

The Impact of the Digital Era on Spanish-Speaking Social Audiences: A Systematic Review of Its Academic Literature

Isabel Iniesta-Alemán¹, Pavel Sidorenko Bautista¹

¹International University of La Rioja, España

Correspondence: Isabel Iniesta-Alemán, International University of La Rioja, Av. de la Paz, 137, 26006 Logroño, La Rioja, España.

Received: July 4, 2023

Accepted: August 6, 2023

Online Published: August 6, 2023

doi:10.11114/smc.v11i6.6225

URL: <https://doi.org/10.11114/smc.v11i6.6225>

Abstract

We are currently witnessing a paradigm shift in digital communication, determined by platformization. Digital channels have abandoned any unidirectional pretension to become interactive and bidirectional channels. Through a systematic literature review, this research aims to obtain a clear, complete, and updated definition of the concept of "social audience". The results point to an increase in the incidence of terms such as participation, participatory audience, and social networks, without specifically alluding to the concept of social audience, allowing evidence of a lack of consensus in terminology and the approach to the role of audiences in the current digital context. The lack of consensus leaves open considerations and debates on the study of cyber activism, as well as public opinion and influencers, for example.

Keywords: digital communication, social audience, social networks, systematic review, social media

1. Introduction

Communication in global terms is increasingly subject to technology and its evolution. In this context, social media platforms have imposed their model and times around two key elements: immediacy and user participation. In other words, a platformed "culture" or "idiosyncrasy" (Bazzara, 2021; Duffy et al, 2019; López, 2022; Nieborg & Poell, 2018) centered on the 'prosumer' (Toffler, 1980) has been built. It has been precisely a consequence of this process that the relationship between senders and receivers has been redefined, manifesting how audiences acquire an active character, not only when reacting to messages but in the production of their content in correspondence, even appropriating the message of any interlocutor and creating a new one from it (Cardoso and Schweiler, 2014).

In the digital environment, multimedia and interactive formats are increasingly imposed, which not only redefine the needs of professional human capital in various fields, eventually, but also forces to consider new and alternative narratives to satisfy new channels and increasingly digital audience segments (Sidorenko et al, 2021).

1.1 Social Audiences, Digital Participation, and Engagement

The term audience was initially associated mostly with conventional media, and especially with television, which has ensured the success of its programming based on the reach obtained: the 'rating' (Iglesias, 1995). However, this hegemony of conventional television, accompanied by the development of digital processes and a greater expansion of technology, triggered the fact that the public actively engaged with (commenting, demanding dialogue, and giving their opinion) the programming through social networks and digital platforms. In this way, the initial unidirectional relationship of the media with the viewer disappeared (Quintas & González, 2015).

They are no longer a voiceless mass, but individuals who can comment, evaluate, share, and even add content to what the media, public agencies, or companies broadcast. This is an audience that now uses two or more screens or devices (Deltell, 2014). In other words, interactivity is an essential part of a context of multiscreen reception (González & Quintas, 2014). In this way, the consumption of programming through conventional media becomes an experience shared in a computer-mediated communication (Rafaeli & Sudweeks, 1997), and the previously passive audience now builds a relationship of engagement with the medium and its products (Saavedra et al, 2015). Gone are the days when the audience was measured, mainly, by the impacts achieved (García-Uceda, 2011; Papí-Gálvez and Perlado-Lamo-de-Espinosa, 2018). Gone are the days when to measure the opinion of the target, it was necessary to resort, necessarily, to surveys.

For several authors (Benassini, 2014; Castelló, 2013; Rodríguez & Pestano, 2013) Twitter has been the most decisive

platform in the development of the concept of social audiences since it easily favors conversation as its interface proposes: it favors real-time commentary, easily classifies content according to tags and brings together a significant number of media, journalists, and audiovisual artists.

The engagement expressed by users on digital platforms ('likes', comments, times shared) to media content, has proved to be a more effective indicator to know these 'insights' of the audience: qualitative assessment that allows to take better actions in response and earned media as a mechanism to capture more audience. Saavedra et al (2015) believe that social audiences can even open new possibilities for advertisers and brands to interact with the public through platforms while conventional advertising takes its course from the media. However, it could be said that the concept of a social audience today applies to the whole group of actions carried out by active users on digital platforms to various interlocutors and content, outside the conventional media spectrum.

Therefore, this study attempts to address questions such as: Is there an academic or scientific consensus when determining the audiences of digital social networks and platforms? Is there an evolution of the concepts? Do the same identification criteria exist in English as in Spanish? How much research on digital communication works on the phenomenon of social audiences?

2. Methodology

The present study is carried out through a systematic review developed in a rigorous and replicable way (Codina, 2019). This methodology, which began in medicine, has gathered great approval in other subjects, as it brings together previous research, discarding irrelevant ones and summarizing the best of them (Grant & Booth, 2009) offering as a result a state of the question (Codina, 2017), updated, and correctly argued conclusions.

The methodology, as in all academic research, must be defensible, systematic, evaluative, and transparent. Therefore, for the analysis of the available literature on the target topic, the SALSA Framework methodology has been followed, which contemplates the phases of planned search (Search), evaluation with clearly defined criteria (Appraisal), synthesis (Synthesis), and analysis (Analyses). MS Office Excel, Altas. ti and VoSviewer were used as tools for data analysis and processing.

Rafaeli & Sudweeks (1997) analyzed interactivity on the Bitnet, Usenet, and CompuServe platforms, at the dawn of what is now known as social networks. They defined the concept of interactivity so broadly "as to encompass both intimate, person-to-person, face-to-face communication and other forums and forms." This research focused on communication through platformized social networks. These authors wondered whether interactivity would act the same in synchronous contexts. This is possibly the most relevant change in technology, since technology, social platforms, and current devices allow synchronous or asynchronous contact, at the user's will. This research aims to obtain a clear, complete, and updated definition of the concept of "social audience" within communication in the digital environment.

As secondary objectives, the following are proposed:

SO1.- Identify the associated topics, terms, or categories.

SO2.- identify the most relevant networks of research authors in the field.

SO3.- Collect their main contributions.

To facilitate the replicability of the present research, the search algorithms in both databases are given below. The Web of Science (Wos) search algorithm was defined as follows:

((TS= (Audiences and social or active and digital or digital not law* not legal* not court* NOT medicine* NOT health NOT therapy not patients)) AND (SJ== ("COMMUNICATION" OR "SOCIAL SCIENCES OTHER TOPICS" OR "BUSINESS ECONOMICS" OR "SOCIAL ISSUES") AND SJ== ("COMMUNICATION" OR "SOCIAL SCIENCES OTHER TOPICS" OR "SOCIAL ISSUES"))))))

For the Scopus search, the algorithm was designed as follows:

TITLE-ABS-KEY (audiences OR audiences AND social OR active AND digital OR digital OR digital) AND (LIMIT-TO (SUBJAREA, "SOCI"))).

In the evaluation phase, a triangulation of three inclusion criteria was designed and the following were used:

1. Publications with the highest number of citations.
2. Maximum coincidence in their title with the topic analyzed.
3. Date of publication.

Given that the topic is very specific, and the total sample is one hundred and forty-four records, the decision was made to analyze in depth the top ten papers in each scientific database, by a hierarchy according to the criteria. In other words,

publications were selected from among those with the highest number of citations and the more recent ones which, while lacking a high number of citations due to the time effect, coincide to a greater degree and in their title with the subject analyzed. As exclusion criteria, it was decided to eliminate those texts whose content does not show a clear relationship with the topic analyzed in this research: social audiences. Independent selections were made by each member of the research team according to the agreed criteria. In this way, each person acts as a blind peer of the others. Discrepancies were resolved by consensus. The final selection for the content synthesis phase is reflected in Table 1.

3. Results

3.1 Search Phase of the Most Relevant Published Research

In WoS, 113 results were obtained, 86 of which were open access. In Scopus, on the other hand, a database of 33 documents was obtained, of which 27 were open-access. By merging both databases and eliminating duplications and errors, a sample of 146 records was obtained (Figure 1) which, once duplications and errors were eliminated, resulted in 144 records. The topic in question, active audience, is mainly related to the Communication topic, as can be seen in Figure 4. A major difference is observed with the topics related to consumer behavior (Figure 2), being related to "business economics" and "psychology" to a lesser extent.

The number of publications (Figure 3) also shows, using a logarithmic adjustment, an increasing trend, with a strong peak in the year 2021. The first publication on audience dates from 1989 (data not included in the graph so as not to distort its understanding) and the subject does not reappear until 2004. Its emergence, therefore, occurs with the emergence of NICTs.

90.3% of the publications extracted from Scopus are articles. Eighty-seven percent come from Spain, the main universities being the Complutense University of Madrid (25.80%), the University of Malaga (12.90%), and the Pompeu Fabra University of Barcelona (9.67%). In the case of WoS, the University of Seville, the Universidad Rey Juan Carlos, the Universidad Jaume I, the Universidade de Santiago de Compostela and the Universidad Internacional de La Rioja UNIR stand out, with 3.53% of the total number of publications in the sample each.

A greater concentration of the number of articles can be seen in those published from 2012 onwards. However, those that obtained more than 1,000 citations are concentrated between 2012 and 2016 (Figure 6). It is a subject, in conclusion, that presents a growing trend both in the number of publications and in the number of citations that each article receives.

The histogram (Figure 5) shows that the highest frequency corresponds to publications signed by a single author (46 cases), two authors (43 cases), or three authors (38 cases), although an outlier appears with 12 authors. After unifying the ways of mentioning the authors - since in some cases the systems counted them in duplicate as the same person - the result is that the authors who have published on this subject can be visualized in Figure 6. The cluster analysis of authors (Figure 7) also indicates unrelated clusters, but formed around authors such as Aguaded, Bacallao-Pino, or Porto-Renó, while other clusters also stand out for their density, but without any of the authors being highlighted in them.

To fulfill the specific objectives SO1 and SO2 of this research, the concepts with which the publications contained in the sample are related were analyzed with the Altas.ti tool. The result is that the most used keywords in the articles on active audiences (Figure 8) are: Social, Digital, or network. Journalism, media, or media, which could be included in the sub-theme journalism, also appears as prominent.

Both in the titles (Figure 9) and in the keywords, the most frequently mentioned concepts are "social" and "digital". The words "communication", and "network" as well as "journalism", "media" and "news" also appear. All this can be interpreted as an underlying line of argument in the sample publications, which links the performance of the media and information with the reaction that these contents produce in the audience, in a social and digital environment.

A mapping of the concepts (Figure 10) that appear in the summaries of the articles extracted from WoS using the WOSviewer tool shows that the word "audience" is strongly related to the word "user" or "person" and also to the concepts already analyzed in the previous illustrations.

3.2 Evaluation Phase of the Sample Obtained

The in-depth review of the scientific material on the analyzed topic proceeds according to the following sample and is based on the criteria established in the methodological section:

Table 1. Selection of articles that go to the synthesis phase. Source: own elaboration.

Author	Date	Title	Keywords
Andres Vizer, Eduardo; Carvalho, Helenice	2015	The Social Ecological Perspective and Excessive Media	Ecology, media, mediatization, system, socioanalysis
Aran-Ramsrott S.; Fedele M.; Tarragó A.	2018	Youtubers' social functions and their influence on pre-adolescence; [Funciones sociales de los youtubers y su influencia en la preadolescencia]	Tweens, teen, YouTube, youtubers, youth identity, values, social media, digital culture
Claes F.; Deltell L.	2014	Social museums: Social media profiles in Twitter and Facebook 2012-2013;	Twitter, Facebook, Museum, Social Museum, Communication, Audience, Cooperation, Participation, Internet, Social Network, Social Media, Web 2.0, Strategies, Digital influence, Klout, Visitors, Online.
Flores Vivar J.M.	2015	Contextualization, uses empirical and ethnography of social networks in the cyberjournalism;	social networks, internet, ethnography, communication, cyberjournalism
Flores Vivar J.M.	2009	Nuevos modelos de comunicación, perfiles y tendencias en las redes sociales	Networks, blogs, wikis, internet, audience, communication, media, journalism
García-Avilés, José Alberto; Navarro-Maillo, Fátima; Arias-Robles, Félix	2014	La credibilidad de los contenidos informativos en Internet para los 'nativos digitales': estudio de caso	Audience, credibility, trust, cyberjournalism, digital natives
Gómez-Domínguez P.; Besalú-Casademont R.; Guerrero-Solé F.	2016	Social metamedia and public service: The debate in Twitter for television programs on the BBC, RTVE, and CCMA;	Digital media; Metamedia; Television; Social media; Audiences; Social audience; Debate; Twitter; BBC; CCMA; TV3; RTVE; Hashtag.
Harlow, Summer	2016	Reconfiguring and Remediating Social Media as Alternative Media: Exploring Youth Activists' Digital Media Ecology in El Salvador	Activism; El Salvador; Ethnography; media ecology;mediations; Social Media
Herrero-Diz, Paula; Lozano Delmar, Javier; del Toro, Andres; Sanchez-Martin, Milagrosa	2017	Study of Digital Skills in Spanish Fans	Fan; digital skills; prosumer; Active audiences
Lago-Vázquez D.; Direito-Rebollal S.; Rodríguez-Vázquez A.-I.; López-García X.	2016	Millennials' consumption of political information on television and social networks. An analysis of the 2015 Spanish general election campaign;	Millennial generation; Television; Elections; Political information; Social media; Digitalization; Internet.
Losada-Diaz, Jose Carlos; Capriotti, Paul	2015	The Communication of Art Museums in Facebook: Comparison of Key International and Spanish Institutions	Strategic communication, public relations, social networks, Facebook, museums, social museum, museum 2.0.
Lugo, Nohemi; Melon, Maria Elena; Castillo, Maria Concepcion	2017	Representation of Autism in fanfiction. net Narratives: Affinity Spaces as an Opportunity for Negotiating Meaning	Fan fiction; autism; media representation; Harry Potter; disability; medical discourse; negotiation
Martínez-Costa M.-P.; Serrano-Puche J.; Portilla I.; Sánchez-Blanco C.	2019	Young adults' interaction with online news and advertising	Audiences, news consumption, focus groups, young adults, mobile media, qualitative methodology, privacy, online advertising.
Peña Fernández, Simón; Lazkano Arrillaga, Iñaki; Larondo Ureta, Ainara. Pérez-Latre, Francisco	2019	Media and social innovation. The rise of active audiences in the digital environment;	Media, internet, innovation, social innovation.
	2014	Legacy Media: A Case for Creative Destruction?	Media legacy, journalism, media management, media ecology, journalistic practices
Priani, Ernesto	2015	El texto digital y la disyuntiva de las humanidades digitales	Text, digital humanities, digitization, media ecology
Rodríguez-Andres, Roberto	2017	Trump 2016: President Elected Thanks to Social Media?	
Sádaba I.	2012	Colective action and social movements on digital networks. Historical and methodological aspects;	Collective action; new technologies; Internet; methodology; History of social movements
Simón Onieva J.E.		Using social networks for the Andalusian Public Universities. Content analysis of the official twitter account.	University; Social Networks; Twitter; Communication 2.0.
Zhang L.-T. Cassany D.	2019	The 'danmu' phenomenon and media participation: Intercultural understanding and language learning through 'The Ministry of Time'.	Social networks, audiovisual media, audience, participatory culture, knowledge construction, interculturality, informal learning, discourse analysis.

If we focus on these twenty articles, we see that four clusters are formed that are related to each other by the concept of "audience" (Figure 11). Although it is not the concept that has more weight, it is the point of relationship with the rest of the relevant concepts: "Social Media", "Internet" and "Social Networks". This fact confirms that the selection that has been made is justified and aligned with the objectives of this research.

3.3 *Synthesis Phase of the Contents*

From the selection, we finally proceeded to the deep reading of the indicated sample, which gave diverse points of view and interests in the approach of the main theme. This section summarizes the main findings in an organized manner using the perspectives most addressed in them.

3.3.1 Definition of the Concept of Social Audiences

It is evident that the term "social audience", which seems to be more associated as such with studies on conventional television, shows a greater relationship, in the research reviewed, with other topics referring more to active audiences, prosumers, etc.

We must admit that it is still "difficult to establish an imperishable definition of what media literacy is and what skills it must integrate to train an active, critical and responsible audience in its interventions" (Herrero-Diz et al., 2017, p. 921). A good approximation would be the Shirky paradigm (2010) which appreciates three dimensions in active audiences: social, participatory character, and commitment.

Social audiences can be defined as those that "have understood thanks to the tools (blogs, social networks) that they are not only the object of the information (as an audience, users or voters), but are already a (Peña Fernández et al., 2019, p. 357) subject".

From the review carried out on the random sample in the scientific bases WoS and Scopus it is evident that it refers to the relationship of dialogue and interaction in issuers and audiences, or failing that, the multiscreen and digital condition of certain users while consuming content in conventional media. In all cases, this coincides with the concept of the social audience but does not expressly refer to it.

The prosumer and active character of people through social media is no longer just a question or a doubt but is part of the new communicational scenario and the new media ecology. It communicates with the certainty that people will immediately replicate and construct new messages or dialogue in correspondence.

3.3.2 A Paradigm Shift in the Communication Industry

For Losada-Díaz & Carriotti, the "transfer from analog to digital" (2015, p. 892) is one of the main means of communication thanks to the possibility of an interaction that other media did not offer, at least at this level. The permanent transformation of the media in the digital age, on the other hand, has as a counterpart the existence of challenges still pending, such as the development of indicators that allow measuring these social innovations that, unlike technological advances, do not conform to the traditional patterns of analysis through metric scales, although they do allow comparative studies. (Peña Fernández et al., 2019, p. 355)

It is already a fact that (Priani, 2015, p. 1231) it has "entered a process of evolution to integrate itself, in a progressively deeper way, within the ecology of the digital". The concept of text has evolved and is no longer linear but multidimensional and hyperconnected. Narratives can begin and evolve at the will of the reader, blending the intention of the creator with that of the consumer of the narrative with which both parties interact.

Click or tap here to enter text. Institutions and companies find in these digital spaces new spaces in which to show their offer and, in addition, talk with their recipients. And this change is not only technological but "also constitutes a cultural phenomenon in which audiences and users feel empowered and motivated, for example, to create and disseminate (Peña Fernández et al., 2019, p. 354) content".

Facebook has been the most used to reach the general public, especially with the creation of fan pages (official pages of organizations on Facebook, different from personal profiles). However, it is not enough to open a fan page (Losada-Díaz & Capriotti, 2015), you also have to offer value to achieve interaction.

"Digitalization has also transformed the consumption habits of the audience" (Gómez-Domínguez et al., 2016a, p. 385) which asks for a more personalized offer, fragmenting the mass audience, and multiplying communication channels. The social audience has been born, which is characterized by a constant search for participation and consequently forces the media to adapt to new demands (García-De-Torres et al., 2011).

It is already very common for viewers to use a second screen (laptop, mobile, or tablet) to comment and share their emotions and opinions about what is being seen at that moment. This has come to be called "social television", which offers a (Zhang & Cassany, 2019, p. 21) much more rewarding audiovisual experience compared to the previous situation.

Social networks are the "communicative space preferred by most Internet users" and (Flores Vivar, 2015, p. 85) are, therefore, a fabulous source of data that allows us to know first-hand, their interactions, opinions, and interests. However, studies such as that of Gómez-Domínguez et al. (2016b, p. 391) affirm that the media have not always been able to establish this conversation in the form of a debate about the contents broadcast and that the use of hashtags has been a positive, even decisive, factor.

These digital channels have become one of the main providers of information, where the audiences themselves increase the reach of the message of media and journalists, thus being a process more related to young and emerging audiences (García-Avilés et al, 2014).

In contrast, Lago-Vásquez et al (2016) warn that despite how digitized millennials are, this segment lives in social media, but more for an interest in information than interaction, so the reflection goes through the fact that having a profile on these platforms does not imply that users actively participate in them.

Participatory culture has a great example in the Danmu phenomenon, when the comments of the spectators are part of the video or cinema piece that is being viewed, through Wi-Fi and from mobile devices. It is, therefore, the same followers of a series or movie who carry out the non-professional subtitling and provide comments, which are incorporated into the artistic work. (Zhang and Cassany, 2019, p. 20)

Additionally, Lugo et al (2017) and Vizer & Carvalho (2015) point out that the change brought about by the internet has contributed to audiences not only appropriating the message, as is the case in the specific context of cultural industries but also expressing themselves and making a difference in identity-based on it with their messages.

3.3.3 The Ethnographic Approach

It is this ethnographic approach, the one of user behavior, that seems most relevant to us in this research. Flores (2015, p. 84) warns about "new scenarios where ethnography and anthropology play a fundamental role in the attempt to make the new space understood in what has come to be called cyberculture."

In agreement with experts, the emergence of the Internet has led us to see surprising network experiences, designed, carried out, and executed by ordinary citizens, in the vast majority without further training, and in what has come to be called the science of networks or network culture. (Flores Vivar, 2009, p. 75)

This phenomenon seems to develop differently in the different age strata. A "generational digital divide" is identified (Herrero-Diz et al., 2017, p. 939) because the youngest is considered more agile in the search for information and the management of devices, and more capable of generating original content and interacting with others. This is because they also spend more time on this type of activity than older people, so they are more trained in this type of media skills or competencies.

However, Simón (2017) and Martínez-Costa (2019) value the fact that the current digital message must be conditioned and adapted to these habits of use and consumption of content by audiences, who now demand conversation and constant dialogue before any message or sender.

The millennial generation considers the world of social networks as their natural ecosystem because they have had access to them from an early age to develop their social skills. Tweens are attracted to both entertainment and the feeling of participating in a digital culture that they can share with others, projecting themselves in most cases onto the influencers they follow. (Aran-Ramspott et al., 2018)

3.3.4 Civic Participation or Cyberactivism

Empirical evidence shows that digital platforms and social networks have a positive mobilizing impact on social participation (Harlow, 2016, p. 1001) since in them people have found a free channel, away from the traditional media controlled by economic or political elites.

These new activists are characterized by using multiple platforms in the creation of a collaborative narrative, even new media, which are consolidating a common identity. Once the process has begun in these alternative media, the mass media will likely echo the news and, with it, the narrative of these civic currents of thought and social action.

Although its integration into the discourse of the media has been limited, citizen journalism constitutes a change in the paradigm of communication in which the traditional boundaries between senders and receivers are completely blurred and individuals are perceived as subjects of the conversation, and not only as objects. (Peña Fernández et al., 2019, p. 366). In the specific case of politics, these digital spaces have sought, according to Rodríguez-Andrés (2018), a disruptive change in terms of people's opinion and participation in this specific area, that is, citizens not only have the possibility to make their voice heard but also feel an active part of the process.

New media appeared when (Peña Fernández et al., 2019, p. 357) "audiences not only had tools for the creation, editing,

and dissemination of content, but also a legal framework that allows them to establish themselves as collaborators and, at the same time, competitors of the media". However, there are still inequalities in access to digital space because this is a space created and maintained by private entities and, therefore, access to them has an economic cost that is not always possible to pay and requires infrastructures that not all countries can undertake.

In a world "where the concepts of globalization and technologies are closely related, talking about borders is somewhat utopian" (Flores Vivar, 2015, p. 90), so, there is a real risk that some people will be isolated due to a lack of access to this new communicative environment. For this reason, the thesis of Pérez-Latre (2014) focuses on the fact that the media, as actors of social change, must encourage and participate in the digital conversation, mediate with information, and work with citizen demands so that they are part of the public debate.

4. Discussion and Conclusions

One of the findings of interest in the process of tonnage has had to do with the results obtained and the indexing of these in scientific databases. From the sample destined for the systematic review (Table 1), it has been evident that while the search focused on "social audiences" yielded essentially no results associated with this specific keyword, with few results corresponding just to "audience", it was usually accompanied by other determining elements such as "social media", "social networks" or "participation".

This is a topic in full bloom because the number of publications follows a strongly growing trend (Figure 5) since its appearance in 2004 and that is related, mainly, to the topics of Communication and Social Sciences. This interest is especially prominent in Spanish academic journals, with a peak in 2021: this probably reflects the great change that the confinement situation due to the pandemic, in 2020, had produced in communication (Bandrés-Goldáraz et al., 2021) and that affected all social levels.

The readings try to highlight the value, to a large extent in the state of the art or theoretical framework, which the participatory character of social media seeks. In the specific case of the study by Lago et al. (2016), it is stated that this participatory nature cannot be assumed by the mere fact of having a profile on a social network. The concepts of "social audience" and "active audience" are addressed, differentiating both, although with little depth and focusing on the habit of users to consume political content through a multiscreen model where social media are decisive, not as channels of dialogue, but as forums for consultation.

However, in most studies it can be seen how in the conclusions this participatory character of the users is tacit of the current context and paradigm, being a normalized element in the analysis presented. This is consistent with the idea of a platformed culture (Bazzara, 2021; Duffy et al, 2019; Lopez, 2022; Nieborg & Poell, 2018) fully adopted by those whom Toffler (1980) already baptized as "prosumers".

The concept of social audience is not yet perfectly defined, since it usually overlaps with the concept of active audience. We conclude that being active is a sine qua non-quality necessary in defining an audience "social". These people not only consume, but produce, reproduce, and change messages, thus becoming participants in a story that is told and created collectively.

It is a cultural phenomenon that changes the paradigm of communication as already indicated by Toffler (1980) and Aparici & García-Marín (2018) when talking about 'prosumers' or 'emirec's as new elements, triggers of the new design of the communicative industry, because this change has been propitiated by technology, but people, with their individual and social decisions, have been the ones that have made it possible.

This new communicative space is interwoven with the TRIC, (Technologies + Relationship + Information + Communication): a concept contributed by Marta-Lazo and Gabelas (2016) and that makes us reflect, as does Flores Vivar (2009) on the ability that citizens have to create their content and disseminate it among their social environment which, thanks to the widespread adoption of technology, has no borders anymore. And it is this participation of the social audience that can influence, with little control, the published opinion. Cyberactivism is consubstantial with the phenomenon that has been analyzed, entering the game together with political parties and the media, and professional journalists.

The paradigm shift in the communication industry has been confirmed, breaking unidirectional schemes by accepting that those who spend more time on social networks, regardless of the age variable, consume informative content actively and socially, commenting and adding their opinions on the published opinion. It will be interesting to investigate in greater detail the ethnographic approach that appears in this research as a specific trend within the general interest in social audiences. Following Rogers' theory of diffusion and adoption of (1962) innovations, it is convenient to ask: have the last adopters already reached those not-so-new information and communication technologies?

The main limitation of this study is the possible bias in its results due to the search criteria. That is, by focusing on the concept of social audience in both Spanish and English, we only worked with the evidence collected, which, as was evident, has mainly referred to studies in Spanish (which finally led us to determine the final title). Perhaps, working with

synonyms and approximate terms will produce a greater openness of results in both languages, and even an eventual balance of the same. The possibility remains open for further studies.

4.1 Graphs

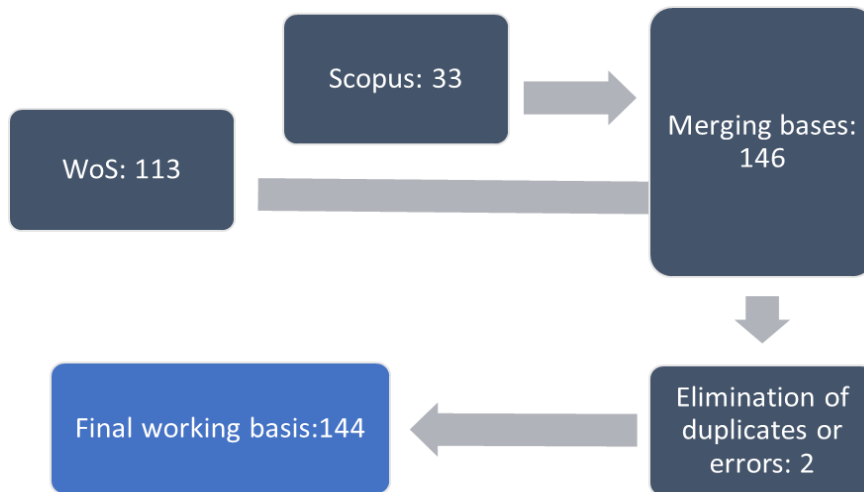


Figure 1. Database selection process

Source: own elaboration.



Figure 2. Topics related to "audiences"

Source: WoS accessed on 12/16/2022.

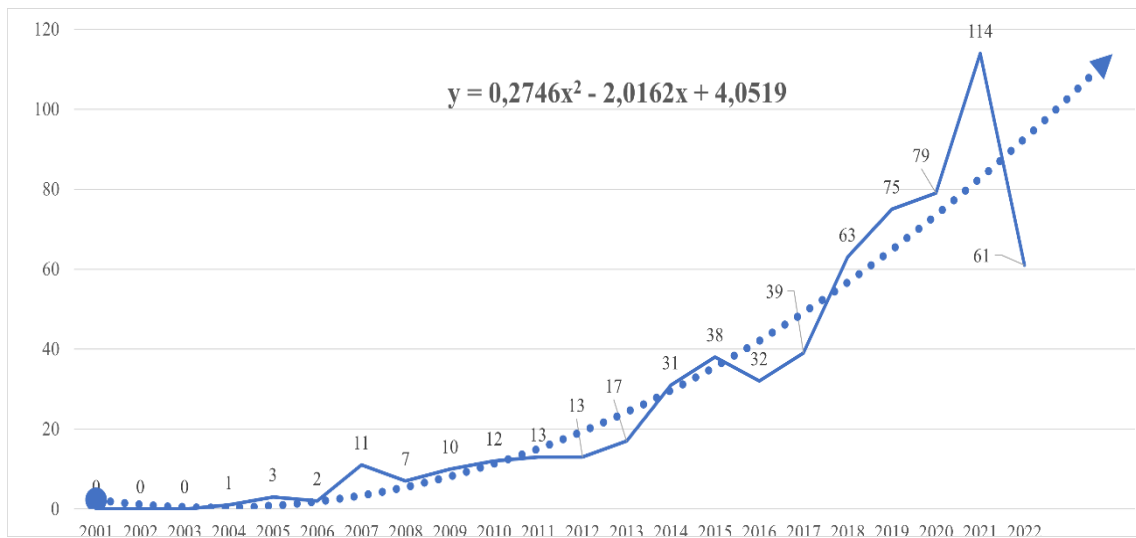


Figure 1. Trend in the number of publications on the topic "audience"

Source: own elaboration.

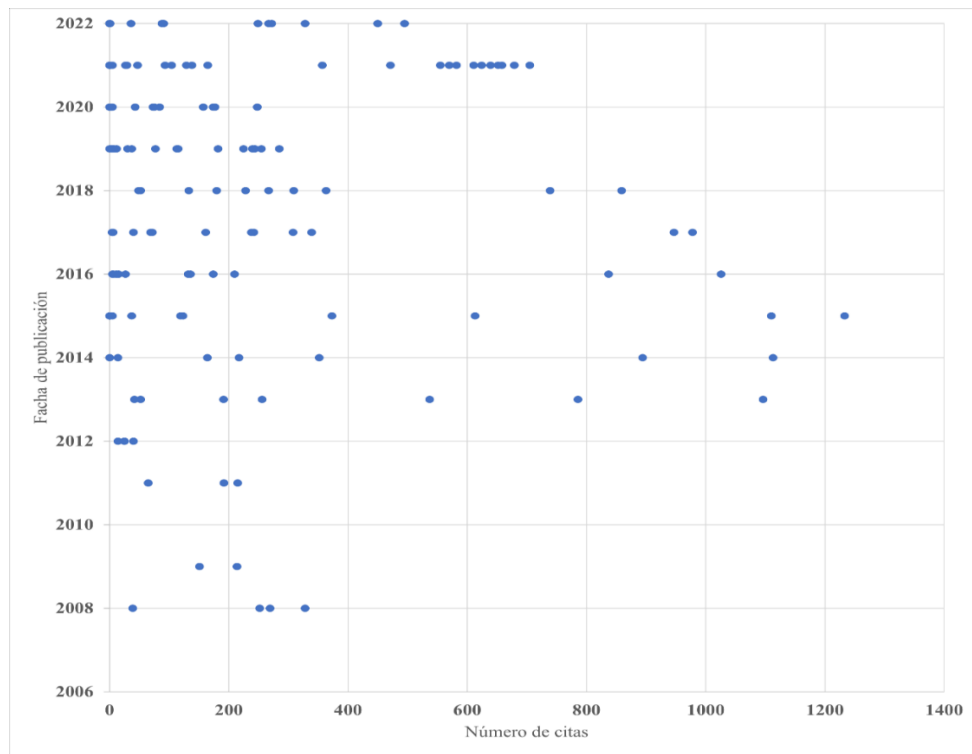


Figure 4. Number of citations according to year of publication

Source: own elaboration.

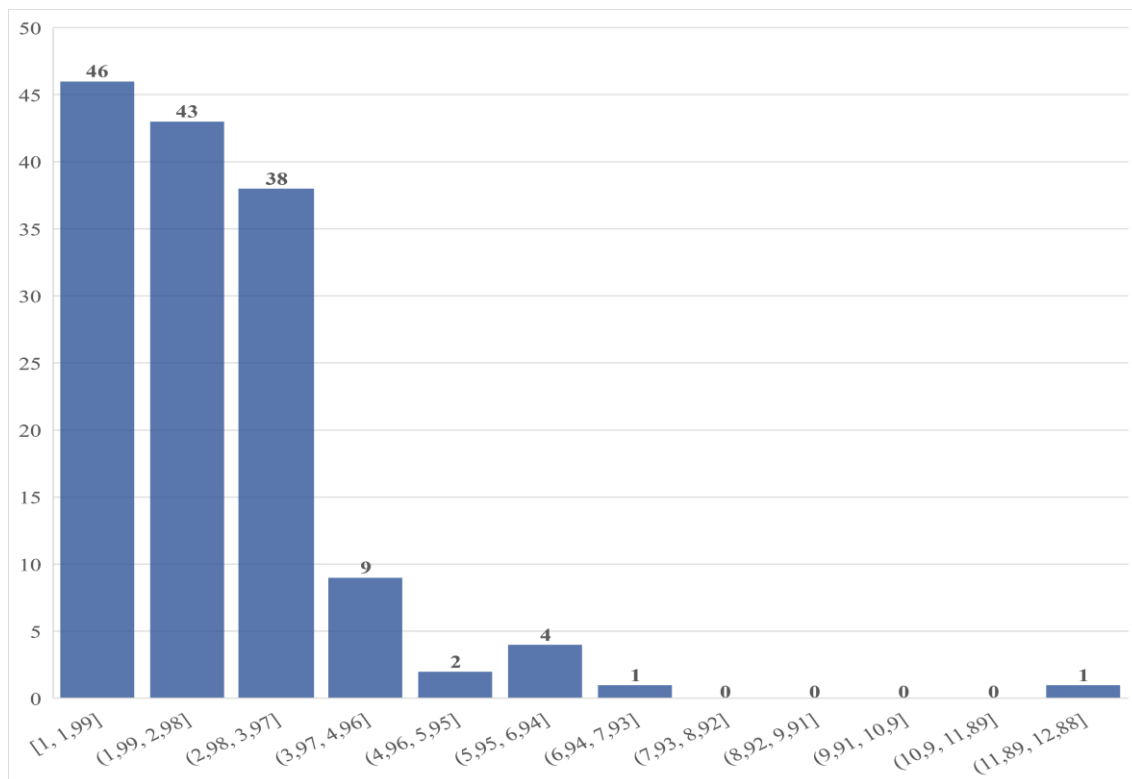


Figure 5. Histogram of the number of authors per publication

Source: own elaboration.

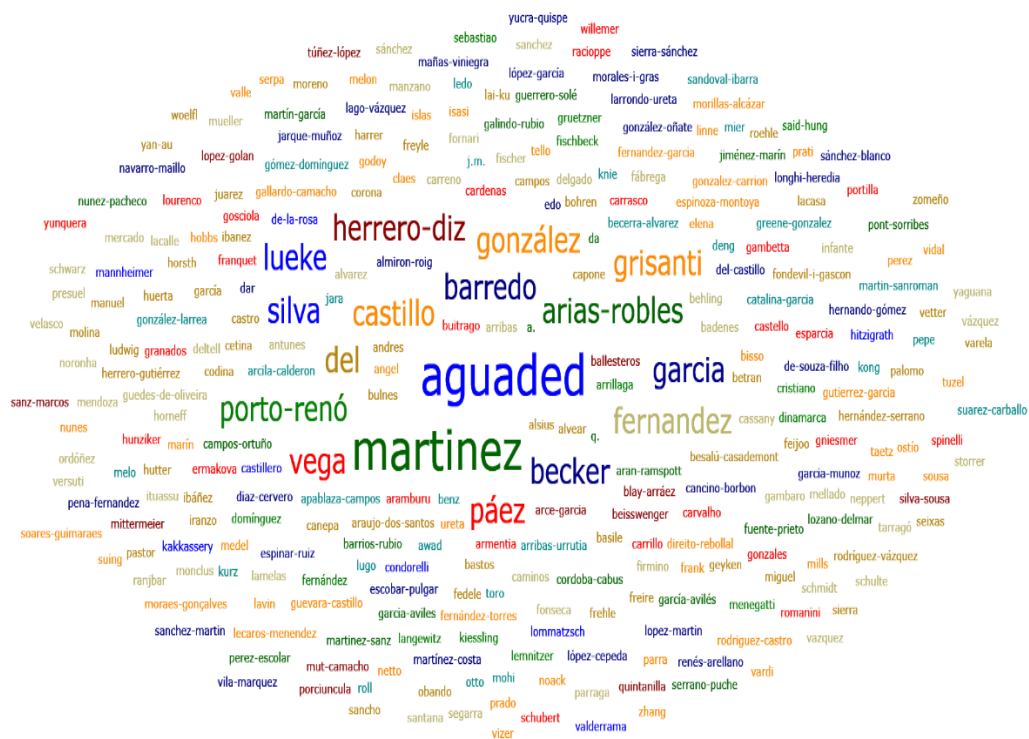


Figure 6. Cloud of authors in the sample

Source: Own elaboration using the Atlas.ti tool.

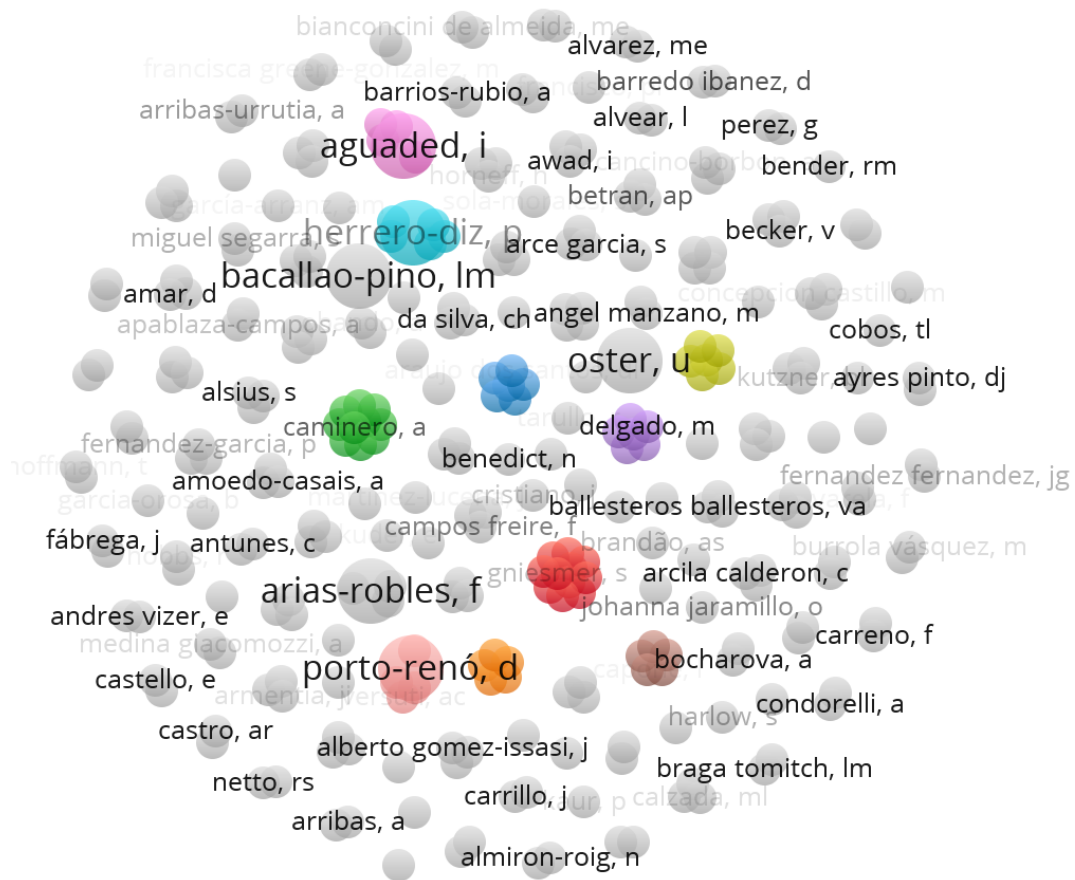


Figure 7. Author cluster analysis

Source: own elaboration with WOSviewer.

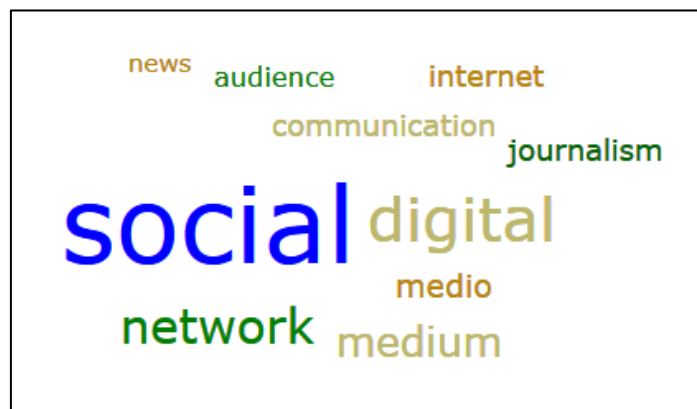


Figure 8. Cloud of keywords with more than 5 occurrences

Source: own elaboration using Atlas.ti

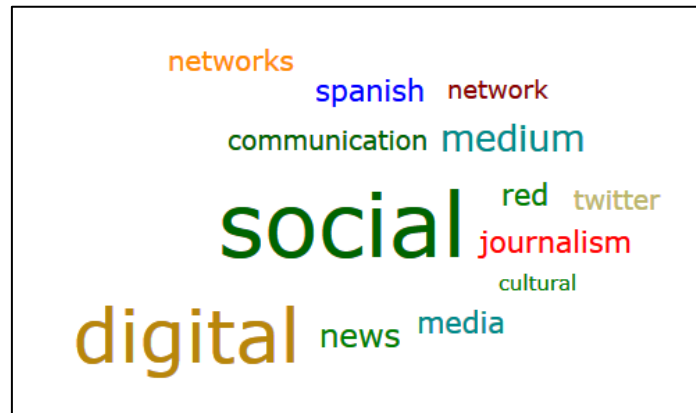


Figure 9. Word cloud extracted from the titles of the publications

Source: own elaboration using Atlas.ti

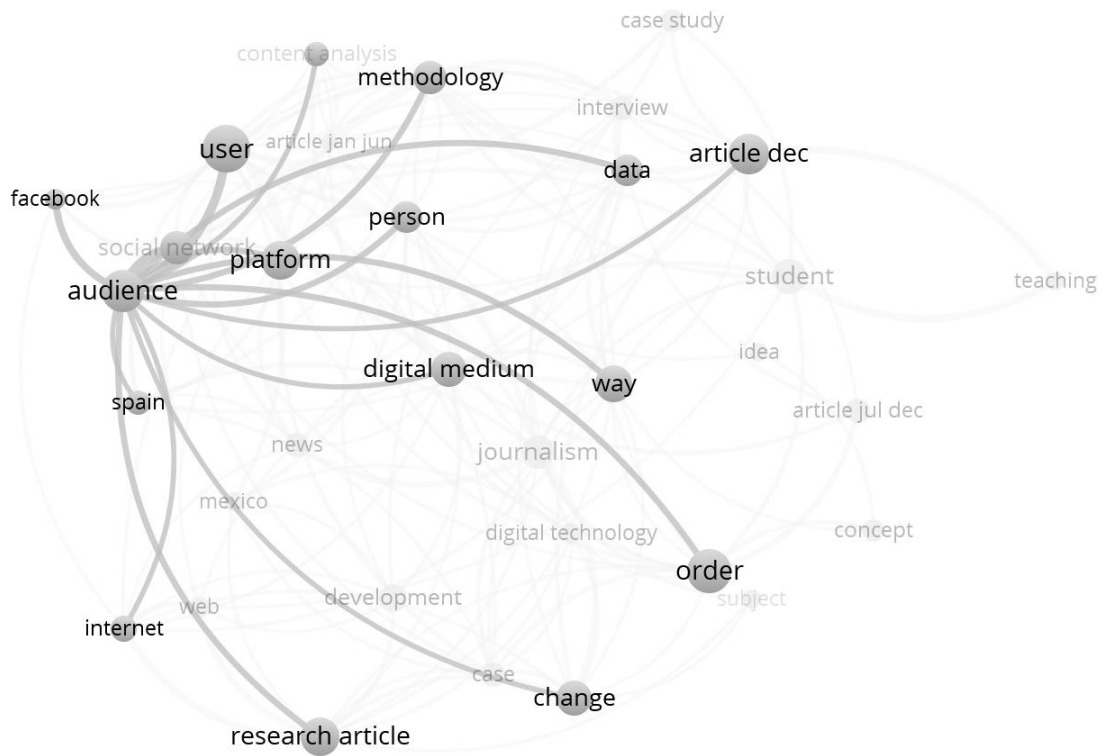


Figure 10. Mapping of related concepts

Source: own elaboration with WOSviewer

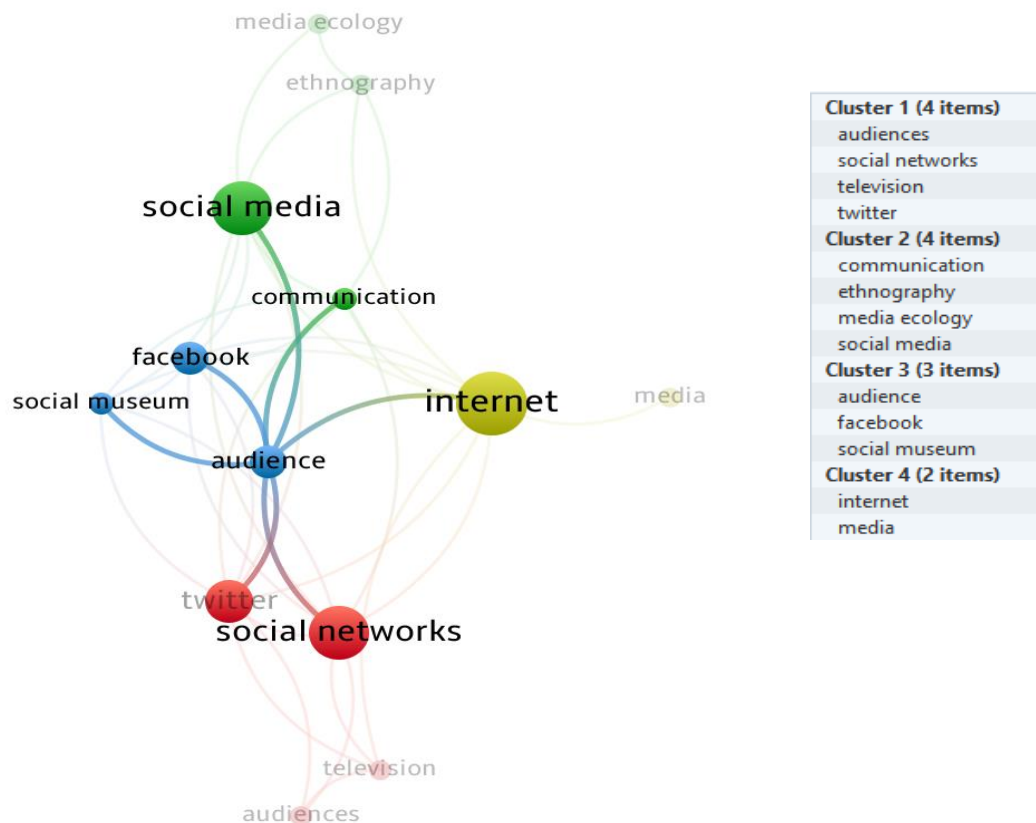


Figure 2. Conceptual mapping in the twenty articles finally selected

Source: own elaboration with WOSviewer

References

- Aparici, R., & Silva, M. (2008). Pedagogy of interactivity. *Comunicar*, 38(XV), 51-58. <https://doi.org/10.3916/C38-2012-02-05>
- Aran-Ramspott, S., Fedele, M., & Tarragó, A. (2018). Youtubers' social functions and their influence on pre-adolescence. *Comunicar*, 26(57), 71-79. <https://doi.org/10.3916/C57-2018-07>
- Bazzara, L. (2021). Datification and streamification of culture. Clouds, networks and algorithms in the use of digital platforms. *In Mediaciones de la Comunicación*, 16(2), 37-61. <https://doi.org/10.18861/ic.2021.16.2.3082>
- Benassini, F. C. (2014). From audiences to prosumers. Conceptual approach. *Revista Luciérnaga*, 6(12), 16-29. <https://doi.org/10.33571/revistaluciernaga.v6n12a2>
- Cardoso, G., & Schweidler, C. (2014). Social mobilization and social media. *Vanguardia Dossier: el poder de las redes*, 50, 6-13.
- Codina, L. (2017). Systematized revisions and SALSA Framework: components and use. Retrieved from <https://www.lluiscodina.com/revision-sistemica-salsa-framework/>
- Codina, L. (2019). Systematized reviews: Frameworks SALSA y ReSiste-CSH. <https://bit.ly/3Znf8cJ>
- Deltell E., L. (2014). Social Audience vs. Creative Audience: Twitter Case Study. *Estudios sobre el Mensaje Periodístico*, 20(1), 33-47. https://doi.org/10.5209/rev_ESMP.2014.v20.n1.45217
- Duffy, B., Poell, T., & Nieborg, D. (2019). Platform practices in the cultural industries: creativity, labor, and citizenship. *Social Media + Society*, 5(4), 1-8. <https://doi.org/10.1177/2056305119879672>
- Flores Vivar, J. M. (2009). New communication models, profiles, and trends in social networks. *Comunicar*, 16(33), 73-81. <https://doi.org/10.3916/c33-2009-02-007>
- Flores Vivar, J. M. (2015). Contextualization, Uses Empirical and Ethnography of Social Networks in the Cyberjournalism. *Estudios Sobre El Mensaje Periodístico*, 21, 81-95.

https://doi.org/10.5209/REV_ESMP.2015.V21.51130

- García-Avilés, J. A., Navarro-Maillo, F., & Arias-Robles, F. (2014). The credibility of information content on the internet for 'digital natives': a case study. *Palabra Clave*, 17(3), 875-894. <https://doi.org/10.5294/pacla.2014.17.3.13>
- García-De-Torres, E., Yezers'Ka, L., Rost, A., Calderín, M. Edo, C., Rojano, M. S., ... & Corredoira, L. (2011). Use of Twitter and Facebook by Ibero-American media. *Profesional de La Información*, 20(6), 611-620. <https://doi.org/10.3145/EPI.2011.NOV.02>
- Gómez-Domínguez, P., Besalú-Casademont, R., & Guerrero-Solé, F. (2016a). Social metamedia and public service: The debate in Twitter for television programs on the BBC, RTVE, and CCMA. *Profesional de La Información*, 25(3), 384-394. <https://doi.org/10.3145/epi.2016.may.08>
- González N., A., & Quintas F., N. (2014). Traditional audience versus social audience: a comparative analysis in prime-time television. *Revista Mediterránea de Comunicación*, 5(1), 105-121. <https://doi.org/10.14198/MEDCOM2014.5.1.02>
- Grant, M. J., & Booth, A. (2009). A typology of reviews: An analysis of 14 review types and associated methodologies. *Health Information and Libraries Journal*, 26(2), 91-108. <https://doi.org/10.1111/j.1471-1842.2009.00848.x>
- Harlow, S. (2016). Reconfiguring and remediating social media as alternative media: Exploring youth activists' digital media ecology in El Salvador. *Palabra Clave*, 19(4), 997-1026. <https://doi.org/10.5294/pacla.2016.19.4.3>
- Herrero-Diz, P., Lozano Delmar, J., del Toro, A., & Sánchez-Martín, M. (2017). Study of digital skills in Spanish Fans. *Palabra Clave*, 20(4), 917-947. <https://doi.org/10.5294/pacla.2017.20.4.4>
- Iglesias G., F. (1995). The maturation of audiences. *Communication & Society*, 8(1), 91-100. <https://doi.org/10.15581/003.8.35608>
- Jenkins, H. (2009). *Convergence culture; The culture of media convergence*. Paidós.
- Lago-Vázquez, D., Direito-Rebollal, S., Rodríguez-Vázquez, A. I., & López-García, X. (2016). Millennials' consumption of political information on television and social networks. An analysis of the 2015 Spanish general election campaign. *Revista Latina de Comunicación Social*, 71, 1.151-1.169 <https://doi.org/10.4185/RLCS-2016-1139en>
- López R. A. (2022). Platformization, algorithms and datification in the virtual conversation on Twitter. *Virtualis*, 13(24), 8-29. <https://doi.org/10.46530/virtualis.v13i24.400>
- Losada-Díaz, J. C., & Capriotti, P. (2015). The communication of art museums in Facebook: Comparison of key international and Spanish institutions. *Palabra Clave*, 18(3), 889-904. <https://doi.org/10.5294/pacla.2015.18.3.11>
- Marta-Lazo, C., & Gabelas, J. A. (2016). *Digital communication. A model based on the R-relational factor*. Editorial UOC Barcelona.
- Peña Fernández, S., Lazkano Arrillaga, I., Larrondo Ureta, A., Peña Fernández, S., Lazkano Arrillaga, I., & Larrondo Ureta, A. (2019). Media and social innovation. The rise of active audiences in the digital environment. *Andamios*, 16(40), 351-372. <https://doi.org/10.29092/UACM.V16I40.710>
- Priani, E. (2015). The digital text and the choice of digital humanities. *Palabra Clave*, 18(4), 1215-1233. <https://doi.org/10.5294/pacla.2015.18.4.11>
- Quintas, F. N., & González, N. A. (2015). A new challenge for advertising on mobile devices: social TV. *ICONO14*, 13(81), 52-75. <https://doi.org/10.7195/ri14.v13i1.755>
- Rafaeli, S., & Sudweeks, F. (1997). Networked Interactivity. *Journal of Computer-Mediated Communication*, 2(4). <https://doi.org/10.1111/j.1083-6101.1997.tb00201.x>
- Rogers, E. M. (1962). *Diffusion of innovations*. *En Diffusion of innovations*. New York: Free Pr. of Glencoe.
- Saavedra, L. M., Rodríguez, F. L., & Barón, D. G. (2015). Social audience in Spain: successful strategies of national television. *ICONO14*, 13, 215-237. <https://doi.org/10.7195/ri14.v13i2.822>
- Scolari, C. (2008). Towards hypertelevision: the first symptoms of a new configuration of the television device. *Diálogos de la comunicación*, 77. <https://bit.ly/3KLrwyJ>
- Shirky, C. (2010). *Cognitive surplus: How technology makes consumers into collaborators*. Penguin.
- Sidorenko, B. P., Cabezuelo, L. F., & Herranz, J. M. (2021). Instagram as a digital tool for scientific communication and dissemination: the Mexican case of @pictoline. *Chasqui Revista Latinoamericana de Comunicación*, 147, 141-160
- Toffler (1980). *The Third Wave*. Plaza & Janes.

Zhang, L. T., & Cassany, D. (2019). The «nanmu» phenomenon and media participation: Intercultural understanding and language learning through «The Ministry of Time». *Comunicar*, 27(58), 19-29.
<https://doi.org/10.3916/C58-2019-02>

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the [Creative Commons Attribution license](#) which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.