



Media Direction in a Multiplatform World: Bridging Old and New Media

Mingwei Wang^{1,*}

¹ College of Arts Shandong Agricultural University Tai'an 271000 P. R. China

SUMMARY: *Clarity in perspective was achieved on the landscape of the media over the last few decades, and technology and the advent of digital platforms have led to a profound shift in the media landscape. With these digital platforms, such as social media, streaming services, and websites, growing by the day, media organizations have to embrace the challenges of the mix of old and new media formats to meet growing audience demands. This article looks at the turn from media direction towards a multiplatform world, where content has to be adapted to all sorts of platforms, like television, radio, social media, and digital streaming services. The paper explores issues such as the difficulty of adapting traditional strategies to digital media platforms, the transition to digital formats, and the emergence of audience fragmentation in the media sphere. Additionally, it shows the expanding area of data analytics that can influence the lines of content strategies and improve the prospects of the audience. This article draws from case studies of how successful multiplatform strategies have been applied by The New York Times, ESPN, NPR and the BBC for insights on how media direction can efficiently close the gap between new and traditional media. The article ends by mentioning future trends, including hybrid media models and how emerging technologies will influence future media direction.*

KEYWORDS: *Internet and New Media, Radio and Television Editor, Media Direction*

1 Introduction

During the last century, the rapid development of media has been accelerated by technologies, consumer behaviour and news content internationalization. The advent of the internet in the late twentieth century opened a new chapter in media development, though new technologies succeeded in disrupting the existing consumption habits with the emergence of technology like digital platforms, which have changed the course of how media, in general, communicates to people [1, 2]. These are channels that have changed the world of content creation, distribution, and consumption: websites, social media, podcasts, and streaming services. With the emergence of a more disseminated mass communication model, where not only mass but also the content is on demand and user-driven, the distinction between the new and the traditional media is increasingly blurred. As a result, in this new approach the demarcation between the many different media formats is disappearing, and that is both a challenge and an opportunity for the media companies. Therefore this convergence requires a knowledge of medias' capacity to interact, support, and add value to each other across a rapidly changing media landscape.

In a multiplatform world media direction sets the tone of how content is created, delivered and consumed in many different channels. As this new media environment has created complexities for media direction, the significance of media direction has expanded. In the

*nosh9957@outlook.com

<https://doi.org/10.65102/is20261085>

context of effective media direction in this case, a strategic approach should be taken to integrate old and new media to ensure that content reaches the target audience but on their preferred platforms while still maintaining brand messaging, format and audience engagement consistency. Media direction is about knowing what are the characteristics of one platform vs. another, from how users interact with the content, what it looks like and how they consume it to what technologies they can and cannot use [3]. Secondly, it is infinitely more complicated because it ultimately seeks a deep understanding of the trends on the emergence of artificial intelligence and data analytics in optimising media strategies. With the media landscape changing with increasing rates, media direction is something that is integral in how organizations navigate the complex and ever-changing environment leading to being able to not only survive but to thrive in such a competitive marketplace. Media direction is effective between the existing and new media boundaries, helping organizations keep up and be relevant while grabbing maximum audience engagement through the various touch points. This article aims to provide an overview of evolving role of media direction between traditional and digital media as they converge and the tactics to manage content on multiple platforms.

2 Defining Old and New Media

2.1 Traditional Media: Radio and Television

Traditional media is used to describe the existing forms of mass communication that have been around for decades, and most often radio and television. However, these mediums historically have been the main sources of information, entertainment and advertisers to large audiences. In the very early 20th century radio was one of the first types of broadcast media, and revolutionized communication by allowing news, music in addition to talk shows to be transmitted to listeners without a physical means. The same can be said for television, which appeared in mid-20th century, and expanded the audience to visual storytelling. The station or network collected content, producing it centrally, and distributed it to broadcast to large audiences with rarely any interaction or feedback from the viewers or listeners. These traditional media forms are regulated by highly regulated framework governed by government and industry on content, advertising and broadcast standards. In an era where internet and digital tools were not available, their reach was unparalleled and they still mean a great deal in getting messages out to large and diverse populations.

2.2 New Media: Internet and Digital Platforms

Communication through new media is the beginning of digital transformation of communication, in particular caused by the internet and the digital platforms. The internet has soared in the late 20th century with the embrace of smartphones and computers, completely altering people's ways to consume media. In contrast to traditional media, which generally was a one way and static communication, new media is a dynamic and expansive media which allows producers and consumers to communicate back and forth. Website, social media channels, podcasts, blogs, and streaming services allow the users to access the content on demand, contact and interact with the creators directly as well as contribute to the creation of content. With new media, came a very personalized way of consuming media where content was personalized to the individual preferences through browsing history, social connection and user behavior. As the result to this, niche markets and micro targeted advertising emerged, providing unprecedented amount of specificity and the level of interaction which was never imaginable in conventional broadcasting. Additionally, the virtual environment lets audiences receive real time updates in mu media formats (txt, video, audio, pictures) and it allows

audience to consume content on multiple platforms from different devices at any time. Democratization of content creation has gone equally well to the internet: with the right digital platform to set up, anyone is able to speak his voice and the introduction of user generated content, citizen journalism.

2.3 Convergence of Old and New Media

Many traditional media outlets – such as radio and television stations – have adopted technology in the digital space through using websites, apps, social media profiles to reach the audience that consumes media online. The example is television networks that now have streaming services and podcast services, radio stations that have online streaming options, allowing the listener to easily acquire their content on demand without solely depending on broadcast schedule. In terms of organization, the traditional and new media companies are no longer as clear from one another [4]. Both realms’ companies are starting to work together, sharing resources, and using cross platform strategies to attain a wider audience. From the content point of view, traditional media formats are being reimagined and adapted to new media formats such as TV shows, movies and radio programs are streamed Live and fans get the opportunity to be part of the show with activities like live tweeting, audience participation or streaming events. In addition, news segments are uploaded to social media, television clips shared on YouTube, and radio interviews hosted as podcasts of their original content, repurposed for other digital platforms. It results in dynamic media ecosystem where the content is being reshaped, rediscovered, and repurposed for various formats simultaneously in order to form more fluid and immersive media experience for the audience. While this has led to the convergence of old and new media that affects the delivery of content as well as the traditional media production, distribution, and consumption models, transformation in these traditional concepts becomes a prerequisite in creating success in an adaptation, innovation, and collaboration environment. Figure 1 shows mapping the transition and overlap between traditional media (radio and television), and new media (internet and digital platforms), their key differences and commonalities, and the extent to which they combine to form a hybrid media system

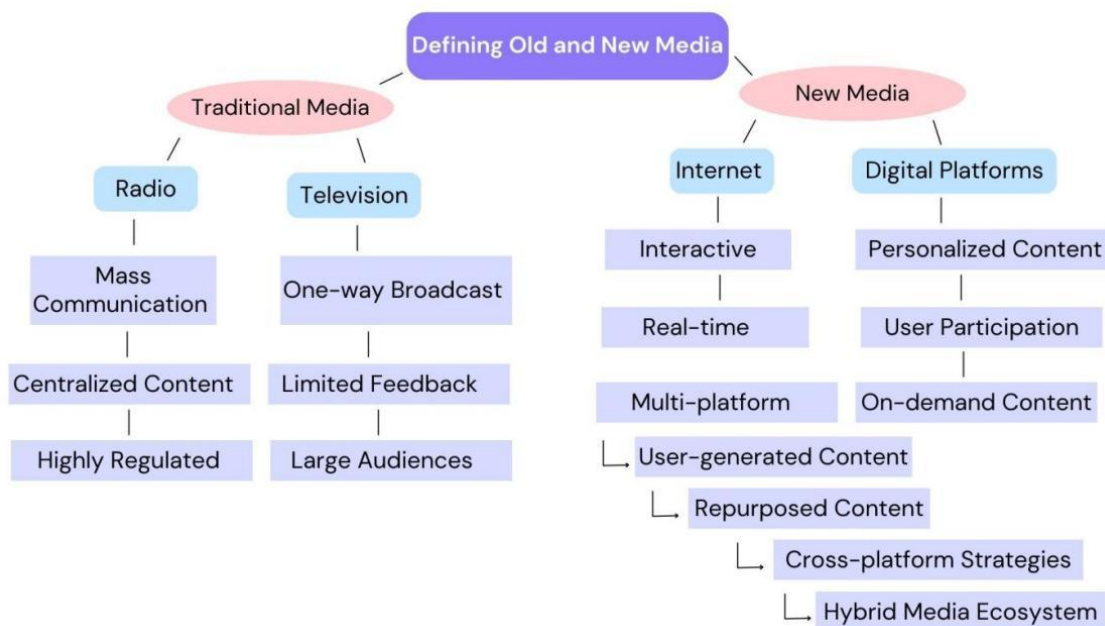


Figure 1: The Evolution of Media: From Traditional Broadcast to Dynamic Digital Platforms (Figure designed with www.canva.com)

Mass communication has been ruled by traditional media for quite some time now with radio and television representing a centralized one-way broadcast to mass audiences with very little feedback. Heavily regulated, these served as a precursor to mass-scale communication. Conversely though new media, driven by the internet and its digital platforms, has changed the way content is consumed and it has changed the way content is created [5]. It promotes engagement, custom experiences where audiences can actually experience content, share feedback and even create content themselves. Such new media consume the services of their old media predecessors and satisfy the expectations of new ‘clients’ with their infinite, instantaneous, dynamic and willful nature, creating a hybrid ecosystem. This transition broadens access, while also fundamentally altering the production, flow, and consumption of content that happens in the now and introduces new possibilities for producers, and audiences alike.

3 Role of Media Direction

3.1 Defining Media Direction in the Context of Multiplatform Strategies

Aspect of media direction with respect to multiplatform strategies is the strategic oversight and coordination necessary to generate, distribute and manage the content in different media platforms in an efficient way. Here, if digital platforms are visualized in relation to traditional media channels like television, radios, etc., this role becomes quite integrating traditional media channels with digital platforms like websites, social media, and streaming services. Media direction guarantees that the planned content is reaching the right audience at the most desirable time and in the best possible format, with similar brand voice and message throughout all touchpoints [6]. This is about understanding which, in the case of today, the strengths and characteristics of each platform; whether it’s visual storytelling on television, interventional power of social media, to the grip scheduling on streaming services, and understanding how we can adapt content to the environment. Additionally, in a world of multiplatform distribution, the delivery of content has to be optimized to suit the audience preference, device capabilities and consumption pattern and the data to be tracked and analyzed should be continuously refined to optimize the strategy. In this landscape, to be successful, being a media director means being able to control creative vision while deeply knowledge your audience, where they are and how they behave, and technological innovation. Thus they make sure that the content circulates abundantly yet powerfully ensures widespread impact with high engagement and loyalty on all platforms.

3.2 Importance of Media Direction in a Changing Media Environment

Media direction is essential in today’s evolving media world, the trump to assist organizations on a media playground that is complex and divided. Today, the digital revolution, social media, and the general uptick in the usage of mobile devices have given content production, distribution and consumption a very new face. In such an environment, media direction is a critical factor for a media effort of an organization to be cohesive and strategically aligned with its objectives. The concept is basing on understanding of organic and continual run of audience behavior, progress in technology and distribution method. For instance, the rise of data analytics gives media directors the power to make prosperity driven choices regarding where they should be directing their focus, what the targeted audience reacting to certain content and what optimization of each campaign yields the highest return on investment. Also, due to the proliferation of digital platforms, the audience’s time is divided between many media sources, and it is essential to skillfully direct a media to attract one’s audience among a sea of content.

Managing the integration of old and new media formats, as well as media direction is also very important. To cover changes in media landscape, media directors also need to bridge a gap between traditional and digital media to comply with the need of new media technology and provide media contents in a consistent form on different platforms but at the same time exploit the advantages of the different platforms. In today's dynamic environment, the role of media direction is not one that stays fixed, it requires flexibility, foresight, and great ability to change with the trends and the expectation from audience for audience's sake. Being relevant, achieving strategic goals and being ahead of the competition is possible through an effective media direction.

4 Challenges in Media Direction

4.1 Adapting Traditional Media Strategies to Digital Platforms

Media direction today is one of the biggest challenge on adapting traditional media strategies to digital platforms. It has long been the antiquated trope of traditional media, be it television, radio, or print, that content is created and disseminated from a few sources to a much greater many people while they did nothing. On the other hand, everything related to digital platforms (social media, websites, streaming services) operates in completely different conditions [7]. Instead of traditional media, these are platforms aimed to be interjected, personalized, and ongoing; and these force traditional media companies to reconsider from where they created content, how they did it, to whom they did it, and with whom they interacted. Media directors must change the traditional content to fit the tastes of digital audiences, releasing the core value of the original media format. It may include taking reformatting television shows or radio segments into shorter, more drinkable portions for social media stages or even improving interactivity for the crowd. In fact, traditional media organizations must adopt new business models like subscription models, ad-supported content and monetization like branded content and influencer partnership, which are now more popular in the digital world.

In addition, traditional media usually acts in an environment that is largely controlled by policy and law, with defined content standards, broadcasting law and licensing requirements. However, digital platforms are less regulated and do business on very different standards for their content, audience interaction and advertising. In the midst of this complex regulatory landscape, media directors have to find their way in the ground for this complex regulatory landscape, using digital to facilitate compliance with both the more traditional and more flexible and dynamic nature of the digital platforms.

In addition, traditional media organizations could not operate in this new environment with sufficient digital infrastructure or competence. In this context, having to adapt and not trying to reinvent the wheel in content creation, distribution, and measurement along with the new tools do need to be considered in the direction of the media. To run across these different platforms' media directors need to instruct their teams in obtaining such technological skills and digital resources as data analytics, SEO optimization, social media interaction and mobile app development [8]. However, for organizations stuck in traditional media ways, such a face of change is quick and needs continuous commitment from both technology and training if organizations want to keep up.

4.2 Managing the Transition from Analog to Digital Media

Another big challenge for the direction of media is transition from the analog to the digital media; this transition is not only technological but organizational. In the past, media organizations would have depended on analog systems, including film, analog radio waves and

standard broadcasting equipment. Making these systems was expensive, it was resource intensive and it requires a lot of physical infrastructure. The allowance of digital media has radically changed the content creation, storage, as well as the distributing processes, leaving to have more efficient, cheaper, and flexible workflows. But this has not been a smooth transition for media directors, who have many difficulties to manage this shift.

For any production process to transition from analog to digital media, one of the first hurdles is the need to overhaul production processes. To allow physical media, such film reels and tape recordings, to be used in analog systems, by necessity, the equipment needed was specialized and the manipulation of the media was necessarily manual. On the other side, digital media is built, along with storing and editing, on the digital tools like video editing software, digital camera and/or cloud storage. This implies that substantial investment in new equipment and software has to be made, and staff need to retrain to work with new technologies, in order to transition from these analog workflows to digital production systems. For example, this is especially difficult for media companies with long-standing practices and teams that are not used to digital tools.

Organizational challenges must also be dealt with in the transition from analog to digital and these include technological changes. For instance, traditional media organizations are product silos separated with teams dealing with production, distribution, and marketing of the same product. In the online world, though, there is more of a requirement for such cross-departmental collaboration, as the content must be created, optimized, and distributed in real time on different platforms. To enable this level of collaboration and agility, media directors should foster a culture in their organization whereby their teams can easily collaborate together as a collective to create high quality content for digital audiences. That usually means breaking structures in hierarchies and making a team more fluid and flexible.

In addition, the digital world creates new expectations as to speed, volume and quality of content. With the increase of digital platforms such as social media, customers will keep coming back to your page only if you have a constant stream of fresh and interesting content which will gain their interest and make them keep coming back time and again, for this you would need fresh and unique ideas. It puts pressure on media organizations that used to need more production time in the analog era [9]. The production of media content is a process that needs to be streamlined by media directors without compromising quality and content integrity. This could include the switch over to new content management systems, automate some of the production task and leverage data analytics in determining the optimal content strategy in tune with the audience preferences.

Another difficulty in managing the world's transition from analog to digital is maintaining valuable legacy content. Classic television shows, radio broadcasts, films, and lots of other content produced over the years using analog technologies are stored away in vast archives by many traditional media organizations. But that doesn't make them easy to digitalize or protect against time and deterioration [10]. The digitization of most modern businesses is a must now and media directors have to decide which content they have to digitize, while also ensuring its safe storage and repurposing for the modern digital platforms. There is a need to sit everything in balance which is preserving past and future, so that past content should be suitable to the present context also, and at the same time, this should be accessible to new audience.

4.3 Complexity of Audience Fragmentation

Fragmentation of the audience is probably one of the biggest challenges the media direction will face in a multiplatform world. Whereas television and radio were once the primary sources of using media and had a tendency to unite large homogeneous audiences, today's media is more fragmented. Nowadays there are many points for audience consumption of media, which

are — from traditional broadcast media to online streaming services, social media, podcasts and mobile apps. The internet, mobile devices and the increase of digital platforms have allowed consumers to become empowered by the rise of the digital platforms to have the choice in to who, where and more importantly when they wish to access content.

Use click through rate (CTR) and conversion rate (CVR) to evaluate the effectiveness of advertising placement. Let the number of ad impressions be I , the number of clicks be C , and the number of conversions be V . The calculation formula for click through rate CTR is:

$$CTR = \frac{C}{I} \quad (1)$$

The calculation formula for conversion rate CVR is:

$$CVR = \frac{V}{C} \quad (2)$$

The expected revenue R of advertising can be expressed as:

$$R = I \times CTR \times CVR \times v \quad (3)$$

where, v is the value of each conversion.

This means that media directors have to cope with a very complex environment in which the audience no longer represents a homogeneous, easily definable group. Audiences are spread out across all sorts of platforms and formats, sometimes having interests, preferences and engagement profiles relatively different from one another. The fragmentation of the audience is something that makes it hard for media organization to generate the content that would be relevant to the many peoples and at the same time keep the brand identity and message consistent [11]. A single broadcast or radio segment, which in the past could easily attain reach of tens of millions of people at once, is a poor means to hold audiences' attention. It means that media directors have to come up with content that is tailor made for their specific segment of the audience by keeping factors like age, location, interest and preferred platform in mind.

Along with this, people are demanding personalized content. Finally, the personalized form of inducing new behavior through digital platforms like social media and streaming services is another example of the structure of the system. However, this has increased audience's expectation that content delivers exactly what they want, when they want it. On the balance of this demand for personalization versus the need for broader appeal, media directors have to produce content that can appeal to niche audiences and bigger, wider audiences at the same time. The ability to get this balance is strongly dependent on the understanding of the content data and behavior of your audience as well as the making of flexible content strategies able to adjust according to the platform and users preferences.

Advertising strategies also follow the fragmentation of the audience. In the past, advertisers had the luxury of wide, mass market campaigns that drew in millions of exposures to a single TV or radio spot. However, today advertisers are faced with a segmented audience across different platforms, where each platform has its own advertising model as well as its own audience make up. The media directors have to come up with the strategy to advertise a product not only in traditional TV commercials but also through sponsored social media posts and digital video ads. This require some understanding of the different advertising capabilities in each platform that, combined with the proper optimization of ads in order to maximize engagement, effectiveness.

Moreover, audience fragmentation impedes the media organizations from quantifying success. Finally, the audiences and the quantity of platforms through which these audiences are accessing content have made the measuring of audience engagement and understanding of the performance of content elusive and a laborious affair. To gain data from various sources such as social media metrics, website analytics and viewing statistics on digital platforms, media directors must use the sophisticated analytics tool. In order to use this data, they must be analyzed and used to refine content strategies, measure ROI and optimize future campaigns. Media directors in the age of fragmentation require the ability to manage and interpret audience data effectively, thereby, applying this to make informed decisions, and adjusting their strategies so as to maintain. [\[12\]](#).

But these are not insurmountable hurdles, and with the right approaches, these challenges can be overcome by media directors as media directors pore through the traditional media strategies and adapt them to digital platforms, make the transition from analog to digital media, and cope with the complexities of audience fragmentation. But then again, somebody needs to really understand these traditional media practices and the emergent digital environment and has to lead teams through these process of change and innovation. In media direction, the media landscape continues to evolve; therefore, it will continue to be a key factor for ensuring the organizations remain relevant and competitive in the fragmented and dynamic media ecosystem. Challenging media strategies, the change from analog to digital systems (going digital), and platform atomicity (audience fragmentation) are the three primary challenges facing these media directors (Figure 2).

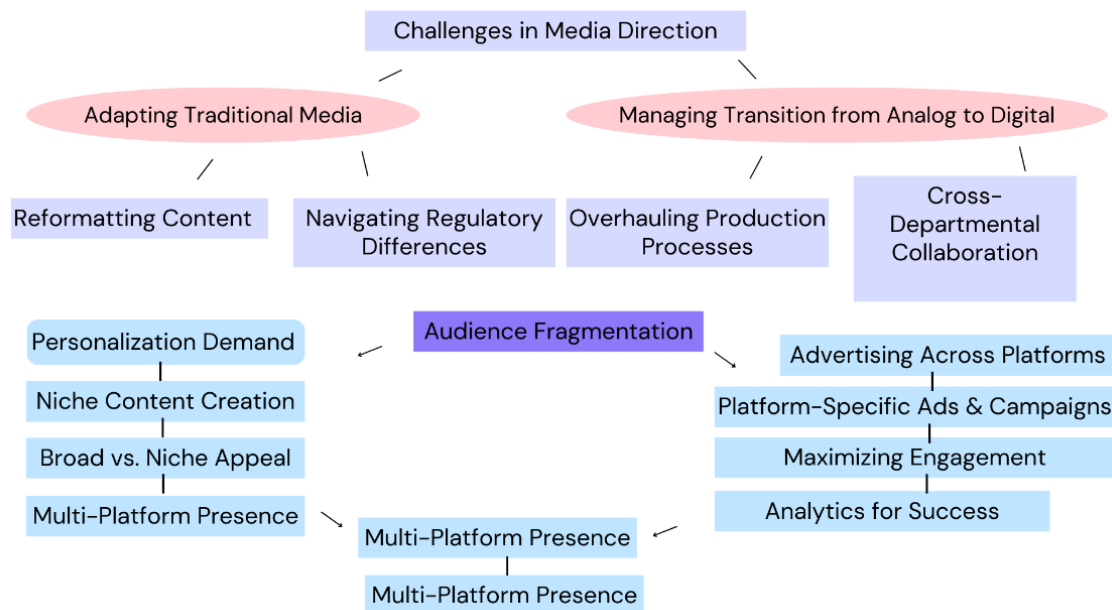


Figure 2: Key Challenges in Media Direction in the Digital Age (Figure designed with www.canva.com)

This block diagram shows the fundamental challenges faced by media directors as they move through the alternatives of using analog to digital media while moving from the analog to digital media by managing — continuing audience fragmentation. It points to things like reworking content for digital audiences, getting around regulatory differences, encouraging inter-departmental co-operation, and getting the subtleties of advertising across multiple platforms. It also underscores the value of going vertical on audience and analytics in a splintered, multiplatform world.

5 Bridging the Gap Between Old and New Media

5.1 Strategies for Integrating Radio and Television with Online Platforms

With media landscape changing and new and old media continuing to blur themselves, it is imperative to bridge the gap between the most traditional platforms of radio and TV and new channels and media out there. Radio and television integration into online platforms is not a question of reaching more people but to create engagement with the audience through multiple touchpoints, adapting to consumer changing behavior, and to be able to distribute content in various forms [13]. Relevant strategies of this integration must be multi faceted and they have to be rethought when it comes to both content production and distribution processes.

Cross platform content distribution is one of the key ways for integrating traditional media with the digital platform. It refers to making content previously created for television or radio available to viewers using digital platforms and adding extra value-added features. Let us take the TV show as an example — it is aired on the traditional network, but the same content can be made available through the streaming platforms such as Netflix or Hulu, or the network's own app. This is why the content is available on the audience's terms as opposed to only through scheduled broadcasts. Other than VOD, the programs can be uploaded on YouTube or similar platforms for short clips, behind the scenes content, or even interactive programs to further engage the users or keep them connected with the brand.

Use collaborative filtering algorithms for content recommendation. Collaborative filtering is divided into user based collaborative filtering (User based CF) and item based collaborative filtering (Item based CF). Let the user set be $U = \{u_1, u_2, \dots, u_m\}$, and the item set be $I = \{i_1, i_2, \dots, i_n\}$, The user's rating matrix for item i is $R = [r_{ui}]$, where r_{ui} represents the user's rating for item i . Calculate the similarity $\text{sim}(u, v)$ between users u and v :

$$\text{sim}(u, v) = \frac{\sum_{i \in I_{uv}} (r_{ui} - \bar{r}_u)(r_{vi} - \bar{r}_v)}{\sum_{i \in I_{uv}} (r_{ui} - \bar{r}_u)^2 \sum_{i \in I_{uv}} (r_{vi} - \bar{r}_v)^2} \quad (4)$$

where, I_{uv} is the set of items rated jointly by user u and user v , \bar{r}_u and \bar{r}_v is the average rating of user u and user v , respectively. Predict user u 's rating for item i is.

$$\hat{r}_{ui} = \bar{r}_u + \frac{\sum_{v \in U_i} \text{sim}(u, v)(r_{vi} - \bar{r}_v)}{\sum_{v \in U_i} |\text{sim}(u, v)|} \quad (5)$$

where, U_i is a collection of users who rate item i excessively.

For radio a similar approach would be to use streaming services, podcasting and other social media outlets as alternatives to avoiding paying music royalties. Radio stations that used to broadcast only in over the air can now broadcast live over the web and capture a global audience. Podcasts enable popular radio shows to be repurposed and listeners can access the content on demand and on mobile phone. As a result, one can also employ this flexibility for audience participation, for example, by live tweeting during a broadcast or sharing live feedback via online polls and chats [14]. In addition to their traditional programming a lot of stations create digital content that compliments that, such as exclusive bulletins, music from bulletins played and podcasts that are deeper into that that they are on air.

Besides, interactive and immersive content works well. In the time of the digital era, the audiences demand a bit more than passive consumption as they always expect to engage with

the content, be part of creating the content, or at least to shape content. Interactive features are possible for radio and television, for example, live social media integration can occur in radio and television, by which viewers or listeners can participate in polls, vote for result, as well as engage with hosts and celebrities on air. The most common example would be when television shows like ‘American Idol’ or ‘The Voice’ have a rewards system where people can vote their favorites through social media platforms, mobile apps or websites. Live call in segments are common on radio stations or live conversations using social media. It pairs well with the direct interaction and makes the viewer or listener experience deeper and improves the engagement with the content and the brand.

Furthermore, data driven content personalisation had also become a core aspect of blending old media with the new platform. Media organization uses data analytics to come to the understanding of audience preferences, and thereby develop content as per the preferences. For example, television networks and radio stations can be used for looking at viewer or listener behavior to provide personalized content recommendations through the platforms or the media. Algorithms are widely used by streaming services such as Spotify in suggesting playlists to listen to based on the listener’s history and by YouTube in recommending similar types of uploaded videos [15]. An example of that is that a TV network may be using data to suggest shows they should watch, recommend a replay of some favorite episode, or promote a spin off digital content to viewers after seeing how they previously interacted with the content.

Another basic strategy is that the content flow across devices seamlessly. These days audiences don’t read and consume the media on just one device anymore, they switch between smartphones, tablets, desktops and televisions. Media companies will have to ensure content moves from one device to another so that the user can watch a TV show at home, resume while on the commute, and finish on the phone during a lunch break. Cross device viewing is a fundamental accessible ecosystem that should be developed, whether through apps or some sort of synchronized viewing platform, to deliver the best ability for audience reach. The focus on content distribution across multiple platforms through new digital technologies, Interactive audience engagement and data-driven content personalization is discussed in Figure 3, which explains strategies for integrating traditional media with new media.

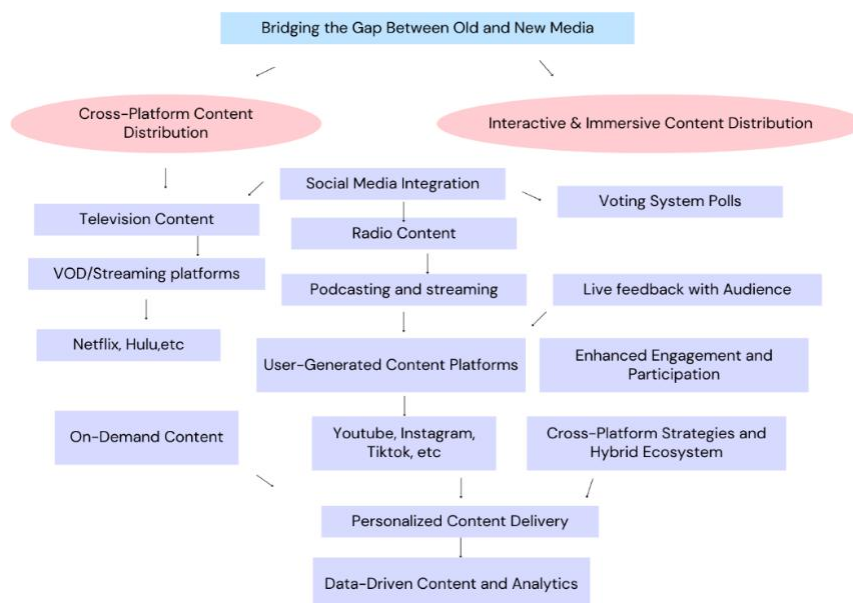


Figure 3: Strategies for Integrating Traditional Media with Digital Platforms (Figure designed with www.canva.com)

This diagram demonstrates the high-level sweep of functional pillars that must move from the old media platforms (television, radio, etc.) to the new digital channels [16]. It underscores the effectiveness of distribution in diverse digital ecosystems, social media interaction for audience engagement, and personalization based on data to captivate users. This improves the overall audience experience, creating linkages of experience between audiences of traditional media and digital media, through the integration of live content such as audience voting and social media participation.

The comparative analysis between collaborative filtering algorithm and content-based recommendation algorithm is shown in Table 1.

Table 1: Comparative Analysis of Algorithms

Recommended algorithm types	Advantage	Shortcoming
User based Collaborative Filtering (User based CF)	Suitable for scenarios where users have similar interests, the recommendation results are highly personalized.	The cold start problem is severe, and the recommendation effect for new users or new items is poor.
Item based Collaborative Filtering (Item based CF)	Suitable for scenarios with strong item correlation and high computational efficiency.	Difficulty in identifying users' long tail interests and insufficient diversity in recommendations.
Content based recommendation	No need for user historical data, can solve cold start problems, recommended with strong interpretability.	The diversity of recommendation results is limited, making it difficult to discover users' new interests.
Hybrid recommendation algorithm	Combining the advantages of multiple recommendation techniques to improve recommendation accuracy and diversity.	The implementation complexity is high and requires adjusting the parameters of multiple algorithms.

5.2 Case Studies of Successful Multiplatform Media Strategies

Several media organizations and brands have opened up the gap between old and new media by utilizing innovative multiplatform strategies. These case studies offer blended traditional broadcasting with digital media and online platforms showing how traditional media can transform to the change and goes on seizing newer avenues of growth, scope and platform.

(1) BBC: The Digital Transformation of Public Broadcasting

One of the biggest and oldest broadcaster in the world that exhibits how traditional media can change and adapt into a multiplatform ecosystem is the BBC. For BBC, it was a case of digital transformation at its earliest stages — when it launched BBC iPlayer, an online streaming service where the viewers could stream the TV shows and live broadcasts [17]. The premise was to make its radio and television content available in multiple formats and when and where audiences want it, and that was the basis of the BBC's strategy of integrating this content into various online platforms. Apart from delivering iPlayer, the BBC also created apps for mobile devices, published podcasts for radio programming, and incorporated social media to reach audiences. BBC News has used the digital shift to provide breaking news updates from apps, live blogs, social media feeds, as well as user generated content where audiences can post videos and pictures of events.

BBC has also done a brilliant job with interactive content which invites viewers to have a conversation with them through the use of their social media platforms and in the voting polls. It has even provided BBC with a strong, engaged audience while providing it with the means to adjust to digital demands by fostering a sense of community and interactivity. The audience retention has also risen due to the use of data analytics to personalize the content recommendations such as ‘watch next’ suggestions on iPlayer. Considering all aspects of the BBC's success, it is attributed to its ability to marry traditional media with digital platforms, delivering its iconic content in new formats, while always making it accessible across devices.

(2) NPR: Expanding Radio Content into the Digital Realm

The United States success story in integrating traditional radio with digital media is represented by National Public Radio, known as NPR. As early as NPR recognized that digital platforms like podcasts also brought new opportunities to reach audiences and they seized on those opportunities to do new things. After Penton launched NPR into podcasts, programming was expanded to include many of NPR’s most popular radio shows such as “This American Life,” “All Things Considered” and “Fresh Air.” By doing this, NPR was able to enter the growing trend of podcasting and feed into the growing need for digital content.

Apart from the podcasts, NPR has also been using social media platforms like Twitter and Facebook to interact with audience in real time and talk about the latest events, as well as letting listeners take a glimpse of the workings behind their favorite shows [18]. NPR has been able to keep younger, tech-savvy listeners in peace with the use of live streaming for radio broadcasts and custom mobile apps. In addition, NPR has utilized data analytics to assist in the audience understanding and serving the tailored content to the particular listener segment through increased engagement and retention. NPR has also integrated user generated content such as listener calls, and social media commentary for the purposes of creating a sense of community and allowing interaction for the NPR audience.

(3) New York Times: Successfully Combining Print, Digital, and Video

Overall, the New York Times has navigated through the shift from traditional print to a digital first model, and this has been possible because it has adopted multiplatform strategies fused with legacy content with the new convergence-powered technology. With this brand strength, The Times leveraged digital spaces with a subscription based website, mobile apps and video content. In addition, it melded the video and multimedia content into its reporting on the Web, featuring short form videos, interactive graphics and podcasts as well as the traditional articles. The diversification of content forms has been of benefit to The Times because it has been able to serve different consumption preferences and attract new audiences, namely younger generations who tend to prefer digital media.

In particular, New York Times video has been very successful. With the help of documentaries, interactive videos and online news specials, it has produced written content with audiences in new ways. This content may also be used by the Times to reach more platforms such as YouTube, Twitter, and Instagram to expand their reach and increase audience engagement. Also, The Times employs data analytics to serve its subscribers with personalized news recommendations based on user’s preference as well as their browsing history. The combination of high-quality journalism and this unprecedented level of personalization has helped The New York Times reach quite a high level of digital subscriber base.

(4) ESPN: Integrating Sports Broadcasting with Digital Media

As the champion in the sports media world, ESPN has injected a hybrid discourse that combines television, radio, and online. ESPN’s digital transformation began with the use of ESPN app to access live scores and game broadcast, news on sports [19]. This app integrates to standard broadcasting service and streaming service, thus allowing users to watch live sport events or on demand content. Besides that, ESPN uses social media to interact with audience

and promote live events, conduct fan poll and share some exclusive behind the scene content which make the viewer's experience more enjoyable.

A step further, ESPN has gotten into content personalization by allowing users to follow their favorite teams and athletes to gain a somewhat more personalized experience. One of the company's partnerships extends to digital platforms like YouTube and Facebook for highlighting, live commentary, and fan interaction. It is also worth noting that ESPN has incorporated podcasts into its strategy to provide sports news, interviews and analysis available on demand. ESPN has been able to expand their brand, integrate traditional broadcasting with the digital innovations, and ensure that they continue to stay relevant in a world that is becoming more digital first.

Today, media organizations find themselves as one of the gaps that need to be bridged between the old and new media. To maintain their traditional content reach and make the most out of digital media, media organizations need to adopt the right strategies of crossing platforms and delivering content, engaging, personalizing, and integrating ease of experience across devices. The results from the cases that BBC, NPR, The New York Times and ESPN proved that successful multiplatform strategies not only increase audience engagement, extend the reach to new audiences and boost brand loyalty, but can also provide additional benefits to their original linear platforms. Media landscape is evolving and as the old and new combine to shape the media world, organizations will be more equipped to survive the new world in a fragmented and competitive world.

6 Impact of the Internet and New Media on Traditional Media

6.1 Shifts in Content Delivery and Audience Engagement

With the arrival of the internet and new media, the way content has been delivered and consumed was completely changed which is considered to be a seismic shift in the media landscape. In the past, traditional media like television, radio and print have run on a one-way communication mode. Only a small number of media organizations produced the content and the content was distributed to a large mass audience with minimal interaction between producers and consumers. Content could only be consumed at the times set out in broadcasting schedules, and the audience's role was largely passive.

On demand content delivery has become possible because of internet and now the consumer has the freedom to access media at any time and from any location using any device [20]. Traditional broadcast schedules that dominated television and radio programming in yesteryears have given way to scheduling de void by the audiences. Netflix, YouTube, and Spotify have come up with a new way of providing content distribution – audiences can now have access to entire seasons of TV shows, movies or music libraries at their own time. They have drastically eroded the importance of appointment-based viewing and listening once the key programming strategies for traditional media. As media companies have to meet such a massive demand for flexibility and control, they are forced to reconsider content delivery models.

Specifically, for instance, streaming services are undergoing huge growth. Streaming platforms have reduced traditional cable and satellite television subscriptions because they now provide users the ability to choose a content, skip the advert, and watch at the time they want to. In reaction to that, traditional media companies started to create their own streaming platforms or partnership, like The Walt Disney Company come out Disney+ or CBS All Access (now Paramount+). The intention here is to capitalize on the fad for an on demand, subscription

based model of content delivery which has attracted the growing share of the audience away from traditional cable or satellite television.

In addition, the internet has given the content to spread throughout the world. Traditionally, the walls of media didn't come down on a local or national basis, the internet put the walls down and allowed the content to travel globally in real time. In the current day, virtually any news story, entertainment, or cultural phenomenon can now simultaneously reach people from around the globe, at least in terms of the same content being displayed. They have resulted in a more intertwined community of international media, local materials are visible globally though global ones are also achievable.

There has also been another key shift in the way that content is delivered with the transformation of the audience engagement within the digital age. The interaction with audiences was a very limited affair with traditional media outlets such as radio phone ins or letters to the editor. Real time engagement however is continuous but with digital platforms. Twitter, Instagram and Facebook, for example, allow for a conversation between broadcasters, celebrities and other viewers alike through social media platforms, and this often happens in real time as well, during live broadcasts, sports matches or TV shows. The extent of the audience engagement has also led to audience centric content creation, where including feedbacks, comments and reaction has become key to content strategies [21]. For many, they create or adjust to content to match the audience's response, making the media more dynamic and participatory.

At the same time, it also enables personalization. Whereas traditional media provides the same content for all viewers at one time, digital platforms are capable of personalizing the content recommendations for the specific taste and preferences. Algorithms on the streaming platforms—Netflix and Spotify—to analyze the behaviors of users and also to suggest the content which matches their past viewing or listening behaviour. It has enabled an increasing personalized experience for the media audience in which the audiences are served with content not only on demand but also in a customized manner according to the interests of the audience. Advertising has also followed the path of personalization, with digital ads being more personalised with data of the target customers, their interests and the behaviour.

6.2 Influence of Social Media and Digital Streaming Services on Traditional Formats

Social media and streaming services have brought a huge change to traditional media formats, and these media companies have no choice but to change their ways of consuming the media, the amount of engagement they expect from users, and the channels they should expect to distribute content. The content discovery and dissemination is no more to social media platforms which have now become the key drivers of content discovery and dissemination owing to the massive user bases and viral potential. With the dawn of these platforms, the traditional formats have been completely disrupted, as users were given the opportunity to share the content with them, commenting and interacting with it in ways that were never possible.

The distribution of content is one of the most important changes that social media has made to the traditional media formats. Traditionally, the processes of distributing content were controlled, for instance through television networks or radio stations. But in social media content has been democratized for dissemination as individuals and organisations have been able to pass through traditional means of dissemination and directly connect to audiences. It has resulted in the fragmentation of the media landscape as the content creator (be it an individual or the media organization) has more freedom to distribute the content directly to the audience without the aid of intermediaries like the broadcast networks or the print publisher. One can say that media is circulated through platforms like Twitter, Instagram, Facebook,

TikTok, and many others, and the content can go viral overnight, instantly spreading to millions of people in just a few hours, being outside anyone's expectation.

User generated content (UGC) has also gained great force in the media industry as a result of the democratization of content. In some case, social media platforms give users the capability to create and share information that they create and sometimes, their content beats those from traditional media organizations. For instance, YouTube has developed a space that allows anyone to upload videos and potentially reach a world audience across all the borders, making the old established video production and distribution models of TV and Cinema obsolete. Traditional media has been forced to acknowledge and respect the power of the amateur content creator and many have worked with them or incorporated their user generated content into traditional programming.

The nature of audience interaction has also been changed to a great degree by social media. The truyền thông truyền thống have been traditionally, television and radio. These are all passive experiences, where viewers couldn't interact, influence or involved with content. On the contrary, social media provides for direct communication between media producers and consumers. The emergence of real time feedback loops in the content production is due to the fact that audiences are not only able to comment on and share content, but also create it themselves. For instance, television shows may try to involve the fans by asking them questions during social media polls, campaigns through the use of hashtag, and talking to fans directly. Similarly, user generated content shared on such platforms as Twitter are used mostly by news outlets to break news stories. Thus, social media has changed the nature of participation from one way broadcast to a two sided participatory communication model.

Further, social media platforms are turning into an additional source of information. Audiences are trying to get updates on Facebook and Twitter and traditional news outlets are slowly but continuously under pressure to find out how they too can efficiently use these mediums to keep their audience updated. Social media has forced traditional newsrooms to be more agile and responsive since news can be shared on social media much easily and much fast. The rise of news breaks on social media, platforms like Twitter, where stories shave trail ahead of traditional news in their distribution, has been influenced by social media distribution of news. This has generated questions on whether or not news posted on social media is accurate, reliable and ethical since misinformation and fake news can be fast spread out and not under editorial oversight.

Today, digital streaming services have equally revolutionized the way television and film industries operate, and such changes had also reached audio industry, effectively changing both production and consumption perspectives. The entrance of these platforms has reinvented the power dynamic towards traditional television networks and cable providers; the viewers were now able to watch the whole seasons of the shows at their will, not depending on the scheduled programming. Content production has changed as a result of a shift to on demand content and not just consumption of television and film. However, because streaming platforms have become sources for launching original content, traditional studios and networks are not involved and this has shaken up the way television and film is financed, produced, and distributed.

Binge watching is one of the areas that can be used to see the effect of streaming services to the traditional formats. Unlike traditional television programming, the entire season of content is now released without ads at once on streaming platforms in an attempt to get viewers to binge. The shift has also affected the telling of stories, since shows are now usually written with the assumption that there will be one sitting to ingest them as opposed to over the course of many weeks. This 'bingeable' model; in series like Stranger Things or The Crown, is already

being so successfully watched that traditional networks are now changing the way and what they release and for what times.

In addition, streaming services have succeeded to the point that cable television has been declining. As more people choose to go the streaming route instead of cable subscriptions (and the options are much wider) they are steadily dropping [22]. This has made traditional media companies, especially those involved in cable television, satellite broadcasting, reconsider their business model and widen their scope of services. To the new category has come many companies that have started their own streaming services in fighting established players like Netflix and Hulu, spending money on content creation and acquisitions to drive viewers.

7 Evolving Responsibilities of Media Editors in the Digital Age

The media editor's role in the media landscape was simple: working on the content editing, checking the quality of content and overseeing the content to meet editorial guidelines for publication. But in the digital age, the responsibilities of a media editor are now drastically different, as the consumption and distribution of the content reflects the era. In a multiplatform world the media editors have to travel through a complicated environment, consisting not only of traditional means of media like the print, radio and television, but also a large number of digital platforms: web sites, social media, podcasts, and various streaming services.

The change from one medium to many does not occur only in the framework of the media of publishing, but also among distribution platforms. Now, media editor needs to make sure the content is suitable for several distribution formats: a long form article, video for YouTube or even for a live broadcast on social media. These platforms are changing the way editors alter their editorial processes to account for these platforms while keeping the message the same quality and consistency across all touch points. In other words, the editor must know how to edit video for social media in vertical format, how to optimize articles for SEO and audience engagement through titles and tags.

One of the other critical elements of evolving editor role in a media house is integration of real time response and engagement. Content would be edited, approved, scheduled and released in weeks of lead time in traditional media. Yet, in the quick changing digital world, media editors have to be ready to handle real time content, notably when it has to do with breaking news, live occasions, or viral developments. In order to satisfy the requirement of digital audiences that are expecting instant updates in social media channels and other interactive features, editors should work swiftly so as to produce and edit content. It entails editors being good warriors in content creation as well as being able to use tools and technologies to keep up with the digital cycle.

In addition, media editors are likely to have more responsibilities when it comes to data and analytics and so media editors are seen to have more responsibilities. Today, analytics tools, including page views, user engagement numbers such as user engagement, social media interactions, click-through rates, became an important aspect of the editorial's decision. This data has to be interpreted by editors to determine for instance which pieces of content appeal to different audience segments and therefore help editors in adapting to new editorial strategies. Moreover, they can also work with data teams to determine how to better personalize content based on the demographic of whom they consume it, their preferences and consumption patterns. At the same time, the integration of data into the editorial process has introduced a degree of complexity that has changed the role of the media editor into that of a highly strategic and highly data driven role.

Along with the technical skills, decision making still plays a major role in the editor. The problem with a multi platform world is not only about bringing a content to different formats but also keeping it engaging, relevant and interesting for all the platforms. Editors are required to pick content that is appropriate to a certain audience while maintaining editorial integrity and progressiveness to keep up with the quick changing digital world. To deliver the content that's fit for the platform as well as fits the wider editorial vision and goals, they have to work with creative teams, designers and video producers.

8 Collaboration Between Traditional and Digital Media Teams

The importance of collaboration between the teams that manage the traditional and new media has grown as they converge. The idea of working in silos with editorial departments for print, television, radio and digital content has been a traditional one, with each department working on its own and isolated from others. In a multiplatform world, such approach is no longer sufficient; Instead there should be more an emphasis on integration as you don't want content being perfected in one channel but not in another. For content creation as well as increasing the audience engagement and achieving the business objectives, this collaboration is very important.

Content strategy alignment is a huge challenge in this collaboration as it is across different formats and teams. Therefore, media editors must deeply cooperate with the journalists, video producers and digital marketers to make the editorial content be placed suitably for each platform. To achieve this collaboration it takes repeated communication and feedback loops between the traditional and the digital teams in order to align everyone on expectations of the audience, deadlines and creative vision.

The second important component of collaboration concerns how to integrate digital media experts' technical expertise into traditional media processes. The content creation process in the hands of digital technologies, tools and platforms is tight and closely related to traditional media teams must accept to collaborate with digital specialists. As an example, television broadcasters may coordinate with digital content producers to launch digital presence of their shows or radio stations may collaborate with social media team to have a timely interaction with listeners live. Both these partnerships broaden the playback of traditional content while simultaneously offering avenues for promotion and engagement in different platforms. With the growth of social media, new spaces for collaboration have also developed: For instance, traditional broadcasters can share their conversation on Twitter, as well as Instagram or Facebook, for her to take the conversation further, as the digital media is so engagement driven.

Collaboration can also happen in advertising and monetization strategies in a multiplatform media environment. To be successful, media editors as well as marketing and sales teams, must craft content strategies that both attract and make money for the audience. Nowadays, societies of digital and traditional media platforms have the practice of sponsored content, branded partnerships and the collaborations with the influencer. Close coordination among the departments is important to ensure that the media editors have the content ready to go in an uninterrupted manner without compromising on the editorial integrity, which is achieved by working with these teams.

9 Future Trends in Media Direction

9.1 Growth of Hybrid Media Models

The rise of hybrid media models is one of the largest trends in media direction in the future—hybrid media models will be the puzzle of the most convergence of classic and digital media strategies. Hybrid models are being groomed in which the best from the worlds of old and new media come together to give media organizations reach to a wider more diverse audience. The combination of non-personalized reach and credibility of traditional media together with interactive and personalized characteristics of digital media are referred as hybrid media models. For instance, a classic news agency may merge the severity of investigative journalism with digital interactive components, for instance, data visualization, or interaction with the audience of social networks.

The other name of the hybrid model is the use of several distribution channels to offer a more elaborate media experience. For example, more and more tv shows are available on broadcast tv and streaming platforms as well as on mobile apps which gives us a more flexible and easy to access media. It is also the case that live events like concerts or sports are broadcasted on traditional television networks but are streamed simultaneously online that users can choose how they want to watch. The emergence of hybrid models indicates that the media direction of the future will combine the strengths of different media varieties in order to accommodate the needs of a disperse audience, that content is of interest, interactive, and present through multiple channels.

9.2 Increasing Importance of Data Analytics in Media Direction

Since media is being run across many platforms, data analytics will be more crucial in defining the media strategy. With data driven or data driven decision making, media directors and editors can get an insight to an audience behavior, a audience preference and consumption behaviour, so that they can craft a tailored content for the audience and optimise their distribution. As media organizations adopt advanced analytics tools as advanced as artificial intelligence (AI) and machine learning, the greater the dives into observability and understanding of how audience are interacting with content and how content is performing.

For example, data analytics can help media professionals determine what content is performing on which platforms, what are more and less trending topics, and even guessing what possible future content success will be. It helps to pin point more precisely the content and the advertising, thus increasing the ROI and the audience satisfaction. One of the advantages of such a situation is that media organizations will be able to leverage the ability to analyze huge amounts of data to target each viewer and reader on the basis of their interests and consumption habits in order to serve them even more recommended content. With the advent of data analytics as a key weapon in a media direction's armory, the role of the media director will ultimately be that of reading and responding to data in order to refine the content strategy and gain engagement.

9.3 Potential Future Challenges and Opportunities for Media Direction Professionals

There will be both great challenges and great opportunities that determine the future for the direction of media. The biggest risk may be the continued market fragmentation as the audiences of customers increasingly want tailor made, demand style content relevant to them. Media direction pros will have to walk a tightrope between the rising call for more specific and

the desire for the much wider, universally palatable programming. In order to achieve that, there will be more content distribution and audience engagement strategies which require more sophisticated level.

Digital content is another challenge to monetize it. However, digital platforms bring more chances for targeted advertising and subscriptions but the competition for the audience attention is high, so that media organizations alone cannot generate enough revenue from them. The media direction professionals will have to experiment with new models like partnerships, sponsored content or pay per view type of models to procure sustainability in the revenue. But all of these also represent opportunities. At the time when the immersive media, such as virtual reality (VR) and augmented reality (AR), keep continuing growing, media organizations may have opportunities in new routes of creating and interaction with the content. Similarly, AI enabled tools will change the way content is created and edited into high quality content that can be then used by media teams to produce excellent content more efficiently and in scale.

10 Conclusion

The new media direction role in a multiplatform world is characterized by major shifts, as traditional media models are being challenged by digital platforms' and audiences' behaviour modes. To successfully create media content, complete with its command for the audience, it is complex enough with the multiplicity and dimensionality of cross platform media creation, audience interaction and data analysis. The process of integration of the traditional media strategies, the new technologies and the audience expectations must be realized in the context of successful media direction, which needs to be holistic and flexible. It is looking to the future where media will be directed by innovation, adaptability, and one's understanding of audience needs. To figure out the accelerating media landscape, hybrid media model, data-driven ways and collaborating of the digital and the traditional sides will become crucial. In the future, media professionals will be amongst the first to adapt to the new technologies, content formats, ways to engage with audiences, and their role in the flourishing of the media industry will be crucial so there is no point to concentrate the popular content for a general audience. However, the task is going to be in maintaining the creative and innovative part with the facts of how dynamic and competitive media environment is — to make sure the industry grows according to the needs of both audiences and advertisers.

References

- [1] Simões R B, Amaral I, Santos S J, et al. New media, old misogyny: framing mediated madonna on instagram from an ageing perspective[C]//International Conference on Human-Computer Interaction. Cham: Springer International Publishing, 2021: 430-442.
- [2] Ménard A, Chasteen A, van Gameraen M, et al. New love, old stereotypes: ageism in social media discourses on the golden bachelor[J]. *Journal of Social Media Research*, 2025, 2(3): 195-210.
- [3] Makita M, Mas-Bleda A, Stuart E, et al. Ageing, old age and older adults: A social media analysis of dominant topics and discourses[J]. *Ageing & Society*, 2021, 41(2): 247-272.
- [4] Khullar D. Social media and medical misinformation: confronting new variants of an old problem[J]. *Jama*, 2022, 328(14): 1393-1394.

- [5] Gaenssle S, Budzinski O. Stars in social media: New light through old windows?[J]. *Journal of Media Business Studies*, 2021, 18(2): 79-105.
- [6] Wunderlich L, Hölig S. Types of information orientation and information levels among young and old news audiences[J]. *Media and Communication*, 2022, 10(3): 104-117.
- [7] Marino L. New Technologies, Old Behaviours: Electronic media and electronic music improvisors in Europe at the turn of the millennium[J]. *Organised Sound*, 2022, 27(2): 131-143.
- [8] Weidmüller L, Engesser S. Oldies but goldies? Comparing the trustworthiness and credibility of ‘new’ and ‘old’ information intermediaries[J]. *Communications*, 2025, 50(2): 257-286.
- [9] Vassey J, Laestadius L I, Unger J B. Reviving old tricks in new tobacco marketing: presence of E-cigarette brand names on merchandise promoted by influencers on social media[J]. *Substance use & misuse*, 2025, 60(3): 319-323.
- [10] Torres-Echeverry N. Social media, meet old politics: preservation and innovation in Colombian presidential elections, 2010–2018[J]. *Theory and Society*, 2023, 52(3): 425-461.
- [11] Rosales A, Fernández-Ardèvol M, Gómez-León M, et al. Old age is also a time for change: trends in news intermediary preferences among internet users in Canada and Spain[J]. *Humanities and Social Sciences Communications*, 2024, 11(1): 1-10.
- [12] Newman D J. Something ‘Old, New, Borrowed, or Blue’, the Search for Mother Nature’s Bioactive Agents[J]. *Current Opinion in Biotechnology*, 2024, 88: 103-162.
- [13] Martin S A. Old genres, new media: Collective witnessing and social memory-making on Argentine Twitter[J]. *Journal of Linguistic Anthropology*, 2024, 34(3): 470-492.
- [14] Farooq G. Old conflicts in new media assemblages: India’s cow vigilantism and YouTube[J]. *Asiascape: Digital Asia*, 2022, 9(1-2): 47-70.
- [15] Marinescu V, Balica E. New media clues and old journalistic habits: Representing the refugees in Romanian media[J]. *Journalism*, 2021, 22(4): 1048-1066.
- [16] Fagyal Z. Old and new in language variation in French digital media: a commentary[J]. *Journal of French Language Studies*, 2022, 32(2): 267-271.
- [17] Merra A, Maurizi E, Pellegrini G. Impact of culture media on primary human corneal endothelial cells derived from old donors[J]. *Experimental Eye Research*, 2024, 240: 109815.
- [18] Nitsche J. More Than an Old Love Affair: Media Art and Walter Benjamin[J]. *New German Critique*, 2023, 50(3): 163-174.
- [19] Dorobantu M. [Book review of:] *Robot Theology: Old Questions through New Media*, by Joshua K. Smith[J]. *Reviews in Science, Religion and Theology*, 2022, 1(2): 29-32.

- [20] Bukhalenkova D A, Chichinina E A, Almazova O V. How Does Joint Media Engagement Affect the Development of Executive Functions in 5to-7 Year-Old Children?[J]. *Psychology in Russia: State of the Art*, 2023, 16(4): 109-127.
- [21] Sanchez-Roman M, Autric-Tamayo G, Fernandez-Mayoralas G, et al. Social image of old age, gendered ageism and inclusive places: older people in the media[J]. *International Journal of Environmental Research and Public Health*, 2022, 19(24): 17031.
- [22] Street Jr R L, Finset A. Two years with COVID-19: New-and old-challenges for health communication research[J]. *Patient Education and Counseling*, 2022, 105(2): 261-264.