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# You Tube as Crisis Punctuation Media: Legitimizing by Images Digital Fiduciaries

## KEYWORDS

**You Tube, Crisis, Punctuation, Media, Images, Fiduciaries**

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# 1. INTRODUCTION

This communication is grounded in **researches in progress** about:

- crisis as social and journalistic event
- embedded in new media devices
- and their specific functioning, positioning and fiduciaries.

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# 1. INTRODUCTION

The **problematic of this research work** articulates two fundamental concepts or keywords which are:

- **punctuation**
- and **image**
- and their **fiduciaries** or **legitimating dimension** with the platform **You Tube**.

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## 2. Communication scientific and social context

The scientific context of this research started with calls

- for **interest manifestation about risk, crisis and resilience** by the French National Research Agency – ANR
- for **papers to specific revues issues about the platform You Tube** by researchers in Information and Communication Sciences

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## 3. PROBLEMATIC

The research first problematic articulates:

- information,
- trust
- and resilience

In a dynamic and comparative approach between:

- communication punctuation
- and communication framing

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## 3. PROBLEMATIC

For instance,

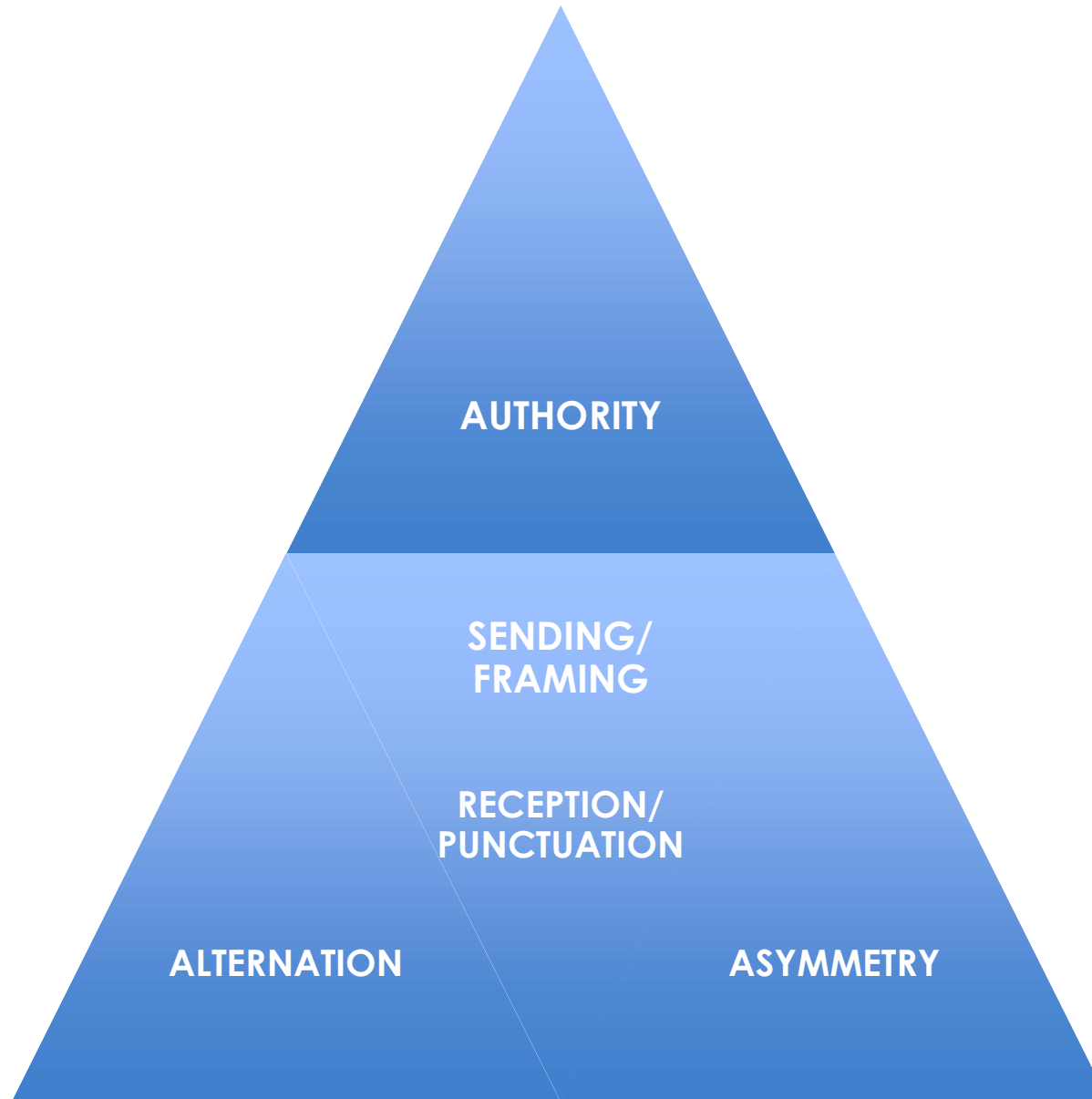
The description of news as fake

- by a professional authority is a framing
- and by a simple media user is a punctuation.

**As shown in the following figure,**

**Framing and punctuation**

refer to communication **openness** and **alternations** between senders and receivers and to **asymmetry of the authority** on the communicated information.



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## 3. PROBLEMATIC

A specification of this problematic focuses on the conjunction between:

**Punctuation**

and **internal, or domestic, or “domotic”,**

**crisis images,**

operated by the present **digital media** structure and environment.



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## 3. PROBLEMATIC

**Media framing  
and the internationalisation of exotic crisis  
was operated in its time  
by digital and satellite communication and  
audiovisual media globalisation.**

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### 3. PROBLEMATIC

The exotic crisis images generated then “**uses fiduciaries**” – images fiduciaries – with their digital circulation and appropriation in reception by their different audiences.

### 3. PROBLEMATIC

Researchers distinguish differences in crisis and their communication, according to their exotic or internal dimension:

<b>Exotic crisis</b>	<b>‘Domotic’ or internal crisis</b>
War, terrorism	Without enemy
FRAMING - REFRAMING	FRAMING – PUNCTUATION

Even if the paradigm of war is systematically convoked to manage crisis in their differences.

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## 3. PROBLEMATIC

**The relevance of the concept of punctuation is certainly in its current digital materialisation, where images are omnipresent.**

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### 3. PROBLEMATIC

Digital media, and particularly You Tube,  
are used as **image punctuation devices**

**by internal crisis actors, players and  
stakeholders**

**with poor capital in authority, legitimacy and  
recognition**

as much as a **strategic place** of digital  
institutional and professional information and  
communication practices.

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## 3. PROBLEMATIC

What leads to the final problematic of this communication,

**which considers YouTube as the media of the punctuation by images and as the place of an Egerian production of value,**

rather than a simple device of production and diffusion of media amateur.

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## 4. METHOD

1. A documentary analysis of the concept of punctuation
2. A comparative approach of punctuation and framing
3. A semiotic analysis of the concept of image
4. And its digital materialisation in video with digital media and in channels with the platform You Tube.

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## 4. METHOD

According to Gregory Bateson,

**Punctuation** is grounded in the postulated openness of any interpersonal communication process.

Punctuating by every actor of a communication process corresponds, in one side, to outline event sequences, and in another side, to give meaning to these sequences.



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## 4. METHOD

Bateson indicated that

**This** openness is particularly visible with the communication mediatization, its inscription in technological devices.

Which allows the restitution of communication iconicity and mobility, in addition to its discursive linguistic dimension.

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## 4. METHOD

**This mediatization corresponds to the media inscription of communicators identities in action.**

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## 4. METHOD

What means that

**The punctuation dynamic is the attribute of an open communication where actor's confidence is the result if not of similarities, at least of the recognition of the punctuations made by justifications, explications and even objections provided by the different actors.**

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## 4. METHOD

**What makes punctuation a resilience operator in crisis times by providing new basis to information framing in emission.**

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## 4. METHOD

According to Erving Goffman, Stuart Hall and  
Eliséo Veron

**Framing** corresponds to the punctuation as  
defined by Bateson,  
but also to the application by social actors, as  
journalists and their sources,  
of typical and authoritative frames on the social  
experience and the social reality.

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## 4. METHOD

When Roland Barthes used **framing** as a traditional tool of structuring and focalisation of classical and moving pictorial representation.

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## 4. METHOD

**Framing**, in all these cases, as in its corrective, polemical or organizational dimension of reframing, refers at the same time to an authority and to a perspective in defining the meaning of what is represented.

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## 4. METHOD

**In conclusion,**

**framing and punctuation**

correspond at the same time to alternation in the communication of information between emission and reception and to the asymmetry in the authority on the communicated information, which is strong with the framing and weak with punctuation.



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## 4. METHOD

**Researches on framing underlined its hegemonic effect on the processes of media agenda setting or building, therefore on the construction of social reality.**

The multidirectional dimension of **new digital media**, in emission and in reception, their instantaneity and their easiness uses make them a **punctuation device**.

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## 4. METHOD

### **A semiotic analysis of the concept of image**

By the word **image**, the common sense designates representations and visual writing, as photography, drawing, painting, BD, movie, video...

**A specific definition** of the term makes it the **basis of human communication**, in its biological cognitive dimension as in its media technical and social dimension.

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## 4. METHOD

In this perspective, **ideas or concepts are images** or mental representations of the world, its objects and its subjects.

The words of a given spoken language are **voiced images** of ideas and concepts.

And social representations are the dynamic place of **the imaginary construction and refraction** of social actors and social action.

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## 4. METHOD

As a mechanical reproducibility technique,  
in accordance with the expression  
of Walter Benjamin,  
**the press makes images**  
repetitive,  
reiterative,  
ubiquitous  
and omnipresent  
by reproduction and dissemination.

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## 4. METHOD

But rather than a **loss of images aura**,  
as critically deplored by Benjamin  
with this change to mechanical industrial graphic  
arts,  
the press **increases images visibility**  
and gives them **another original aura** by their  
mass reception.

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## 4. METHOD

What makes, for example, **television images**, framed in emission, before digital times, a **power stake** because of their massive reception provided by the television networks monopoly of the broadcasting media field.

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## 4. METHOD

This images visibility, dissemination and availability is **increasingly augmented** by digital media.

**Video and streaming are characteristics of the operability of all digital media**, including classical media embedded on the digital platforms.

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## 5. RESULTS

The **form video** is the operative tool of the **format channel** on the platform You Tube:

it holds what Roland Barthes called the image **“informative charge”** as information anchorage and information control dimensions.



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## 5. RESULTS

This **format channel** can be defined as the one of an identified digital media publishing audiovisual contents within the framework of a digital platform economic model, for multi screens, linearly and de-linearly reception.

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## 5. RESULTS

This definition apply to historical television networks, all present on You Tube, as to other media and other institutional, professional and amateur channels on this platform.

All of them **capitalize in this way their images by digital uses fiduciaries**, materialized and counted with the subscriptions, views and circulation.

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## 6. CONCLUSION

Domestic or internal crisis, without enemy,  
associates actors participation and cooperation  
as well as their competition,  
embedded in **punctuation anchored in actors  
social positioning and social status.**

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## 6. CONCLUSION

This grounding in the actors identities makes punctuation different from rumours.

**It shows the articulation between the anthropological communication dimension and its digital embedding.**

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## 6. CONCLUSION

**Punctuation in internal crisis time shows a correspondence between the uses of digital media and their democratic imaginary associating freedom, control and consensus.**

**Digital media are the place of unstable equilibrium between framing and punctuation, typical in internal or domestic or domestic crisis.**

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## 6. CONCLUSION

**The platform You Tube is the place of the liberalization of news images, with channel format set in collection.**

With these channels, internal crisis actors offer original and collage images productions, generating value for images and identities by the fact of their digital uses fiduciaries.

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## 6. CONCLUSION

**Punctuation is a communicational operator of trust and resilience in internal crisis, with digital fiduciaries of information images.**

**Building a news agenda grounded in these punctuations is an integration of the resilience information to the social dimension of crisis communication framing.**

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**Thank You**  
**Merci**

