publishing platform, it gathered almost all free download magazines.

The steady development stage of China e-magazines

Entered 2007, electronic magazines were not so hot. XPLUS suffered from news that it will be purchased. Actually, there was no venture-investment

company willing to buy XPLUS. Therefore, XPLUS retired quietly. Instead, ZCOM successfully obtained capital injection and became maturing. The improvement of ZCOM is an exception to the generally stagnant electronic magazines industry.

Advantages of electronic magazines in Chinese market

Environmental friendly

Production one ton of paper needs 17 trees. One ton of paper provides 20 people a year to read daily news paper consumption. According to China Statistical Yearbook 2010, the monthly output of cultural paper and printing paper as below:
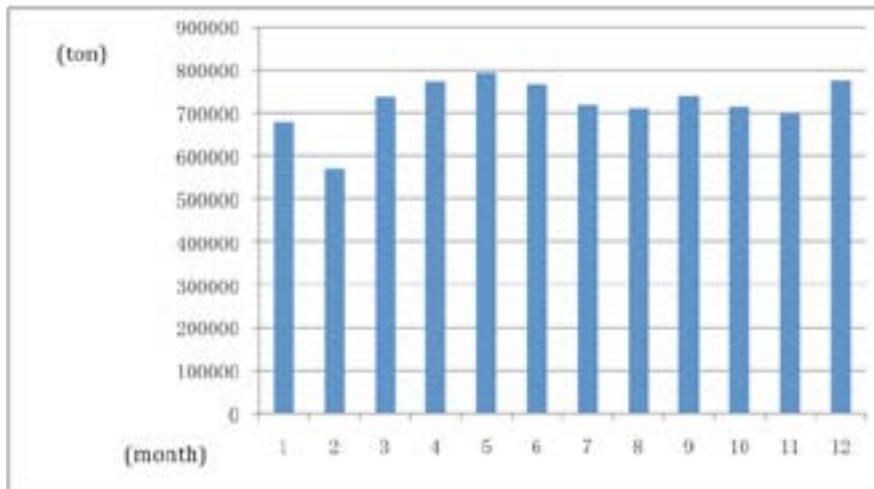

Figure 1 the production of cultural paper and printing paper in 2010

(Source: China State Statistical Bureau)

This bar chart shows the production of cultural and printing paper in China from January to December in 2010. The average yield of paper in China was 722898 tons per month. Furthermore, 147471089 trees were consumed in 2010 to manufacture cultural and printing paper. The emergence of electronic magazine just tackled this issue. Instead of cutting down trees and consuming paper resource, interactive magazines successfully save large areas of forest, and prevent river from pollution which caused by printing inks. Due to advocating green reading, e-magazines receive a great deal of support from environmentalists. Compare with printing journal, electronic magazines are

more consist with implementing sustainable development strategy in China. Therefore, it is practicable that, green reading will get government support and become future trend.

Corresponding with people's new reading habits

Carr (2008) mentioned that the way of reading has changed, people tend to browse short articles rather focus on long pieces of writing now. Reading habit has undergone changes. Generally, journal articles are expressed in a concise form in e-magazines. Thompson (2005) claimed that, journal articles are often brief and short, and easy for audience to read onscreen. Text and pictures no longer meet the growing demand of readers. E-magazines contain a variety of expressions to deliver information to readers, combine text, image, audio and video together. Multimedia tends to present content more visually. In addition, Thompson indicated that it can add real value to reference works (2005). Liu demonstrated the key of publishing industry is integration and exchange of information resources completely and digitalized magazines perform better in this part (2008).

Moreover, the spread of searching engine has also transformed people's reading habit. Now, people can search easily by typing key words in searching bar. Digital magazines own the capacity to acquire specific information, which is a prominent strength (Thompson, 2005). Relative to paper magazines, electronic magazines are easier for retrieving information. Due to having the ability to collect enormous amount of information, e-magazines enable readers to access information in a direct way and release them from thumbing through piles of paper materials. As Thompson (2005) presented, the feature of cross-referencing to related knowledge is valued by users. This function of digital magazines helps readers to find relative materials easily. By clicking on several hyper links, users can obtain more detailed information.

Huge potential market

China has most internet users and mobile phone users in the world. This indicates electronic magazines are able to have a large scale of users group.

Following chart shows the numbers of Chinese internet users from 2000 to 2010. The figure of users surged dramatically from 2000 to 2010. In 2000, only 22.5 million people surfed internet. However, in 2010, the internet users reached 457 million, beyond 20 times than 2000. This figure indicates the proportion of net citizen climbed to 34.3%, one in every three Chinese will be

an internet user. The large population in China provides a huge market with thousands of potential users. Internet has become a dominant media platform in this information age. Different from traditional magazines, it is extensive range that the e-magazines spread, audience from any corner of world are able to read online, without geographical restrictions. All these above build an immense customer base for promoting e-magazines in China.
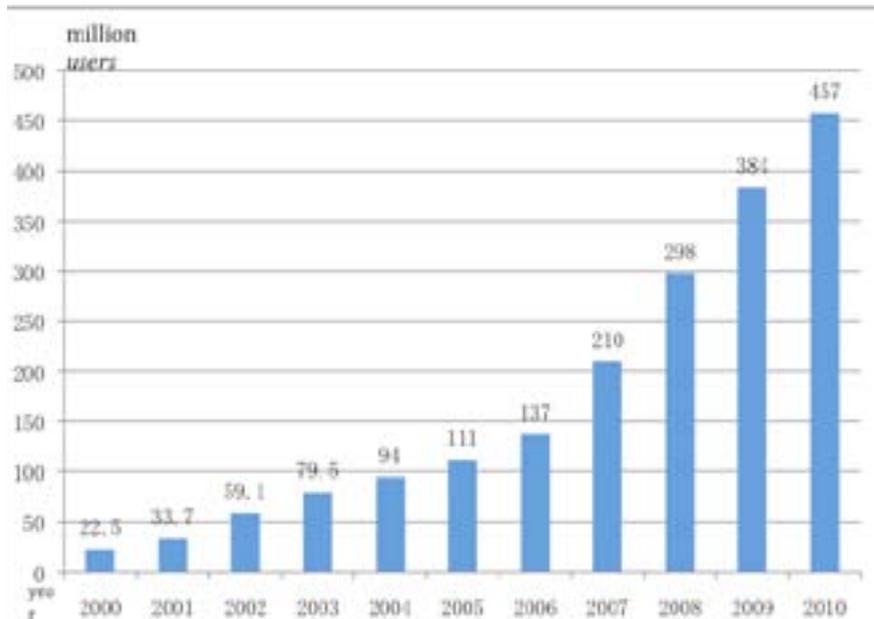

Figure 2 the number of Chinese internet users from 2000 to 2010

(Source: China State Statistical Bureau)

By January 2011, the number of mobile phone users exceeded 9 billion, including over 3 billion users who get online through mobile phone. Thanks to installing advanced 3G network, Chinese mobile phone users can experience faster internet access. The development of mobile phone browsing technology has contributed to the prevalence of e-magazines. Readers are able to read fluently rather than wait for page refresh when reading text, listening audio or watching video clips now. Moreover, Chinese mobile phone suppliers, China Mobile Communication Corporation and China United Telecommunications Corporation both reduce the price of network traffic. Users can spend less money on surfing the internet. Therefore, 3G network has accelerated the extension of digital journals, attracted increasing number of readers.

Convenience

Faithful readers of paper-based media have to subscribe magazine or to buy magazine from newsstand. Audiences need to wait till releasing date to get the new issue of magazine. It is inevitable that all new issue has been sold out or readers forget to buy a certain issue then find it expired or readers lose the magazine but have not finished. Such annoying things can be avoid by reading online magazines. The new issue of e-magazine can be published online at first moment; readers do not need to go to newsstand in person to purchase new issue. Once readers open e-magazine website, they can easily browse both old and new updated content, and do not have to worry about magazines sold out. Furthermore, readers will no longer carry paper magazines with them when they want to read. All readers have to do is to access to internet, and then they are able to obtained information. If readers need to look up some information, it is unnecessary to physically visiting library. Electronic magazines are like small databases, all information contained in it can be retrieved at any time, everywhere. Whenever readers need to consult, it only requires searching online.

Owing to page constraint, paper magazines contain limited content while digital magazines are more flexible in this respect. There are adequate free resources on the network. In this case, audiences can freely choose what they want to read intensively or what they would like to skip. If readers feel one magazine is bored, they just need to close current webpage then turn to another e-magazine whereas readers have to buy a new magazine to browse new content

Issues of electronic journal in China

In this information age, digital publishing has become an emerging industry. As a significant part of digital publishing, even e-magazines started late, but it still booms rapidly. Zhang pointed that Chinese publishers are exploring different models for online delivery to meet digital era (2002, pp.53). Thanks to electronic magazines are at initial stage, so the development of this industry must face several problems and resistance barriers (Liu, 2008).

Charging

Compare with paper media, the revenue of electronic magazines still remains low in China. In 2007, the sales revenue of traditional journals was 17093 million RMB while digital journals only earned 760 million RMB, the difference of 22.5 times. In addition, the growth rate of traditional journals and digital journals

presented a different tendency in 2007. The annual growth of traditional journals was 12.28% when the sales income of digital journals increased 26.67 percent in 2007. (Zhang, 2008)Thus, even the annual turnover of digital journal was far below that of traditional journals; however it remained a higher growth rate relative to paper works.

There are two major profit way of digital journal, one is charging subscribers, the other is advertisement. Gong (2008, pp. 53) maintained the mainstream of profit pattern is advertisement, user payment ranks second. One of the reasons for this is Chinese users get used to search for free resource rather than pay a little money to obtain content. Owing to lack of concept of copyright, charged resource always been shared and opened to public in a short time, which cause huge loss to operators of digital magazines. Besides, the process of online payment is still imperfect, because of the popularity of credit cards and online banking is not widespread in entire China. That indicates the cycle of returning back revenue is still long, which may result in the risk of insufficient fund or liquidity problem to digital publishers.

Content

Same as traditional magazines, content plays the most important role in attracting reader's attention and improving readers' loyalty. Generally, there are two mainstreams form of e-magazines: pure electronic journals and the electronic version of traditional magazines. All procedures of the former, such as contribution, editing, publishing and issue are made online without participation of paper media. But the latter is merely the electronic document of the content in printing magazines; all content is available in paper media too. Throughout most electronic magazines publishing platforms, some of them seemed similar as the news section of portal websites (such as ZCOM, XPLUS). All these e-magazines publish platform have not highlight the distinguished features of digital journal, more like a hodgepodge collection of information. Compared with traditional magazines, e-journals do not have large circulation, numerous readers. The key point for e-magazines to breakthrough is content, just relying on traditional media is not a good way out.

Copyright

It is easy to copy, steal information on internet. These illegal ways leads to copyright violations, significant legal disputes. Due to long-ignored the rights of the author for his creation, writers are reluctant to publish articles on digital publish platform, because no one willing to risk one's own creation. Lack of

protection for intellectual property rights makes digital media difficult to obtain eye catching content.

Recommendations

The cost of electronic magazines is obvious lower than paper media in China, thus digital publish can adopt low-price strategy to attract a large number of readers. After owning a vast reader base, advertisers will notice the great market in digital publish industry and deliver advertisement to internet users through e-magazines platform.

As Liu (2008, pp. 45) mentioned, the e-commerce model in China is not very mature yet, we should develop trade platform serve clients. The weakness of payment progress can be improved by exploring e-business model. The trade progress should gradually improve to cut down trading cost and simplify transaction steps. Simple payment process will offer better service to leave good impression to customers.

Digital publishers should pay more attention on the content of e-magazines. Fascinating content is the most important element to success. Therefore, we should encourage the development of cultural creative industries and cultivate a larger amount of content suppliers (Liu, 2008, pp.45). Appealing stories, vivid picture, touching music, and interesting video contribute to a popular e-magazines, all these materials cannot live without creative groups.

Chinese copyright laws should be reform to effectively protect intellectual property. In addition, government should increase its efforts to crack down on pirates and keep propagandizing to public that resist piracy.

Technology should be applied into production of content. For achieving better content, the application of computer technology is necessary. Network information security is based on advanced technology. Setting up a national wide technical platform to manage content resource and information is an effective way to control information safety (Liu, 2008, pp.46).

Conclusion

Through the implementation of above suggestions, electronic magazines will have a brighter future in China. With the coming of 3G era, mobile will develop

into mobile media platform rather than a communication tool. Mobile media is bound to become dominant media instead of internet. Electronic magazines industry should catch this opportunity, make use of mobile media to popularize, instead of only existed as electronic version of traditional journals.

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Txt Tlk: Language in the Digital World

Renelle Mower

Abstract

Language is an extremely important function in society and it is influenced by a number of factors, including location, social class, age, gender and historical era. The rapid advancements in technology have seen language adapt to its new digital environment, particularly evident in social media, mobile phones, websites and even search engines. As a result we have new words, such as blogging and googled; an increase in the popularity of acronyms, like BTW and LOL; the use of letter and number homophones; shortened words or contractions, like ppl and goin; and the rise of the emoticons. This article looked at the changes that technology has facilitated in language and the impact that this has had on communication and the future of the English language. This was done through an examination of various academic sources, including journal articles, dictionaries, and academic papers, online sources, and an analysis of language in social media, including facebook, twitter and texting. This article found that digital language plays an important role in society and is bound to have long-term effects on Standard English.

Keywords

Digital language, English, Communication, Texting, Social media, Internet

Introduction/stRt

Modern society is heavily dependent on technology in many facets of life, particularly communication. In 2009 almost three quarters of Australian households had home Internet access and almost one third of children aged 5 to 14 years had access to their own mobile phone (Household Use of Information Technology 2009). There were 3.5 billion mobile phones being used globally in 2010, approximately half of the global population (Swartzland 2010). This domination of technology in our communication has had a significant impact

on the way we use the English language, from the creation of new words, an increase in the popularity of acronyms and a rise in the use of emoticons to the blending of numbers and the alphabet and the shortening of Standard English words. These changes have occurred for a number of reasons, including the fast paced nature of modern society, financial motivations, creative expression and social identity. This new digital language has had a major impact on the English language beyond the physical changes to words and this article will attempt to explore and discuss these impacts in order to discover if these changes represent a passing fad or an evolution of the English language.

Digital Language/Cyber Lngwij

Language is a fluid concept that is continuously changing and developing. Each generation moulds it to suit their ideals and beliefs. It is often evidence of the changes that are happening in society, like the flapper vocabulary of the 1920s or the lunar language of the 1960s. Modern society boasts a digital technology that is advancing at rapid pace, with the younger generation often being referred to as 'net-gen'. Technology, particularly the Internet and mobile phones, have had a significant impact on the creation and discovery of new words as it has opened up new and wider avenues of access and enabled global language connections to be made (Gleick 2006; Oxford English Dictionary 2011). According to the Global Language Monitor approximately 14.7 new words are created each day, or every 98 minutes (Global Language Monitor 2010). The twelfth edition of the Concise Oxford English Dictionary contained 400 new entries among its words (AllAfrica.com 2011), whilst the Oxford English Dictionary is estimated to have doubled in size with each edition (Gleick 2006). Many of these new words find their origins online, including 'spam', 'digerati', 'cybersquatter' and 'ROFLing' (Phillips 1999). Words like 'email', 'LOL' and 'blog' have become so integrated into our language, it is hard to believe that they are only a relatively new phenomenon. Lexicographers are no longer restricted to sorting through books to discover new words, but have been able to utilise the Internet to uncover new and popular words. Not only are more words available, but this has also resulted in a significant increase in the rate of detection in recent years (Gleick 2006; Khodarahmi 2008). The Oxford English Dictionary began its third edition in March 2000, but has had to provide quarterly updates due to the immensity of the task. This has meant that it is unlikely that the third edition will be printed, but will need to be accessed online (AllAfrica.com 2011; Oxford English Dictionary 2011). It is clear that technology is having an exponential impact on the English language.

Much of the communication of modern society is done via mobile phones using text messaging and BlackBerry messaging; and the Internet, through blogs, emails, social media and instant messaging (Jacobs 2004; Vosloo 2009). As a result of this predominantly written form of communication, the language that is used has adapted, becoming less formal and more a fusion of spoken and written language, it is more of a phonological style of spelling (Campbell 2002; Kemp & Bushnell 2011; Khodarahmi 2008; Lee 2011; Swartzland 2010). Conventional spelling has lost popularity as people use contractions (for example txt for 'text'), delete superfluous words or shorten words by changing or removing unnecessary letters (for example skool for 'school', goin for 'going') and no longer use appropriate punctuation or capitalisation (for example i cnt c a prob w/ that for 'I can't see a problem with that', SHOUTING with capitals or '!!!' as emphasis)(Campbell 2002; Drouin 2011; Kemp & Bushnell 2011; Lee 2011; Varnhagen et. al. 2010). Another style of writing that has emerged is the use of alphabetic and numeric homophones (for example u for 'you', 2 for 'to' or 'too') (Drouin 2011; Frean 2006; Kemp & Bushnell 2011). This digital language has also incorporated body language with the introduction of emoticons which display the facial expressions the user wishes to convey (for example :-* for 'kiss' or ☺ for 'happy') (Campbell 2002; Kemp & Bushnell 2011; Khodarahmi 2008; Lee 2011). Acronyms or initialisms (for example G2G for 'got to go' or ROFL for 'roll on floor laughing') have found significant popularity in digital language, much to chagrin of many of the older generation (Campbell 2002; Drouin 2011; Lee 2011; Orr 2011). These digital forms of communication have resulted in a growing digital vocabulary that is fusing with Standard English.

Catalyst/ Y hav deez changes hapnd?

So many changes to the English language have occurred as it has been transferred into the digital world it is important that we understand the reason behind it. Society has become an extremely fast paced world, where we often demand that we have what we want right now! Traffic is filled with road rage as each driver tries to get in front for a minute gain and queues can become a thing of the past as we turn to online shopping that can be delivered next day. The phenomenon of communication on the Internet and text messaging has also had to speed up, evident in the shortened version of English that makes up digital language (De La Cruz 2003; Kemp & Bushnell 2011; Khodarahmi 2008; Leung 2007). Texting, emailing or facebooking to communicate can be done with much fewer letters whilst still passing on the same message, and even including body language to help clarify tone.

The advent of text messaging has also had an impact on the digital language. Each standard text message is limited to 160 characters by the mobile phone carrier (Optus n.d.; Telstra 2011; Virgin Mobile n.d.; Vodafone Hutchison Australia 2011) and in order to save screen space and money users often apply digital language (Kemp 2010; Kemp & Bushnell 2011; Leung 2007; Vosloo 2009). This restriction is also on Twitter, where users are only able to use 140 characters. Users of these communication mediums sometimes have to be creative in order to fit their message into these constraints.

Communication is extremely important in society and often helps to define social groups. An individual's social group or identity is evident not only by their physical appearance but also the terminology they use. The jargon used by one social group is often inaccessible to outside groups, creating and reinforcing this social identity (Drouin 2011; Kemp & Bushnell 2011; Leung 2007; Orr 2011; Swartzland 2010). This is particularly prevalent in schools where social groups play an enormous role in student identity. Digital language allows the user to express themselves in a creative way (Kemp & Bushnell 2011), moulding the language to suit their personality and their social identity or group. This is particularly significant for digital language as it is emerging and growing with a generation who have, for the most part, never known life without mobile phones, computers and the Internet.

What is the impact on language/ Wat iz d impact on language?

Digital language has become a popular form of communication and this has had an important impact on the English language, beyond the physical changes to words. The increase in the use of digital language and communication may have a negative impact on handwriting as people become heavily dependent on communicating via digital media (Derrida 2005; Manafy 2008; Roizen 1999). However, it has opened up the writing possibilities immeasurably, "the rise of instant communication, user-generated content, blogs, and wikis has opened my eyes to the innumerable possibilities for communication" (Manafy 2008 p.6). This method of communication has become a facilitator for new writing, such as the establishment of eliterature (Kemp & Bushnell 2011; Swartzland 2010). The rise in the use of digital language has had a positive impact on language and communication as it has made writing more accessible to more people who use digital media.

There is also the question of the divide it creates between natives of the digital world and non-natives. This is sometimes, but not always, a generational gap as the younger generations have grown up with the use of technology as a constant

and have never experienced life without it. Whilst there are some who view cyber-speak as indecipherable (Manafy 2008), many non-natives are open to learning this new language, or at least learning how to understand it (Campbell 2002; Orr 2011; Randall 2002). This division between native and non-native speakers is one that has existed throughout the history of language, with different social, cultural and geographic groups having their own distinct slang that can be difficult for outsiders to understand. It is clear then, that the digital language that has become so popular is a natural evolution of language.

This informal digital language is extremely important in school social groups and many students use this language to affirm their social identity and group. Generation Y students, who have grown up with the development of this new language, are now in the workplace and it appears that digital language is slowly beginning to make its way into office correspondence (Casselman 2002; Randall 2002). However, according to a study by Neil Randall (2002) this does not appear to be a significant problem. Randall found that when emailing business associates 18 per cent of respondents would use emoticons and 24 per cent would use acronyms, as opposed to emailing friends when 90 per cent of respondents would use emoticons and 91 per cent would use acronyms (p. 53-55). Whilst it is evident that digital language is making its way in to business correspondence, the majority of communication that is done in this arena continues to use more formal language.

What is the impact on literacy/ Wot iz de impact on literacy?

There is an increasing concern that the modified English that makes up the new digital language is having a significantly negative impact on literacy skills. Many teachers and parents are concerned that the misspellings and abbreviations of digital language will diminish student's writing abilities. However, many studies have found that this is not the case; rather that it is proving to have a positive impact (BBC News 2009; Campbell 2002; De La Cruz 2003; Drouin 2011; Frean 2006; Kemp & Bushnell 2011; Swartzlander 2010; Vosloo 2009). Joan Hwechong Lee collated the table below in her thesis What does txting do 2 language? The influences of exposure to messaging and print media on acceptability constraints (2011) and provides a summary of the academic research that has been conducted regarding the impact digital language has on the English language.

Reference	Messaging Media Measure	Language Ability Measure	Relationship Found
Neville, 2003	Textism use	Spelling	Positive
Massengill Shaw et al., 2007	Number of text messages sent	Spelling	None
Plester et al., 2008	Number of text messages sent	Verbal and nonverbal reasoning	Negative
	Textism to word ratio	Verbal reasoning, spelling, and reading	Positive
	Textism translation accuracy	Verbal reasoning	Positive
Drouin and Davis, 2009	Textism usage frequency	Translation to and from text speak, email composition, reading fluency and spelling	None
Plester et al., 2009	Textism to word ratio	Vocabulary, phonological awareness, and word reading	Positive
	Early phone age	Reading, spelling	Positive
Rosen et al., 2009	Number of text messages sent, textism usage frequency	Composition of formal essay	Negative
	Number of text messages sent, textism usage frequency	Composition of informal essay	Positive
Varnhagen et al., 2009	Textism usage frequency	Spelling	Positive
Kemp, 2010	Text message composition speed	Spelling	Positive
	Fewer errors in reading messages	Morphological and phonological awareness, and reading	Positive

Figure 1. Summary of Academic Literature, Lee 2011 p.36

This table demonstrates a significantly positive association between digital language and literacy skills, particularly spelling and reading. The phonological nature of digital language is increasing the phonological awareness of its users, which is advantageous for spelling and reading as it "provides children with an additional resource for learning about and experimenting with letter-sound correspondences and land language, and for reading and 'decoding' texts" (Vosloo 2009 p.4). Children experience a significant amount of exposure to written language through text messages and the Internet and as a result are building up their sight vocabularies and word reading ability (Plester et. al. 2009). Despite many parent and teacher fears, it appears that digital language can have a positive impact on literacy skills.

Conclusion/fInL

As the use of technology in communication rises, the role of digital language becomes more and more important. The changes that have occurred as Standard English has moved onto a digital format have been significant enough

for it to be deemed another dialect, if not another language. This has occurred as a result of the fast paced nature of modern society, economic and spatial restrictions and the need to affirm social identity or membership within a social group. As a result, digital language has become a catalyst for a new style of writing, filtered into the workplace and had a surprisingly positive impact on literacy skills. In summary, it is evident that digital language is a rising force in our increasingly digital world.

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Journalism Prectices in Remix Culture: How New Media Affects the Producction and Distribution of News

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Abstract

Digital revolution has significantly increased the participation of citizens in the sense they nowadays are 'playing an active role in the process of collecting, reporting, analysing and disseminating news and information' (Bowman and Willis 2003, p. 9). Remix Culture proposes a creative environment wherein the ability to edit and redistribute mediated expression –such as audio and video- is democratised as a result of lower cost and lower barriers to expertise (Lessig 2005-2008). This article examines how new media such as podcasts, blogs and wikis, combined with the paradigm of citizen journalism have affected the traditional journalism system of producing and distributing news. This analysis used BBC Online as a sample in order to establish how news agencies are assuming the challenges suggested by the digital age in terms of new skills, new source schema, and new ethics and copyright systems. Although new media forms are greatly significant to journalism practices (online), they are not a direct replacement for existing communication media. New journalism practices must be further developed into the frame of collaboration and improvements made in journalists' digital training and the settlement of new ethics and copyright system.

Keywords

New Media, Remix Culture, Online Journalism, Collaboration, Digital Revolution, Sources, Ethics and Copyrights.

Introduction

Some of the most considerable reasons for the changes in journalism practices in the past two decades, apart from the increasing use of computers and Internet, is the availability of information online as well as free media publishing platforms. "When the World Wide Web first came into broad public

view, around 1995, there were enthusiastic predictions that it would make everyone their own publisher, with the capacity to broadcast their thoughts on any topic, share their creative contributions and talk about whatever was important"(Quiggin 2006). Since then the digital revolution and remix culture has motivated audiences of new and traditional media to become not only consumers of information but also producers and distributors of content. At the same time, news agencies have developed new journalism online practices in order to follow new communication and social media trends.

A good example is BBC Online, public service broadcaster, established by a Royal Charter and funded by the licence fee that is paid by UK households. BBC's online mission is to "serve the BBC's public purposes through the provision of innovative and distinctive online content and through distinctive propositions that reflect and extend the range of the BBC's broadcast services, available to all" (BBC 2011). This dissertation evaluates how new media and the new participatory character of audiences have affected journalism practices in terms of new digital skills, new source schema, and new ethics and copyright system.

What is understood by Remix Cultures?

First it is important to clarify that this essay uses the term Remix Culture to describe how digital environments have enabled people use different media and information available on the internet in order to produce and distribute content from other's creations. Remix culture is a significant outcome of the digital revolution in the way it has opened a new digital scenario for the production of news and the reciprocity between journalists and audiences. With the rapid rise of collaborative content creation and new opportunity to move from consumer to producer, users now assume a hybrid producer/user role (Bruns 2008 p. 9).

BBC Online, "one of the world's largest and most popular mainstream news websites" (BBC 2011) assertively approaches the objective of promoting audience participation as it offers a large number of interactive services. Something very valuable about this media is the awareness of the importance of developing journalism practices promote creativity and innovation. These are two important values in remix cultures that must be considered by journalists in their performance. In the case of BBC online, they not only demonstrate these values in the way news is presented and posted, and generally in the structure of BBC online website, but also in the written rhetoric they use to show commitment to the community and to state their public purposes. "You can expect the BBC to offer the best examples of creative work that engage

and delight them and break new ground. The BBC will encourage interest, engagement and participation in cultural, creative and sporting activities" (BBC 2011).

Digital Skills as New Challenge for Journalists

It is evident that configurable culture - defined as "the more accurate and inclusive way to describe the technological and social aspects of this new paradigm of digital culture" (Sinnreich, Latonero and Gluck 2009 p.1243) - as it was mentioned before, has crucially permeated the way journalist produce and distribute news. The emergence of new media such as blogs, podcasts and video content has transformed the way journalists work. It is not rare to find that agencies in the news industry are already familiar with concepts such as Mash-ups, Remixes, Photoshop-ping, just to name a few of the large list in remixable media concepts.

However, from theory to practice there is a significant gap between those who stayed in Gutenberg age, that means, journalists whose skills are strictly limited to use computers and printers, and those possessing digital skills. Today, more than written skills alone are needed to tackle media challenges, and the remix culture forms part of the evolution of journalism. Therefore, in terms of digital literacy much work is still to be done from agencies and journalists itself due to the managing of digital tools is of essential importance to today's journalism.

A recent study into how the digital age is changing journalism practices in Europe demonstrated that there is an urgent need to adapt and train journalists in digital media. Following the result of the study, almost two thirds (65 percent) of the journalists surveyed say they have not had training to create new forms of multimedia content and only one in ten (18 percent) European professionals have received any instruction regarding video production (Tellado 2008). These are significant figures taking into account that nowadays European news agencies are delivering a vast amount of content in different formats. Where else is the production of news contents coming from?

Collaboration as a Keyword to New Journalism Practices

The user-generated content has become paradoxically an important source used by the news agencies. The flow of news is not any longer source-journalist and

journalist-audience, a fact that fundamentally affects the traditional system in the production of news as well as the framing of traditional journalistic ethics.

It could be said that the 'Produsage' of news now in someway leaves behind traditional industrial production of news in digital media. This means, that audiences are any longer "passive consumers but active users, with some of them participating more strongly with a focus on their own personal use, some of them participating more strongly in ways which are inherently constructive and productive of social networks and communal content" (Lang 2008). "Citizen Journalism though certainly not without historical precedents, has evolved rapidly across recent years and is expressive of the surrounding culture, organizational structures, and politics of civil societies. Much hangs, clearly on what exactly is meant by 'citizenship' and also 'journalism' and the plural meanings and projects now pursued in respect of both." (Peter Lang 2009 p. 9)

In the same European study previously mentioned, it is also evidenced that 62 percent of the media accepts user-generated content material as part of their stories. Over 60 percent of European publication's encourage readers to send comments about the news published on the Internet, almost 30 percent accept and publish photos submitted by users, and 12 percent accept videos created by users themselves. The blogosphere have become one of the most important expressions of formal and informal journalism in the emerging remix cultures.

In the new era, media creation is in some way resigning to the capitalist sense of ownership and giving relevance to common products and contents – which at the same time are ever changing peer to peer on the Net. Apart from commercial limits in distribution, there is no cease in creating and experimenting with other's work. People can remix anything, taking references from existing material and distributing remixed content or product through platforms, such as Youtube, Tumblr, Dipity, Twiter, or a sea of blogs and wikis existing on-line for everybody's use.

This new structure of thinking is valuable in the way there is not restriction for each individual to express his own perspective of the world. The participatory aspect offered by new communication technology enables people to generate different language and cultural expressions, both strongly associated with communication technology and culture. In other words, "what differentiates this rapidly paradigm from previous epoch is the reciprocal interdependence between the communication technology and culture, to the point of symbiosis: they may no longer to be understood in the absence of one another" (Sinnreich, Latonero and Gluck 2009 p.1243). In small steps, journalism is trying to board the growing dynamic of digital language that has deeply transformed both

journalists' styles and forms of communicating. For instance, the BBC News website is one important example following this trend.

Ethics and Copyrights

The digital revolution has brought ethical concerns within the frame of law that surrounds production for commercial purposes. Amongst others these include mixing unrelated content, disclosure of sources, and using material out of context. The effort to adapt the traditional system of values and ethics to the new practices of digital journalism is vast. As in other industries, the News one is still trying to define the proper balance between the freedoms offered by the new digital scenario, the ethics demanded by the professional practice and the system of cultural values.

One important social aspect in terms of how configurable cultures affect journalism ethics is related to the appropriation. Public and private spheres are comforting each other around this matter because digital material is to everybody's disposition and users put it out of context. The issue relating to appropriation is the frame used to analyse and understand that new practices need new frames of law and ethics.

As it is exposed by Sinnreich, Latonero & Gluck (2009 p 1242-1260) in the text Ethics Reconfigured "Although our technologies and behaviors have undergone a rapid transformation in recent years, our discursive and ethical codes have not yet caught up, and are still framed in the black and white language of property, theft, appropriation and piracy that informed our ethical and legal codes in the previous century."

In the new code used by digital journalism viewed in the Society of Professional Journalists' website (SPJ), it was found that the 'new' ethics codes are not much different from the traditional ones, therefore, it can be said that the normative frame is not very coherent with journalists nowadays practices and the dynamic of remixable cultures. The site explains: {"The SPJ Code of Ethics is voluntarily embraced by thousands of writers, editors and other news professionals. The present version of the code was adopted by the 1996 SPJ National Convention, after months of study and debate among the Society's members"} (Niles

For example, in the code of "Minimize Harm" (SPJ 1996) there is a point that says: "be cautious about identifying juvenile suspects or victims of sex crimes" (SPJ 1996) Contradictory to this, nowadays there are many of images, videos and headlines that journalists use from user-generated content or from

other sources that don't gather the requirements stated by the actual normative frame of journalism. In other words, "The growth of easy digital publishing technology brings with it new ethical dilemmas for journalists. Even as the press write scare stories that Facebook can give you cancer, sex diseases and is a danger to your children, newspapers use it as a valuable research tool" (Belam 2010)

Conclusion

It is clear that new media combined with the paradigm of citizen journalism has crucially permeated the traditional journalistic system of producing and distributing news. Therefore, many trends in this profession are having to find a place in the balance between the freedoms offered by the new digital scenario, the ethics demanded by the professional practice and the system of values that suggest remix cultures. Although, journalists have taken steps forward to use new formats and platforms to communicate following the digital age's parameters, there is still a need to review and adapt their ethical codes. Also, it must be recognized that digital journalism has adopted an interactive character that breaks down the traditional and lineal system of sources used in the past. This proves a good approach in the context of remix cultures because it strongly encourages public participation. However, journalist need continue their evolution through continual training and the updating of skills in new Internet tools.

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Is the picture book dead? The rise of the iPad as a turning point in children's literature

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Abstract

Digital publishing has had a notable impact on the book market worldwide and on the way readers experience books nowadays. In combination with the launch of Apple's iPad, this change has probably affected one area of literature more considerably than others: picture books. This article aims to describe the impact the iPad has had on picture book publishing for the children's literature sector. Analysing the changes on the market since the launch in early 2010 and taking a look at the differences between ebooks for adults and interactive book apps for children, the article argues that the purpose and reading experience of interactive picture book apps differ profoundly from that of traditional print picture books. Oliver Jeffers' picture book The Heart and the Bottle and its respective iPad app are used as an example to illustrate this claim. The question whether these differences will facilitate a coexistence of the formats on the market is raised and discussed.

Keywords

Picture book, iPad, eBooks, Digital publishing, Child readers

Introduction

When Apple launched the iPad in early 2010 publishing experts were either excited or terrified, seeing its possibilities for progress or fearing its impact on traditional publishing. Hardly anyone was left unaffected by the new device. While in retrospect the iPad has so far definitely had an impact on the publishing industry, one area has been affected more profoundly than others: the picture book. Books for adults had to undergo certain changes in moving to the iPad screen, but they still remained conventional texts, read page by page. With picture books however, the interactive possibilities of the iPad enabled designers to create completely different interfaces, and therewith propel the genre into the digital age where the borders between picture books and computer games are sometimes no longer apparent.

What does this sudden evolution mean for the industry? Will the picture book of the future be interactive, or will traditional as well as 'enhanced' books be able to coexist on the market as complementing media? This article aims to compare the two formats, picture books and interactive picture book apps, in order to see how they differ from each other and in how far they target the same market position. The article will take a look at recent developments in the industry, debates and responses to the new apps, and sales figures of codex books in comparison to ebook sales. A case analysis of Oliver Jeffers' picture book The Heart and the Bottle and its adaption to the iPad will give a detailed insight into the concepts and possibilities of the two formats.

The rise of the iPad and its revolution of picture book publishing

Up until 2010 the various discussions of ebook reader technology and its implications were only loosely connected to picture book publishing. In her 2011 article, Cambridge scholar Ghada Al-Yaqout observes that "a large divide between the two [formats]" existed (p. 57). With devices like Kindle, Nook, or diverse Smartphones and their comparatively simple displays, e-reader technology was just not ready for the digitisation of products relying so strongly on graphical elements.

Picture books were seen as incompatible with the existing technologies and their market position was therefore thought to be unassailable. However, only one and a half years after the iPad launch, it is a widely held opinion that the new device could well have brought the turning point in the digitisation of picture books. As early as June 2010, Caroline Horn of The Bookseller pronounced it a "pivotal moment for picture and illustrated books in the digital arena" (Horn, 2010).

It wasn't long until the first picture book app hit the market. In May 2010 publisher Winged Chariot released Emma loves Pink, generally considered to be the first picture book for the iPad. While the book included some animations, the level of interactivity was still very low, apart from the ability to manually turn the pages with a finger swipe. Subsequent releases from Winged Chariot have gained in this area, with children now being able to engage directly with the story by moving objects in the pictures with their fingers and fulfilling tasks for the protagonists.

The development of Winged Chariot's releases towards more interactive features can be seen as exemplary of the market in general. Most importantly, app designers soon realised that they had to increase the learning benefits of their products in order to silence critics, who were adverse to the idea of children spending yet more time in front of a screen. Today, most new picture book apps feature several functions that are designed to help children learn to read and to increase their language understanding. These functions include highlighting the words that are spoken when in audio mode, providing the names of objects when children click on them, and also explaining points in the story when required. The response of parents to these features, as seen in the general consensus in internet forums and online comment sections, was positive. The results of a 2008 project on iPods and digital picture books conducted at the University of Wollongong (Olney et al, 2008) already suggested that the move towards interactive features in storytelling might benefit the educational sector, but further research will yet have to prove their actual effectiveness in children's learning processes over a longer term.

A much debated new format

Picture books have always relied more heavily on visuals than other book publications and therefore supply the perfect ground for app designers to work on. Their visual element allows for animation, artistic alteration and the introduction of interactive playing features. As mentioned earlier, in many recent releases children are able to directly interact and engage with the story. They can either move the plot along by fulfilling certain tasks or entertain themselves with bonus gadgets included in the illustrations, such as animated drawing pads or puzzles, which they can use if they wish.

The picture book apps that children enjoy today often seem to have more in common with computer games than with the printed sources they were developed from. This fact opened up a new discussion: What are we subjecting our children to? If parents switch from reading printed books to their children in the evenings to leaving them the company of their iPads to entertain them, how will this affect our children's worldview and their imagination?

The current debate evolving around the iPad and children's literature strikingly resembles the discussions that surrounded the introduction of TV sets into family homes. David Buckingham states:

The medium was extolled as a way of nurturing children's educational development and simultaneously condemned for taking them away from more wholesome activities. (2002, pp. 75-76)

Critics feared that not only normal family interactions, but also independent thinking and imagination would come to an end as children would become passive consumers of whatever the television screen offered. But Al-Yaqout takes a different stand for the case of the iPad:

Children and adolescents, nowadays, have been brought up in an age where it is almost expected for them to not only be familiar with a variety of virtual, electronic, and mobile technologies, but also to competently be able to maneuver and utilize them. (2011, p. 60)

She goes on arguing that it does not matter through which medium we teach our children, but how we make use of this medium. The main question therefore is not whether the iPad is a detrimental medium for children's literature, but if picture books for the iPad can replicate the values of their print predecessors. Examining in how far the new apps differ from traditional picture books and maybe even more importantly, how children respond to them, we might be able to draw conclusion about their concepts and their importance in children's learning.

Two different concepts at work

It has already been mentioned before that the evolution of ebooks for adults and its implications for the industry cannot be compared to that of picture book apps. eBooks for adults that are being adapted from print provide only the text, a rather static medium, for the designers to work with. Even enhanced electronic editions that advertise to offer more than just the text try to replicate the reading experience of a book, and just cautiously enhance it by adding features. This can for example be observed in one of the first enhanced iPad editions of an ebook, Nick Cave's The Death of Bunny Munro (2009). Here the electronic text is complemented with an audio feature and a video function, which can be activated if desired. Ultimately the ebook offers an audio book and a video of Nick Cave reading that consumers would have had to buy separately before, it does not however alter the original content in any way.

It is clear that these enhanced ebooks, by replicating a traditional reading experience, try to target an audience that also would have bought the normal ebook, or even the print copy. Interactive picture books on the other hand take a different path in their design and choice of features. By not only introducing the voice over, but also animating the book illustrations, and adding do-it-

yourself features, such as colouring pages, they create a whole new experience, something Rick Richter, CEO of Ruckus Media Group, defines as a "hybrid of video, game, and reading experience" (Richter, 2011).

This might be the reason why the development of enhanced picture books and their subsequent challenge to traditional picture books has to be judged from a completely different standpoint. Could it be that the new apps serve a completely different purpose than printed picture books do? And do the two formats differ enough to justify each one's existence on the market? Sales figures so far suggest that this might be the case. According to the American Association of Publishers, America being the leading market in ebook sales to date, the children's book market saw a slight increase in sales as of December 2010 in comparison to previous years (AAP press release, 2011), while children's ebook sales, according to Julie Bosman of the New York Times, rose exponentially in the same time frame, from 6 percent market share in 2009 to 25 percent end of 2010 (Bosman, 2011).

In order to focus on the question in how far picture books and corresponding iPad apps provide a different reading experience, the next section will analyse and compare Oliver Jeffers' picture book The Heart and The Bottle and its subsequently released iPad adaption.

The Heart and the Bottle: An artist's vision and an app designer's playground

In 2010 the Irish-born artist Oliver Jeffers published his sixth picture book for small children, under the title The Heart and the Bottle (2010). The 32-page book tells the story of an imaginative little girl, who loses her father and out of grief locks away her heart in a glass bottle until she realises that by doing so she cannot perceive the wonders of the world anymore. In mainly graphics and only little text Jeffers deals with the topics grief, loss and imagination in a highly artistic way. His illustrations convey the emotions the girl has to go through via colours and composition, the text becomes a secondary source of information.

This book seems to be the perfect working material for an interactive iPad adaption, seen that it relies mainly on graphics. It begins with the sentence: "Once there was a girl, much like any other, whose head was filled with all the curiosities of the world" (Jeffers 2010, p. 3-4). And indeed several pages deal with children's imagination and how they perceive the world in detailed, colourful illustrations that seem perfectly suitable for animation.

The app-experienced British design agency Bold Creative worked on The Heart and the Bottle's adaption for the iPad and, with Oliver Jeffers' blessing, Harper Collins released the app in December 2010. It was widely celebrated as a design success as well as a uniquely interactive experience, became the bestselling app in the Itunes store within its first week and received the title "IPad app of the week" in its first month (cf. Bold Creative company homepage). The app is, even in comparison to newer interactive picture books, an impressively creative, playful adaption of a children's book. Users are able to interact with nearly every object on the screen. There are many hidden animations that can be discovered by touching them, such as twinkling stars or moving water. Furthermore, to complement the already existing illustrations, the designers built in extras such as a virtual drawing pad, where children can create their own art.

While the app probably succeeds in keeping children entertained and furthermore features many of the learning aids that have become common in iPad picture books, such as highlighted words and voice-over, it fails to fulfil one function that is central to the print version: teaching children how to cope with grief. Despite the beautiful illustrations, The Heart and the Bottle is at its core an intensely sad, thoughtful book. Jeffers dedicates nearly two thirds of the 32 illustrated pages to the girl's grief and her struggle to overcome it. By turning the book into an interactive, playground-like experience with play- and do-it-yourself features, the app pays tribute to Jeffers' illustrations, but not to their content. It seems unlikely that children will be brought to think about and engage with the book's serious topic, if they are busy moving objects around and drawing flowers.

It can therefore be assumed that the app mostly and perhaps even solely fulfils an entertainment aspect, and thereby differs fundamentally from the print version. This should not lessen its value or position on the market, but supports the theory that the app rather complements the existing book than replaces it. If a consumer's aim is to buy a well-made, entertaining, and probably even educational product for children he would certainly be drawn to this app, if however he was looking for a book that explains the topics of grief and loss to children, it is likely that he will buy the print version. This can be argued from the point of the two different concepts the respective products are based upon, but one could also assume that the delicate, emotional nature of this topic encourages parents to personally read to and interact with their children. A fact that would suggest that some topics are better suited for the adaption to the iPad than others.

Multimodality – a new format in children's media perception?

The example of The Heart and the Bottle has shown in how far book apps can be different from traditional picture books and that designers create them to vary from print sources. But if picture book apps are designed to provide a different experience than traditional books, how do they justify their existence in between movie, game and book? With more and more multimodal products emerging in digital media, it is likely that children are learning to think in multimodal terms, differentiate between the formats and, as digital literates, to make educated choices, a circumstance that has been argued by multiple sources (cf. Bearne, Larson). This could also imply that the concerns about the iPad replacing codex books are unsubstantiated. Len Unsworth in his book E-literature for children: Enhancing digital literacy learning supports this viewpoint:

> [I]t is not the case that the literary interests of the digital multimedia world are replacing books as a presentation format for children's literature [...]. Rather, what we see emerging are strongly synergistic complementaries, where the story worlds of books are extended and enhanced [...] (2006, p.1)

Conclusion

It has been shown that the picture book and the interactive picture book app differ from each other profoundly and that the two formats, although presenting the same content, can fulfil completely different functions, even effectively complementing each other. With a medium such as the iPad, which is so new and still evolving at a rapid pace, it is a complex and probably impossible task to give an outlook on how it will affect the book market in the future. The discussed figures so far suggest that the iPad has not harmed the market for picture books. Given the many differences, not only in the design of the two formats, but also in the ideas and values that parents tie to them, it is well imaginable that the picture book, despite the rise of the iPad, stands for the time being on a lot more secure ground than the general market for codex books does. Future research will, over time, be able to better define the new format, look at how consumers use it, and determine its value in e.g. the educational sector. This will enable a clearer positioning of the digital picture book on the market. But thinking back to the debates surrounding the TV nearly half a century ago, it seems that pronouncing the death of the codex book in this case could prove, while not completely groundless, to be overly apocalyptic.

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The Rise of User-Generated Content and its Potential Threats

Ut Ieng Tang

Abstract

The Web 2.0 environment promises high degree of 'hypertextuality', 'multimediality' and 'interactivity' (Martin, 2011) in which information is more accessible and shareable. Individuals are no longer satisfactory to receive information passively, they utilise Web 2.0 tools to produce and publish their own messages as well. A drastic increase in user-generated content (UGC) has emerged since. This article defined and investigated the rise of UGC in the past decade. The convenience and accessibility of UGC media is definitive. However, it triggered some potential threats as well. This article explored two potential downsides of UGC. Firstly, it was found that UGC accelerates amateur production and dissemination. Secondly, the UGC itself and the intervention of marketing communications professionals encourage consumerism. Research drew mainly on existing texts and studies. Two prominent UGC platforms: YouTube and Hong Kong Yahoo! BLOG (Y! BLOG), were examined to analyse the impacts of UGC in the contemporary society. The finding suggests that UGC platform does not necessarily empower people by providing an additional channel for information dissemination. This article can serve as a gateway for those who are keen on exploring Web 2.0 environment and provide readers a better understanding of UGC to an extent.

Keywords

User-generated content, YouTube, Hong Kong Yahoo! BLOG, Web 2.0, Participatory culture

Introduction

It is easy to recognise that audience like to create and want to see their work get published. Traditional media, newspapers and radio program invite readers to contribute their works or thought frequently. Reality TV program, such as

The Amazing Race and *MasterChef*, have gained popularity since early 2000's. Nonetheless, no other traditional media can offer a user participation platform as powerful as the Internet. With the advent of Web 2.0, the Internet has become a shrine for massive information exchange. During the past decade, the media landscape has changed, with the blurring role between user and producer. Users no longer passively receive information, they share, interact and contribute the content. In this case, more and more user-generated content (UGC) can be found on the Internet.

The article will first provide a clear definition of UGC, discuss its proliferation and identify major factors that result in the popularity of UGC. The second section will be an investigation about two downsides of UGC: amateur production and establishment of consumerism. At last, the article concludes that the changing trend makes the emergence of UGC, its convenience, efficiency and accessibility should not be downplayed, but meanwhile it generates potential threats to our cultures that people cannot be overlooked.

Defining User-generated Content

Apparently, not every message being published on the Internet can be considered as UGC. Croteau (2006) provides a broad definition by stating UGC as self-produced media content while the Organisation for Economic Co-operation and Development (OECD) gives a more detailed definition and outlines that UGC share three characteristics:

– Publication requirement: the work is published in some context. This characteristic excludes e-mail, two-way instant messages and the like.

– Creative effort: a certain amount of creative effort has to be put into creating the work or adapting existing works to construct a new one. The creative effort behind UGC may also be collaborative.

– Creation outside of professional routines and practises: UGC often does not have an institutional or commercial market context (Vickery, Wunsch-Vincent and Organisation for Economic Co-operation and Development, 2007, p. 18).

Meanwhile, OECD categorises UGC in eight types—that is text, fiction and poetry, photos and images, music and audio, video and film, citizen journalism, educational content, mobile content and virtual content (Vickery, Wunsch-Vincent and Organisation for Economic Co-operation and Development, p. 32).

The opposite of UGC is PGC (Professionally-Generated Content), and while Hollywood movies and television shows are traditional PGC, media history tells us that mainstream media have already adopted audience participation and UGC in their content production (Kim, 2010).

Examples of prominent Web 2.0-based platforms that support the creation and consumption of UGC include YouTube, MySpace, Facebook, Wikipedia, Flickr, Blogger, and personal webpages, among many others.

The Rise of UGC

With the birth of those Web 2.0-based platforms for media production and consumption, we reach the UGC generation. The latest guesstimate on US online content suggests that more than 70 percent of the digital universe is generated by users—individuals at home, at work, and on the go (Cunningham, 2011). A research conducted in 2009 shows that more than 82 million people in the US created content online during 2008, a number expected to grow to nearly 115 million by 2013 (Ostrow, 2009). Not only does UGC attract general users, but it also generates substantial profit for advertisers. Verna (2007) suggests that with the explosion of Web 2.0 technologies, UGC creates a plethora of niche markets within the media landscape that attract more than 69 million users and generate more than $450 million in advertising revenue.

Why Does UGC Happen?

This section is going to examine some major factors that result in the proliferation of UGC in terms of the technological evolution and personal motivation aspects.

Technology Evolution

– Accessibility: In this electronic era, computers become a commodity in a household. Users can access to internet easier than before. As Thompson (2005, pp.318–320) claimed that the personal computer, located in a place or places which are convenient for the end user, becomes the gateway to a potentially vast body of content which can be accessed easily, quickly and at any time of the day or night.

– Updatability: With the development of some all-in-one devices, such as smartphone, users can update create and update their message in a timely manner.

– Multimedia: Individuals can utilise different tools to enrich the content for delivery.

Motivational Sources for Creating UGC

– Social function source: Human are social creatures. The interactivity of UGC fills the gap. The ego-defensive function recognises that people have self-doubts that they seek to minimise. The social function drives people to spend time with others and experience a sense of community (Daugherty, T., Eastin, M. and Bright, L., 2008).

– Desire for personal attention: UGC becomes a platform for self-expression and establish self-identity. They claim to be all about 'social networking' with others, but in reality they exist so that we can advertise ourselves: everything from our favourite books and movies (Keen, 2007, p. 67).

Impact of UGC

One of the major merits of UGC is that it creates collective intelligence. As Pierre Levy suggests, "No one knows everything, everyone knows something, all knowledge resides in humanity" (Jenkins, 2006, p. 139). Moreover, there is a shift of user from usage to produsage. In this case, it empowers users' influence in media production and consumption. Nevertheless, it is too optimistic to conclude that UGC does not pose any threats to human beings. The explosion of amateur production generates big challenges to professional-made production, e.g. traditional journalism. On the other hand, the intervention of marketing strategies join together with the UGC content encourages celebrity cultures and consumerism.

The following section explores these two threats in details and I will use YouTube and Hong Kong Yahoo BLOG! to illustrate the argument.

Amateur Production

In the traditional media, information will be filtered and edited in an organised way. UGC challenges the traditional, hierarchically organised structure. As Clay Shirky (Brunx, 2008, p. 72) remarked, the order of things in broadcast is 'filter, then publish.' The order in communities is 'publish, then filter.' Participants in a community, by contrast, say what they have to say, and the good is sorted from the mediocre after the fact. Without professional as a gatekeeper, there is more emergence of amateur production throughout internet.

Case Study—YouTube

As its slogan 'Broadcast Yourself' shows, YouTube provides a certain possibility of personal broadcasting, or narrowcasting, which implies that amateur deliver their programs to an anonymous audience, rather than that professionals institutionalise dissemination for the mass. Since its emergence in 2005, YouTube, the world's largest UGC site, serves 100 million distinct videos and 65,000 uploads daily (Cha, M., et al., 2007).

The table below illustrates Top 10 most viewed YouTube video as of August 2011 (MacManus, 2011). It can be seen that eight of them are music videos produced by mainstream music companies while only two created by amateurs. In this case, although YouTube provides a platform for users to distribute information, mainstream media is still dominating the role.

Charlie bit my finger - again!, one of the two amateur video earns the highest rank. It is about a baby who bit another baby's finger. The video is short (less than one minute) and the focus of the video is blurring. As Keen (2007, p. 12) suggests, the site is an infinite gallery of amateur movies showing poor fools dancing, singing, eating, washing, shopping, driving, cleaning, or just staring into their computers.

Title	Genre	Views	Length
1. Justine Bieber - baby ft. Ludacris	Music video	598,457,143	3:45
2. Lady Gaga - Bad Romance	Music video	403,476,194	5:08
3. Shakira - Waka Waka (This Time for Africa)	Music video	376,460,602	3:31
4. Eminem - Love The Way You Lie ft. Rihanna	Music video	366,257,475	4:27
5. Charlie bit my finger - again!	Fun	362,385,867	0:56
6. Jennifer Lopez - On The Floor ft. Pitbull	Music video	331,700,066	4:27
7. Eminem - Not Afraid	Music video	261,899,541	4:19
8. Justine Bieber - One Time	Music video	257,707,304	4:03
9. Justine Bieber - Never Say Never ft. Jaden Smith	Music video	242,747,605	3:50
10. Thigh Massage Video	Leisure	241,051,557	1:22

Figure 1. Top 10 most viewed YouTube video as of August 2011

This chart depicts another noticeable phenomenon. All of the video length is less than six minutes. It shows that the end users prefer brief, fast consumption. YouTube does not only evoke amateur production, but also amateur consumption.

Croteau (2006) also shares the same vision as Keen by claiming that much of this self-produced material is nothing more than an Internet platform for silly videos featuring favorite pets or family vacations. Like other forms of media, the Internet produces primarily entertainment and diversion and self-produced media surely will have an especially high percentage of awful content.

Celebrity Culture, Consumerism

Goodstein (2007, p. 22) remarks that 2004 was the year of the blog. Since its birth, blog becomes another information source for users. Some existing studies focus on the impacts of blog or social networking sites towards the traditional journalism. Apart from leading the challenges to traditional media, I argue that the blogosphere also imposes another threat: the intervention of marketing strategies encourage consumerism in the new media environment.

The blog has become prevalent in our society. Research conducted by the CNNIC found that in 2007, 38 percent of Chinese bloggers were students, 51 percent had college education and above (a figure much higher than the average education level of Chinese netizens) and that China's blogosphere is still largely populated by those rich in 'cultural capital' – students and elites – despite the grassroots potential of the medium (Sima and Pugsley, 2010).

Case Study—Hong Kong Yahoo! BLOG

Established in 2005, Hong Kong Yahoo! BLOG (Y! BLOG) is one of the prominent blog platforms in the community. Y! BLOG sets up a ranking based on the views of the blogs and its popularity. The fame of the bloggers attracts a new marketing strategy for the companies to promote their products.

MediaPost reports that nearly 70 percent of online shoppers read at least four reviews of a product before purchasing it, while almost a quarter of people check eight reviews or more. Figure 2 shows that almost one third of the respondents will review a product as their content creation activities.

Apart from the inclination to produce UGC, another reason that establishes the popularity of blogger is fans. Loyalty is the real goal in the age of amateur culture and citizen marketers. The citizen marketers are demonstrating their loyalty by devoting their time and resources toward their hobby work. The independent bloggers and podcasters who have built impressive audiences are filled with their own loyal followers (McConnell and Huba, 2007, p. 172). As a result, marketing professionals will hold blogger event or send the product to

the blogger for trail. In return, the bloggers are more likely to write a positive review. Dijck argues UGC is firmly locked into the commercial dynamics of the mediascape (Kim, 2010).
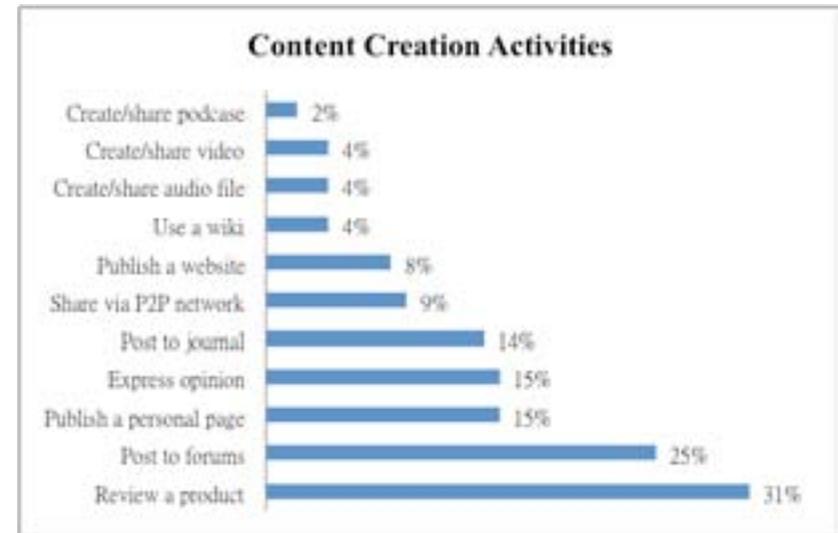

Figure 2. Online Content Creation Activities

N=4,190 / Base: All respondents / Activities done in typical month

Since a large number of bloggers use defaulted platform instead of building their own website to write the entry, companies to manipulate the advertising placement on blog easily. As Peterson (2008) argues, free unhosted blogging software, creating advertising revenue for big media corporations hosting blogs on their sites, such as Myspace. Google's AdSense which can be implemented on blogs, creating a little revenue for the blogger. This system, based on personal advertising and therefore very efficient on personal blogs, puts a little balance into the architecture of exploitation in relation to user generated content.

With the intervention of marketing strategy, UGC is no longer a platform for sheer information sharing. Riegner (2007) suggested that the ratio of people who read blogs to people who actually publish them may always reflect the '80/20 rule'—with roughly 80 percent of Broadbanders consuming content and only 20 precent producing it. The repeating posts the Bloggers have influence in affecting the purchase decision of consumers.

Figure 3. Two Y! bloggers have a free trail of beauty service and write a review in the blog post (Source: Y!Blog, 2011)

Conclusion

The advent of Web 2.0 technologies has enabled the efficient creation and distribution of user-generated content (UGC), resulting in vast changes in the online media landscape (Daugherty, T., Eastin, M. and Bright, L., 2008). The explosion of UGC platforms changes audience's interaction towards media content as well. Web 2.0 and participatory culture facilitates the readers to search for information, empower citizens' role in producing informtion. However, the extension provided by UGC allures problems, such as the boom of amateur cultural form of production and heavily reliant on a single media. On the other hand, marketing professional eyes the importance of UGC and its intervention to UGC lead to consumerism and establish celebrity culture.

Although traditional media are nowhere near extinction, trends clearly are changing, such that consumers are in greater control of their media consumption, and audiences face the opportunity to make media content choices themselves rather than rely on traditional gatekeepers. Keen (2007) argues that as traditional mainstream media is replaced by a personalized one, the Internet has become a mirror to ourselves. Rather than using it to seek news, information, or culture, we use it to actually BE the news, the information, the culture.

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The Preservation of Cultural Heritage in Digital Publishing Context

Xi Wang

Abstract

There are many methods in the history that used to protect cultural heritage. Digital technology is an alternative way to preserve cultural heritage currently. 3D and virtual reality are the typical forms of the digitised cultural heritage. It simulates cultural heritage genuinely and gives people a new experience. As education is the main purpose of cultural heritage, it still exists after being applied digital technology. Besides of educational value, the digital form of cultural heritage has historical value and aesthetic value. Even though the copyright issue leads to controversies in academia, digital technology will be the future in cultural heritage preservation.

This paper explored to what extent digital publishing helps present and archive cultural heritage. What cultural values it had when cultural heritage was in digital version? What were the advantages and limitations of applying digital publishing technologies to cultural heritages? This paper was focused on World Expo in 2010.

Keywords

Digital publishing, Cultural heritage, Cultural preservation, Web-archiving

Introduction

Once, art historians said "it's not in my books or slide library, thus it must not be important." Now, their students tend to say "It's not on the Internet. It must not exist."——(Walsh 2001)

The text above implies the archiving feature of Internet. As the spread of the World Wide Web, historical images, artworks, literature, and other heritages could be published in digital forms. Cultural heritages could be

'touched' through internet browser. People who have internet could learn their historical background and get to know the aura of those cultural heritages in digital forms, rather than visit a real museum, put on headset to listen to staffs introduce them. In this way, the number of visitors of real museums decreased. Cultural heritages are more accessible than before due to modern computer networks. Digital technology, on the one hand, provides opportunities to protect culture heritage more than before, it is "a new way of interpreting and publicizing art" (Walsh 2001, p.30), on the other hand, it also is a challenge for cultural heritage itself.

During The World Expo Shang Hai in 2010, it was more like a carnival of cultural heritage of digital forms, countries made their cultural heritages in the form of digital exhibits, hitting visitors' eyeballs. Even though there were authentic artworks in their pavilions, such as 'Woman with a Coffeepot' (Paul Cézanne 1839-1906) in France pavilion, but more visitors were impressed by the digital form of Paris' historical buildings. This phenomenon was similar to other countries' pavilions. In addition, the organizers of this exposition built a virtual World Expo Shang Hai on the Internet, especially for people who could not visit the real one. This virtual exposition applied three-dimension technology, which offered users a sense of emotional.

This paper explores that to what extend does the digital publishing help present and archive cultural heritage. What the cultural value it had when the cultural heritage was in a digital version? What are the advantages and limitations of applying digital publishing technologies to cultural heritages? This paper is focused on cases in 'Shanghai expo' in 2010.

Cultural Heritage Definition

Apparently, there are proofs and documents shows that cultural heritages could be presented in the form of digitalization. According to United Nations Educational, Scientific and Cultural Organisation (UNESCO), heritages can be divided into national heritages and cultural heritages. Cultural heritages include:

> *Monument: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science... Groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science... Sites: works of man or the combined works of nature and man, and areas including archaeological sites which are of*

> *outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view. (United Nations Educational 1972, p.3)*

Therefore, in other words, cultural heritages convey the historical meanings of human society. All of them are very old, as time went by, they will be ruined naturally. In order to pass down these human heritages from one generation to another, we need to preserve them. But it does not mean that we need to seal all of cultural heritages under soil. To protect them and also to display them in the public, let the public know their cultural meanings and historical significance, those are essential tasks of cultural heritages.

Historical Preservation Practices

In order to protect and pass down our cultural heritage, people had many different methods in history, from printing to three-dimension simulation. In ancient time, people gained knowledge of cultural heritages via books. Cultural heritages were transformed into printed texts and images in the books. However, this method needs literate people. But in ancient time, people who can read were usually rich people from higher class of society. Moreover, books were very expensive at that time.

Photographic technology was very widely applied in preservation and presenting cultural heritages throughout the nineteenth and twentieth century (Walsh 2001). Thanks to photographic technology, cultural heritages were able to be spread in a large scale. Because, firstly, "photographic prints were often considered as a kind of automated drawing" (Walsh 2001, p.30), in other words, it is a kind of mechanical products. It was cheaper in price. The originals were usually costly, because it included extra maintenance and security service, which needed to be counted in budget of a museum. Photographic technology made cultural heritages able to be replicated as many as possible. Museums could produce it in a huge amount. Cultural heritages thereby could be present in the form of photos to be exhibited in a museum, instead of the real one. Secondly, photos are easy to be understood than texts for ordinary people who may never received education. In addition, photographic technology is usually genuinely reflected authentic works. In other words, images in museum are as same as the genuine cultural heritages themselves. As Walter Benjamin said, "photographs become standard evidence for historical occurrences."(Benjamin 1969, p.69)

Since the cheaper price of photography, it became a fashion-set during 1850s. It became an overwhelming way of preserving and presenting cultural heritages in museums (Walsh 2001). A typical example is The South Kensington Museum.

Due to the originals were too expensive, museum exhibited a lot of photographs as well as other reproductions which were made of substitutes in the public galleries and reached their educational task as a museum (Walsh 2001). Thus, other museums like Museum of Fine Arts, Boston, the Metropolitan Museum of Art in New York City, the Philadelphia Museum of Art, the Saint Louis Art Museum, the Royal Ontario Museum in Toronto, and the Corcoran Gallery in Washington, DC, all of them took The South Kensington Museum as the model, to "incorporated photograph into their plans"(Walsh 2001, p.31).

Digital Preservation Practices

Industrial revolution not only impacted human being's daily life, but also challenged the status of photographic technology in cultural heritages' preservation. Digital technologies, especially the three-dimension and virtual reality technology, began to be applied in museum. With these technologies, cultural heritages could be simulated, which are nearly as perfect as the original one. The world expo Shang Hai in 2010, was a good example of the application of three-dimension and virtual reality in the preservation and presenting of cultural heritages. During the world expo, different countries brought their best technologies and artefacts to China. Most of these technologies were three-dimension and virtual reality. Their cultural heritages, natural heritages, city landscapes and even citizen's modern life were simulated and displayed in countries' pavilions. For example, in Saudi Arabia pavilion, which was one of the three most popular pavilions, they simulated their country landscape with virtual reality technology, even though they brought other original cultural heritages in their pavilion, the six hours' long queue everyday outside the pavilion was for its virtual reality experience.

In China pavilion, the famous Chinese traditional painting, Along The River During Ching Ming Festival, was displayed in three-dimension form. Actually, the authentic painting was not in Shang Hai at that time. The one in China Pavilion was a simulation version. It was in the form of three-dimension animation. The simulation is as perfect as the original one, the only difference was that figures in the paper could move just as pictures Harry Potter's magic world.

Furthermore, in the purpose of satisfying people who were unable to visit Shang Hai Expo, the organiser established a virtual Shang Hai Expo on the Internet. The online museum simulated everything from the world expo theme park. The online museum mixed three-dimension, virtual reality and

photographic technologies. Users explored the online version just as they were visiting the real one.

As the digital technology will be widely used in cultural heritages preservation and presentation, the result will be that almost each cultural heritage displayed in the public is simulation. In other words, it is a fake. It is doubt that if there is value exists in cultural heritages.

Values of Cultural Heritage

From the UNESCO's definition of cultural heritages, the natural value of a cultural heritage is historical value. Different cultural heritage contains different histories of their time. These histories represent a specific culture, which maybe already disappeared or being disappear. Besides historical value, there are other essential values of cultural heritages.

Educational function is important for cultural heritages. The cultural heritage itself usually represents the essence of ethnic. It is the spirit of an ethnic. People create culture aimed to transmit it to the public and offspring. The reason of preservation is to pass them down to the descents and expose to society. People need to gain the knowledge from our ancestors' time, to learn from ancestor's experience. Thereby, education is the way to realise this aim.

In original form, cultural heritages are reachable. It is really displayed in front of visitors. It could give people an authentic sense. However, as the rare essence of cultural heritages, there are not many opportunities to watch the originals for every people. Knowledge could not spread to a large scale.

The reproduction could help to spread the knowledge, due to its replicated feature. Printed form like text and drawings in books could only understand by educated people. The photographic technology makes it as perfect as the originals. As its purpose is educational,

Original works of art being out of our reach on account of their rarity and excessive costliness, and satisfactory copies of paintings being nearly as rare and costly as originals, we are limited to the acquisition of reproductions in plaster and other analogous materials of architectural fragments, statues, coins, gems, medals, and inscriptions, and of photographs of drawings by the old masters, which are nearly as perfect as the originals from which they are taken, and quite as useful for our purposes. (Walter Muir 1970, p.21).

The reproductions could present in different museums in different countries, where more people could have a chance to gain knowledge from the reproductions. And because they are similar as the original ones, people still

could learn knowledge from those reproductions by visiting museum. In this sense, the educational value still exists within the replicated cultural heritages.

Another important value of cultural heritages is aesthetic value. Some cultural heritages like paintings and sculptures are in aesthetic sphere. However, the question if they are still gorgeous after being transformed in digital forms is still controversial. In terms of the photographic form of cultural heritages, because photos truly reflect the original, it could be as good as the original. Three-dimension technology could reach similar level as well, but virtual reality might not be as perfect as the original at the moment. The difference between the original one and simulation is obvious. Therefore, the original cultural heritages have historical, educational and aesthetic value, but their digital version could simulate all except aesthetic value.

Analysis of the Chinese Painting in World Expo 2010

Digital forms of cultural heritages at the moment are more effective in terms of educational function. Three-dimension technology and virtual reality technology simulate cultural heritages realistically. The simulation is more vivid and interactive with audience. It is impressive to people. Take the famous Chinese traditional painting, Along The River During Ching Ming Festival for example, which exhibited in China pavilion during Shang Hai Expo, the three-dimension animation enable the figures in the painting alive. It made the static painting vividly, which likes a fresh air blow their mind. Also, it is a trick to transform cultural heritages into animation to attract children's eyeballs. Animations are always children's favourites. It is more acceptable for children in this form. To embody educational value of cultural heritages in digital forms, children will find it is funny and easy to remember.

Digital technology enables knowledge of cultural heritages to transmit at a larger scale, compared to photographic technology. Because the virtual reality technology could put museum on the Internet, people all over the world could access it via Internet. Culture could be learned worldwide. Therefore, whether it is in digital forms or the original form, the educational function still existed.

The Advantages and Limitations

Digital technology applied in preservation and presentation of cultural heritages, is not only helpful, but also has its limitations. With the help of digital technologies, cultural heritages could be archived in a permanent way. It will

not need to worry about their natural ruin, or it will disappear along with the specific ethnic. Website archiving could help to record all the information of cultural heritages into database. People could read the text and photos on the Internet, exploring online museums. The proliferation of the Internet makes different cultural heritages from different countries accessible at home. Surfing the Internet, exploring a variety of cultural heritages in front of computer still can gain the value of cultural heritages.

The digital transformation opens up a new interpretation of cultural heritages. It enables people experience the past. In this experience, people gain knowledge emotionally and physically. "The most powerful exhibits are those that elicit a physical and emotional response."(Witcomb 2006, p.30) As Charles Saumarez Smith has put it, people get knowledge by "involved with the process of obtaining some form of felt relationship to the past, intuitive, sensual, three-dimensional"(Stewart 1999, p.18)

However, the copyright issue and technology problem would limit the digitalisation of cultural heritages. First, when cultural heritages were put on Internet, such as paintings, people are easy to copy or remix them to make a fake version. Those cultural heritages will lose their rarity nature. Second, contemporary digital technology is not perfect. Virtual reality could simulate the experience of cultural heritages, but not the simulacra. The simulacra look like totally different things.

Conclusion

Digital media challenge the old form of museums. The digitisation of cultural heritage and museum change the traditional forms of preservation and exhibition. The traditional form is printed text and photography. Even though they have been dominant for a long time and widely applied in this area, the digital technology provides a new approach. The cultural heritage is aimed to record history memory and make new memory. Its educational function is the most important function of cultural heritages. It helps to pass down the knowledge of cultural heritages, spread a culture worldwide. Whether in digital form or original form, its education meaning will not change. Technology is just a tool to present the cultural meaning of cultural heritages. But because the technology is not perfect at the moment, there may be lack aesthetic value of the simulated cultural heritages. Additionally, the copyright is a big issue of the digitized cultural heritages. With the help of digital technology, cultural heritage could spread to a largest scale, the digitised one, in other words, is replicant, it damages the rarity of cultural heritage. Although, to digitize cultural heritages

has its limitations, according to the history of preserving cultural heritages, it will be the future in cultural heritage area.

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