Chapter 5

World of Uncertainty:
How New Media Affects Communication on a Global Level and Required Adjustment to Expertise

ABSTRACT

The chapter dwells upon new media and its roots being in universal codes of media, including abiding by same basic rules as works of fiction known for having cult status, especially cult films. The use of deconstruction and reconstruction are seen and researched as two popular methods of new media which have a rich cultural tradition, explored here through the prism of universal code of media in international political communication. Additional related concern of chapter is decline of relevance of platform, which effectively derails existent hierarchy of media in recent times.

INTRODUCTION

A music video from 2019 by veteran synth-pop duo Pet Shop Boys perfectly captures social media as a phenomenon. In a lyric video, each lyric appears as a form of a social media post or a response. Among many other things, music video tackles the feel of 'empowerment' one is given via social media, as well as several political themes, additionally connecting them to short attention span, video games (exemplified by something rather similar to *Pong* (Alcorn, 1972), as well going through 'all the issues one might have' about

the subject, according to a pinned comment by official channel, quoting duo's vocalist Neil Tennant. (Tennant & Lowe, 2019).

Summarizing the experiences of 2010's seems like, but very necessary task to approach the decade. Reluctance of calling it 'new' is already a habit-like attempt at avoiding dating the text further. However, research's relevance is hardly diminished by retrospective elements as is evident with aforementioned J.R. Pierce's book *Symbols, signals and noise: the nature and process of communication* still being relevant for modern communication, perhaps even more so than at the time it was published in 1967. Social media was certainly one of the biggest themes of 2010's including political aspects, such as Arab Spring. (Pervushin, 2018). When the decade came to an end (culturally, rather than mathematically), one of the biggest challenges one could clearly see was the fact that social media overwhelmingly were way more present in our life than ever before that decade. Surely, Internet arrived into public consciousness in the 1990's while 2000's solidified as an inevitable part of our life. Still, however, imagining the scales in which communication would be connected and, at times, disconnected by overwhelming presence of a new communicative space in the lives of billions of people was hardly a thing in the public mind.

Keywords and hashtags, search and recommendation algorithms now dictate as much media consumption in our life, that at times it is hard to actually discern what was suggested to us and what we actually do want to watch. That's when conspiracy theorists not unlike *Media vs. Reality* (2018a, 2018b; who was previously exemplified in Chapter 4) try to formulate media hierarchy based on rather abstract criteria on what is, in their opinion, valuable media and what isn't. And that's when it becomes evident that we do need adjustment to expertise in order to perceive new media for what it is. Media, no matter how influential it is at the moment, is bound strongly by traditions, methodology and other aspects of the universal code, formulated over centuries of existence.

BACKGROUND

Originating in print, *mass media* was always in the forefront of formulating, making or breaking one's political and social image in cases of any figure of notoriety and/or power. An interesting example, drawn by author ten years prior to this book's publication, but still surprisingly relevant is hetman Ivan Stepanovych Mazepa, late 16th-early 17th century Ukrainian military leader,

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