



Analogical and digital media are co-participant. After a deep study of the field, overlap fluxes emerge between well-established media and new applications, which brought about a change in terms of global wrapping, in order to keep the customer into the publisher-system. This pattern describes the trend to an integrated use of the available resources, adding further elements in order to establish a whole.

Media System

Integration & convergence

HYPOTHESIS

OUR DIAGRAM WILL BE A DECISION TOOL FOR AN INVESTOR WHO ACTS IN THE MEDIA SYSTEM. IT WILL BE USEFUL TO COMPARE AND TO NOTICE, IN THE TIME, THE OVERLAP FLOWS THAT CHARACTERISE THE RELATIONSHIP BETWEEN CONTENT AND CONTAINER

FRAMING

WE CONSIDER THE MAIN EDITORIAL COMPANIES OPERATE IN ITALY IN THE LAST THIRTY YEAR. WE ALSO EVALUATE THE MINOR COMPANIES AND THE TECHNOLOGICAL PLATFORMS WE CONSIDER RELEVANT TO UNDERSTAND HOW IT IS CHANGING

GRAIN/SCALE

THE OBSERVATION SCALE FOCUSES ON SIZE, EDITORIAL RESOURCES AND OVERLAP FLUXES OF EACH GROUP WE DECIDE TO EXAMINE, REMARKING THE RELATIONSHIPS THAT LINK THEM TO THE OTHER ELEMENTS OF THE SYSTEM.

N° OF ELEMENTS

A really great number of element is involved in the mediatic system: from content production area (authors) to realization (producers, agencies, editors), to distribution (technicians, distributors, public agencies, infrastructures) to final use (customers).

DYNAMICAL INTERACTION

Every element of the media system is linked to the others directly or indirectly. These links can be of tangible or intangible nature (information).

RICHNESS OF INTERACTION

Every element of the mediatic system interacts with the others: main publishers reach and influence the audience; the State, through public fundings, provides incentives for the diffusion of a technology (as in the case of "digital terrestrial television" in Italy); etcetera.

NON-LINEARITY

The media system's stakeholders interact with other actors: the big publishing houses reach and influence the audience. the institutions, with public fundings, provide incentives for the diffusion of a technology rather than other ones.

SHORT VS. WIDE INTERACTIONS

The interactions between the actors inside the media system generally start in a short range. The authors will hardly establish direct connections with the final user, they will rather establish connections with intermediaries (like the producer and the director).

RECURRENCY

Media system is influenced by strong feedback flows. All the publishing houses will get feedbacks in a tangible way (like audience data) and in an intangible way as well (credibility and reputation). The feedback generally pass through a lot of intermediaries

OPENNESS

Media system is strongly connected to its environment and it's therefore an open system. Its trend is influenced for example by politic, society or technological discovers. This system is a two-way connection: new products of the mass-media-system can change their context and .

FLOWS & EQUILIBRIUM

Media system is guided by complex dynamics that prevent system from stabilizing itself. Audience is a non-stop flow and it determines Investments. Every publisher has to consider this flow to make a decision. Audience's balance means absence of competition and so system's death.

HISTORY

The media system has an important history. The Marshall McLuhan's Remediation theory shows that *every medium is always contained in the next new medium* For example internet is a democratic media cause in his beginning it was built by a collaborative and open community.

PATTERNS OF INTERACTION

The elements don't take into consideration the total structure. In the media system when a user choose not to watch television he is not aware he is changing the whole system. (He modifies the audience index, the program palimpsest, the advertising investment).