

### Goffman and Performance

1. Performance is all about the expression that someone gives to others
  - Performance is 'all activity of a given participant on a given occasion which serves to influence in any way any of the other participants' (Goffman, 1990: 26)
  - Puts on a show for the benefit of others
  - A performance is all the activity of a given participant on a given occasion which serves to influence in any way any of the other participants.
  - Who are you performing for – audience, observers and of course those on Facebook, Instagram or other social media.
  - It is all for the benefit of others.

### Front – for others

- **Front** is the part of an individual's performance which can be seen – front of stage.
- E.g. looks, posture, clothing, facial expression etc.
- Appearance are the stimuli which function at the time to tell us of the performer's status.

### Manner – how someone performs

1. This is what tells about how that person performs e.g. such as a meek, apologetic manner
2. There are different ways that people perform depending on their contexts and situations

### Facebook

1. People may act differently in something like Facebook instead of anonymous settings
2. They are highly controlled environments for self-presentational behaviour which provides an ideal setting for impression management (see Mehdizadeh (2010: 357))

### Writing about ourselves

1. Another way you could analyse social media where there is writing, is to look at how people write about themselves.
2. It has been suggested that **male verbal and written behaviours** are characterised by competition, task orientation and more opinionated.

3. **Women, supposedly engage in more conversational** style of writing and discussion, more personal.
4. **Rapport talk** – which is about internal affairs, home, relationships, intimacy (establishing rapport with audiences)
  - **Report talk** – external affairs, sports, politics and sex.
  - **See** Krolokke and Sorensen (2006:99)

### Critique

1. You could also see if writing follows **genre** rules rather than **gender** based rules (**see Wodak, 2012: 160**)
2. And bear in mind that these are essentialist.

### Networked society

1. Castells suggests that there exists a worldwide network of exclusive enclaves
2. This is the expression that social, political, economic and cultural changes have occurred
3. Through the spread of networked, digital information and communication technologies
4. **Castells** – suggests that networks constitute our societies today
5. Highlighted by information networks
6. It is not just technology, but cultural, economic and political factors that make up the network society
7. These include such things as religion, cultural upbringing, political organisation, social status

### Hubs

1. The network of communications – is defined by hubs (nodes) where these crisscross
2. And there is **power** in the networks
3. We could relate these ideas to the **glocal** – the idea that the network society is both global and local
4. Those who make up the network society – individuals, groups, organisations – are not tied to times or places.
5. There are more organisations and groups though, than individuals.
6. Digital networks are flexible and adaptive

### Individuals

1. People may assemble themselves online to match their sense of self
2. Virtual communities are me-centred networks
3. The expanding proliferating platforms for individuals to produce and consume mediated reflections of self-identity
4. provides opportunities for networked individualism

### Definitions

1. **Networks 'are horizontal, non-hierarchical, fluid and mobile, and their unit of work is the project' (Bell 2007:63)**

### Summary

1. So whilst we are looking at marketing using social media.
2. This is the first in two part series that looks at understanding the cultural aspects of social media,
3. Drawing on key theories from Media and culture.
4. Next week – we look at the notion of virtual reality and images.

### References

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