Authoritative by Design

by L. Reith

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Introduction

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The following blog posts (visually) investigate how design plays an authoritative role on informative websites. The archive concentrates mainly on news websites' design and the device you are using to access it, since nowadays the prominence of dis- and misinformation (or "fake news") seems to be influencing today's public opinion to a larger extent than ever before. I will discuss how design factors regarding media (mainly websites) are shaping the users' ideas of what truth is, as well as how his or her understanding of how to incorporate the information given via text and images is so important when it comes to making use of online information sources as a tool to construct their personal world view. This archive aims to be a tool for other designers, struggling with the authoritative nature of their interface design, trying to mirror the identity of the person for whom the interface is meant to be designed. This archive can also give insights to those who are practicing information design and/or (internet-)journalism and who would like to gain deeper insight in how authoritative power is perceived in an online (remediated) space.

The basic theory of this archive is also applicable in other professions for example branding. In the first chapter I will explain how visual rhetoric and literacies determine how we perceive and communicate information. I will discuss why design principles originating from analogue forms are being reproduced onto the web, even though this creates a bias in how we perceive the given content, due to the different reading protocols that are used while constructing the digital and analogue interfaces. By discussing this I try to answer the question; Which mechanisms are essential in creating the authority within the message? Which linguistic and rhetoric protocols feel trustworthy?

In the second chapter I will elaborate on the theory applied to the case of journalism by discussing how the previously explained strategies and protocols have an impact on online news sources and how the interaction between the web-page interface, text and images disrupt our perception of the idea that news is an authoritative information source. In the concluding chapter I visually and verbally conclude the outcome of the previous chapters. This part can be found in the exhibition section.

The archive in its whole constitutes an paper that is spread out over several blog posts. The posts are according to this paper, the accompanied visual are always under the previous text post. Each image and text post is coded using a category according to the chapter it belongs to. The first text perceived at the image posts are section from the post it is connected to. The image further elaborates on what is being explained. The images variate between autonomous work and literal visual research. I strongly advise you to start with the hyperlinked paper as it visually and mentally introduces you to some of the things that will be discussed in the paper.

Lastly, I have structured my paper in the same vein as for example Deuze (2003). In this preface I must determine my definition of the word ''content''. In this paper it will be used to define everything that can be seen in an interface. Not only the text, but also images such as article photos, ads, logos and design elements, that create the webpage as a whole. A frequently used sociological term is ''Social capital''. The word is defined here as: The membership of a group or a network of relationships that provide members with a capital or credential specific to that group (Bourdieu, 1986). From this definition, one might extrapolate how the social digital environment can carry consequences for one's real-life identity. Without specifically referring to them, the paper and accompanying visuals you are about to encounter were highly inspired by the work done by classical thinkers such as Emmanuel Kant (1790) and Walter Benjamin (1934), but also more modern scholars such as

Baudrillard (1981) and Greenberg (2000).

1. The interpretation of content within the remediated space

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Mankind's history has always been influenced by knowledge. The amount of information available for a human to comprehend defines the choices that are to be made. We are now in an era where information surplus plays a vital role in society. Current algorithms that make use of big data underpin the scarcity of knowledge and thus modern civilization. It is an ongoing battle between the creator of output and how this is personally taken in. The vastly increasing data streams produce more and more caches of information. This information extends and amplifies human urges and conditions. We could phrase this as visual rhetoric. The term rhetoric was coined by Aristotle, but later defined in terms of visual rhetoric by Roland Barthes (1977). Visual rhetoric is the art of discourse, in which an image (or language) is designed to have a persuasive or impressive effect, mainly for promotional purposes through making connections with symbolic references. Here, a symbolic reference means a reference that is immediately associated with specific information that is known to the recipient. It is in this sense that rhetoric empowers information, which nowadays is designed to be addictive.

The consumer feels the urge to (im-)prove his or hers intelligence, as a part of a social online identity, by sharing content that he or she feels connected with. Now, when the average consumer takes into consideration that every article he or she reads can contain information that may be false or even fake, the design of a website should be adjusted in order to give the idea of a safe space and in so suggest that the information is trustworthy and reliable. This safe space acts as beacon for the contents of the site, in which a person can be perceived as able to move freely without encountering judgement. In so this projects the image that this is a place in which personal experiences and/or emotions might safely be released, as it is an environment in which feeling and even expressing those emotions is accepted. In this "safe" space fake news can play on the emotions of the reader. It might act counter intuitively, by trying to sell the reader information that goes against what he or she usually believes in. The journalistic integrity is based on implicit audience trust, which nowadays is damaged, due to the distribution of more and more authoritative untrustworthy and even false articles. This has a major effect on the accountability of journalists who, until recent times, where never challenged to show how they proceeded regarding the rhetoric process used in transmitting their work.

This rhetoric process consists of a set of interdependent social practices. In journalism it is the way how information is gathered, processed and distributed. Journalists take several basic things into account whilst creating the content, of which the most important is how the information is to be designed in terms of its literacies (Hoggart, 1957). In modern terms literacies can be defined as both a set of dominant symbol systems such as language and images, as well as the technology used to convey the message. In other words, it contains multiple basic stimuli through which we understand and communicate useful knowledge. It is in this sense that literacies provides essential links between understanding and how to reflect upon it. Meanings in multimedia are not fixed, but share authoritative acknowledgement by use of semiotic resources.

"Semiotic resources" is defined as an umbrella term for actions, materials, artefacts etc. that we use to communicate (e.g. books, newspapers, e-readers, e.a.) All of these semiotic resources have their own regimes, which influence the meaning of the content communicated. It can be debated that an algorithm is a semiotic resource as well, because it functions as a tool that helps to communicate and/or propagate information. Semiotic regimes generate a socially or culturally taken-for-granted-ness, to the extent that the user automatically understands how to interpret information from different semiotic resources. It is this shared meaning that is used to generate authoritative power in multimedia communication, by relying on dominant rhetoric symbols that invoke specific reactions in the user. For example, a newspaper utilized on screen mostly evokes a different reactions in readers as the same one read in print, since the online version enables different social actions. Or as J.L Lemke describes this effect: *"What looks like the same text or multimedia genre on paper or on*

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screen is not functionally the same, follows different meaning conventions, and requires different skills for its successful use, when it functions in different social networks for different purposes, as a part of different human activities" (Lemke, 2004, p.73).

The above shows how both visual rhetoric and literacies determine how we perceive and communicate information, and maybe even encompass overlapping meaning. Following Lemke (2004) and Barthes (1977) these forms of discourse will have different impacts, depending on the medium that is used. However, media also show similarities, which are often the result of repurposing. In the next three posts I will first discuss the relation between repurposing and interpretation. Subsequently, I will emphasize the impact of some online aspects of visual rhetoric and literacies, that are absent in analogue media. I discuss three different aspects, being: algorithms to order information; the act of sharing; design of interfaces.

1.1 Repurposing
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The majority of the current online media we use for news information are based on the act of ''repurposing''. This means that a property from another medium is reused. Considering this, we should take Marshall McLuhan's (1964) argument on how the analogue version is remediated into its digital counterpart into account. McLuhan states that content of any medium is always in another medium. The electronic (remediated) version of a newspaper accounts for its accuracy by implying that it is the same as the information found in the analogue version. Implying equal levels of quality and accuracy of the content as the reader would find when confronted with the original version. The only thing that distorts the interpretation of the text has to do with specific aspects of the online technology, used to access the content (i.e. algorithms, sharing and the interface.) In this way the added (visual) content of the digital media challenges the quality of the information provided by the more conventional ones. Since the newer media reframe the controlled space, they create new institutionalized gestures, that acknowledge the trustworthiness of these self-same media.

Media continually seek to improve themselves and in this process they inevitably implement skills and techniques, obtained from each other as well as from their predecessors. The theory I am using in this paper comes from the book remediation written by Jay Bolter and Richard Grusin (2000). Their theory ascertains how comparable interface designs improve themselves throughout the remediation process. The ultimate goal is a so-called transparent design in which the logic of immediacy means that the interface causes the medium to disappear, and leaves the user with a state in which he/she is not aware of the confronting medium but instead has an immediate relationship with the content.

The transparent interface therefore feels more natural. In contradiction to immediacy stands hypermediacy which acknowledges and makes visible the act of remediated representation. In the case of hypermediation the user of the interface is aware of the technology in which the content is placed and in so perceives the content with different pre-emptive behaviour (Bolter and Grusin**,** 2000). The interface in the case of immediacy is multisensory designed and therefore it is graphically making suggestions to culturally familiar objects. In making such references it creates a more complex system that uses an iconic, most likely cult-valued form of representation, in which the user interacts with the content. But in the case of "hypermediacy" the user is repeatedly brought back into contact with the using interface, compared to interfaces that are repurposed this experience can feel contradicting and unauthentic. An example is a PDF that is connected to the internet. The PDF, just like this blog ,can make use of hyperlinks and when the PDF is perceived as immediate the user is unaware of these possibilities because the text is perceived just as in print. In the hypermediated situation the user makes use of the links and other techniques to extend their reading experience. In the case of this blog, the text that you are reading is an hypermediated version of its analogue predecessor. This concept will be further explained in chapter two, in which I will discuss how the hypermediacy experience has created different online protocols.

1.2 Adaptive interactivity
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Considering the online environment, you cannot encounter the world wide web as a set of isolated 'individuals'. We must rather define this as a society, even though the act of browsing may be done individually. The semantic regime of the web consequently effects information management systems that are based on frequencies and ranking. The frequency of views functions as a 'vote of confidence', which means that user activities can and mostly will affect the given search requests (Groot, 2012). There by metadata created by interaction with the web constitutes strategic decisions, based on the social profile of the user. This so called "social protocol" (Groot, 2012) affects our behaviour and creates a space in which pre-emptive behaviour affects the content, as seen by the user. In other words: the user is aware of the fact that he or she can design his or her own convictions, in terms of representation of the content he or she sees and shares.

The effect of this behaviour takes control of future search results, which lays the foundation for any possible future results. This differs from the effects generated by analogue sources, where the user is in control of the selection of content without any algorithm influencing the results of future search questions. In the 'analogue' world, a network of people and institutions are influencing what content is presented, rather than a biased algorithm. The way the reader is capable to find and read analogue information is based on the availability and in so suggestive results are based on an information limit. The internet deals with this problem by presenting an infinite amount of information, but it needs to add a feature with which the user is able to find the content he or she seeks. In order to get to this content, monitoring is needed to direct to the right webpages containing the desired information. This is not limited to one of the user's media and devices, but rather creates a network in which algorithms work as overarching mechanism, influencing the content found throughout the user's online activity. This creates a specific online reading protocol, that differs from the offline protocol.

1.3 Functional interactivity

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The earlier described online reading protocol requires a reconceptualization of online information design. This design is applied to deliver information in order to guide the interpretation and *''enhance our understanding of the non-statically aspects of the past, present or future''* (Katz 2012). When realising information design for a specific purpose, literacies are used to deliberately imply meaning. This could mean that the content is purely meant to convey a specific message, in order to share and promote personal capital. Due to our need to increase this personal social capital, companies incite us to read and share content and in so create a lucrative market through our online visibility addiction. This shows the promotional properties that literacies contain, enabling messages to be meaningless beyond its promotional purpose. It means that the truthfulness of the shared content is sub-ordinary to the promotional value for social capital.

Therefore, online literacies can affect the way users communicate with their social network. Sharing gives you online visibility, regardless of the content shared. However, by sharing, the content becomes (your own personal version of the) truth, stating who you are and what kind of literacies you believe to understand, unless you share false information, which is done for the purpose of sharing its content as a fake. Thereby, we increase our knowledge identity with useless and sometimes even misleading information. This might discredit the user socially and in so declines his/hers social capital. Social capital is defined here as: *the membership of a group or a network of relationships that provide members with a capital or credential specific to that group* (Bourdieu, 1986). From this definition, one might understand how digitally sharing 'incorrect' content might harm that person's capital, or in other works the position in the group.

1.4 Navigational interactivity

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The web is a heterogeneous space, but considering its physical limitation (the earlier discussed algorithm and the act of sharing) the web still constrains users in getting the information they want. It is a medium that offers ''random access'', with no beginning or end (Bolter en Grusin 2000), meaning that the algorithm provides different 'beginnings' for every user. The user has the feeling that he or

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she is given greater control over what he or she listens to, reads and sees, but they will still be influenced by pre-emptive behaviour of the system. The function of the online interface creates a functionally different design to information. The interpretation ofinformation is always juxtaposed by the web, as it shares the possibility of creating several dimensions in which the content can be perceived.

The current interfaces are able to create an overlapping or nested set of open windows containing information (think of the tabs opened in your browser). Each window is defined by its own content, but is unified by its design. In so the overlapping content can be interpreted as complementary, purely by visual. For example: using different tabs on the same news content, can work complementary, when the news sources offer different information. Younger people are better adjusted to this phenomenon and are in the main better able to read information with a different conscious recognition or acknowledgement of the medium than their older counterparts (Hoggart 1957, Handa 2004). The user redefines the literacies according to his or her own visual and conceptual relationship to the mediated space. Completeness of information in this case is a contextual and situational concept, since different media offer different amounts (and types) of information and people differ in to what extent they understand the different literacies.

The personified interface enhances or limits understanding. However, having different webpages about the same topic could result in misstate information, because the whole can be distorted by diverging content. For example, different online dictionaries can give different definitions for the same word. The fundamental misunderstanding is created by designed elements in the interface, that leads the viewer to a certain type of interpretation. Here, it's more about the interface on the level of websites, rather than the level of browsers. Again, most online dictionaries have an authoritative design, that provides diverging definitions, causing confusion in which dictionary or definition to adopt. The elements act as rhetoric receptors in a broad perspective; from colour to image to the type of font that it is used and the usability of the interface as well.

The online medium – conclusion

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As a result these three types of interactivities (adaptive, functional and navigational) we underestimate how our (pursued) social identity affects our choices and actions. This will have a very real impact on the world in which we exist. To view this from a designers perspective: through all the choices which are made in design the information will shape users in subtle ways. Linguistic and (visual) rhetoric symbolic references stress emotive aspects, that generate power of design over media. The act of repurposing in which the multisensory design is suggesting certain references. Creates an playground for the above mentioned applications which are fully integrated into the hypermediated online interface and evoke a certain behaviour in online users. The reason the user is so easily manipulated has to do with the development of technologies that have a great influence on the trust we have in information provider. The digitalisation of the analogue online has confronted its creators with many interface problems.

There is a tendency, in the case of the user, to play around with the system and not always use it as it is meant to be. This results in the role that the online hypermediated medium plays in comparison with the analogue immediate predecessor. Its authoritative power is easier criticised on- than offline. The classic analogue version carries more authority, since there are limitations in the direct interaction between user and content. This suggests that the symbiotic relationship with the content is based on the role of the debated information provider.

A more practical of this idea will be discussed in the following chapter. I will delve further into this tendency of using the abilities of online to extend authoritative power. To explain this I will use the narrative of online journalism and discuss how the analogue design of a newspaper loses (some of) its authority when repurposed online. I argue how this is partly due to the incompatibility of the traditional design and the above described new abilities of the online interface (e.g. open collective (opinionated) databases, grassroots journalism, snapshot footage and limitations in the editorial process).

2. The authority of news design
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When the operational form of the journalistic process is executed in a different format, it will be interpreted differently. This is contributable to the effect that the online interface is creating a new form of journalism, which uses different protocols to communicate it's message. Three key parts, as discussed by Mark Deuze (2003), are: 1. the ability to become hypertextual (i.e. create content within content by the use of hyperlinks to other sources); 2. interactivity (i.e. adding social features to the content/the webpage's interface) and 3. multimedia (i.e. adding film, photo and sound in order to provide extra information on the given subject, or add aesthetic value to the text). Because of these singular abilities online, 'non-traditional' features have become prominent to the role of designing the form and content of an online news source. In the case of Deuze these are: Adaptive interactivity, navigational and functional.

As explained in chapter one, a medium, especially nowadays, cannot operate in a singular form. Interactive media communicate through different platforms, giving the user the possibilities to switch and change his or her focus amongst several differently designed interfaces. The notion that a medium nowadays is not able to function in isolation changes the design of the interface and instigates new procedures in order to support the users need for social interaction. For a medium to gain legitimacy there needs to be a point of recognition, in which the user recognizes and accepts references he/she has experienced earlier, seen by this user as other trustworthy media. The elements used to trigger the memory of the user act as manipulator, which is meant to create an arbitrary symbolic manipulation, (re-)creating an appearance of authority.

This forms a continuous reciprocity of hypermediacy, which in effect creates this authentic feeling. Creating something that will be transparent, which enforces it's status of a trustworthy source of information, depends on a 'cultural literacy'. This literacy isn't always directly obvious when looking at the interface, as it occurs in specifically designed details (Phillips, 2010). In order to experience this transparency the user has to acknowledge and understand the literacy of the medium. In other words, media have to evoke hypermediacy through its interface, in order to prevent the users previous experience from becoming a liability. To implement what we have demonstrated in the previous chapter and apply this concept to a news source, we need to look at how users interact with the media and what the properties of this media's authoritative role is.

2.1 Analogue interfaces vs. digital interfaces of news media
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The time we spend on reading news sources, especially newspapers, has steadily fallen in the past decade (Dimmick, Chen, & Li, 2009). This is partly due to the fact that an average newspaper reader gains his or her information from several other sources, especially the web. The internet has vastly changed the accessibility of information and in so the diversity of news sources. One of the effects this generated is the uncontrolled and unchecked copying that many outlets implement. This means that by the time they read a newspaper, they mostly are abreast of the main news.

Furthermore, the form in which the content is given has changed the way of taking in the news, as most readers are prone to ingest the text non-linear, i.e. they are more likely to read the text criss-cross, just absorbing specific fragments (Unger, 2007). This means that a majority of users is not reading the entire text from a to b, but is rather perusing, only ingesting those parts that accommodate their personal worldview. Another reason for taking samples rather than reading (and in so remembering) the complete text can be to prevent an 'information overload'. This means that too much diversified information is absorbed by the user, which can invoke a mental overload. It can cause a paralyzing feeling, which may amplify the fear that the proffered information is far too complex for the user to interpret and comprehend.

To communicate successfully means to present the information in such a way, that it guaranties that a selection is made, by which the information is analysed and weighted against its primary message and the level of complexity in which it is offered. The pressure on trustworthy media has compelled many of these to monopolise content, in order to generate a greater number of readers. Bourdieu states: "*To exist in a field […] is to differentiate oneself. It can be said of an intellectual that he or she functions like a phoneme in a language: he or she exists by virtue of difference from other intellectuals. Falling into undifferentiatedness [….] means losing existence.*" (Bourdieu, 2005:39/40). This 'losing' of existence is being uphold, not only by uncritically copying, but also by the branding profile of the newspaper(s). Again the social aspect becomes of major importance. The more you are 'seen', the better.

Most news sources use a set of design principles, such as distribution of content and divided themes (opinion, science, field work). They use a specific language level to communicate their information, all the while trying to evade a (above-discussed) information overload, at the same time branding their unique identity. As the news media uses a synchronous continuum of headliner news, opinion articles, entertainment, lifestyle and sport (visually) written in their own language they, play an integral role in the distribution of content. This also re-evaluates the use of an interplay between analogue and/or digital versions of the news. Not only online information functions differently from the previously discussed analogue predecessors, journalism functions differently as well. Some news sources attempt to give a more elaborate view on the given content, and while others are meant to be used as a source where a user can find quick updates on current happenings.

For example, the analogue newspaper has, in time, been redefined, because it is not perceived as a universal source anymore, but rather as a go-to for (additional) information. It is mainly judged to be a product for older generations; users that enjoy leisurely spend their time reading the news. The form in which an analogue version is presented creates the idea that more time is needed to invest in using it to reach the desired level of information. A digital version is mostly presented as an easy, low level source, that briefly guides the user through the current happenings in simple terms. It mostly contains visuals, whereby it assumes a role as entertainer as well. Many digital news media contain articles that operate 'clickbait', in order to rapidly gain high(er) viewer percentages. One of the positive facets of the way online news is presented, is the possibility to create a hypertext. This means that the text has incorporated hyperlinks to other information sources, that may assist you in understanding how the content came into being; thereby further enabling the user on subjects that appear in the content, which are of specific interest to the user. This strengthens the user by conducting his/her own research to his/her satisfaction, using the additional sources provided by the journalist(s).

This direct interaction with the content creates a possibility for a social community to communicate through the news source. Users might leave comments on the bottom of the page or contribute personally to a debate on the topic, for instance via a forum. This new form of ingesting and interacting with information is leading to a different usage of the content. Sometimes it might even result in a large amount of time spend on reading and discussing an article. This exemplifies how consumption differs between the analogue and the digital, where the former triggers heavy investment in isolation (as described above), while the latter instigates more thorough usage through social interaction. Both the analogue and digital version of one and the same news source uses different elements, applicable within its given interface. Despite this difference news sources still tend to design the digital version along the same lines as their analogue counterpart. A possible reason for this might be the fact that analogue news is perceived as carrying of higher authority than digital ones, since the former is only sporadically combined with other kinds of news sources. Thereby, the power of information stays isolated within the printed pages. Paradoxically: this is something everyone is eager to copy and pursue.

2.2 Masquerading as the authoritative truth

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One of the problems that causes the growth of misinformation and the possibilities for creating fake news is the fluctuating character and quality of online news. The user of the news medium has become their own personal 'gatekeeper'. Besides that, the internet enables the distribution of news to be continually changing. This means that, depending on when a user looks at an article, a very different version of an article can be found. Michael Joyce (1995) gives an interesting notion on how the online editorial process could harm its reader by the following simple statement: *''Print stays itself, electronic text replaces itself''* (p. 273). The content of a website might be subject to change. Furthermore: articles that are published online are easy to (undetectably) edit. There is no need to wait for the a second print: there is none. This means that news interfaces, in their current format, can make use of any linguistic and rhetoric adjustments, according to the comments they receive on their articles. Mistakes are not accepted; they are erased by quickly editing the text or image.

A big problem here is the fact that an article the user may have read one moment can be completely adapted the next. This can establish a different perception in users, (without their knowledge) of the content the article is being reckoned to transmit. For this reason quality papers such as the New York Times keep a close record of every change that is made in an article. In current times it seems to be an given that a news source shows this vulnerability regarding control over and prohibition against manipulation and mutation of their content (and in so they reveal their 'backstage' performance to the 'frontstage'). This reflexivity has to guarantee the transparency and trustworthiness of their articles. News sources who aren't already applying this basic institutionalized property are more and more perceived as unreliable, regarding the current notions of trustworthiness.

One of the possible features to solve this problem was the introduction of an online interface that is still rapidly growing; the blog layout. The blog layout is a registration of a collection of small ''newsworthy'' occurrences that might happen during an event. It has been mainly used during sport events, elections and terrorist attacks, but is now employed for more 'regular' news as well. This might be the result of the fact that the current news cycle is continuous (24/7), while the transition of content is too slow or small to titillate the user to continue using that specific medium. The spectator of news footage expects the image to be placed in the right context, without any manipulation (e.g. Photoshop, other sounds, cut in such a what that a certain message is being transferred, added or removed cultural context).

But with our current technologies footage is easily manipulated and as a result life stream is seen as a more trustworthy newsagent. Because of the need to speedily disperse the information, the content undergoes little to no editorial process (Groot, 2012). You are immersed into a pool, consisting of bits of raw, unchecked and unfiltered information. A similar effect is achieved within blogs; content is proffered without editorial decisions, wherein the of sections eventually produces the story. In so the '*'bloggers truth''* (Karlsson 2011) becomes more trustworthy than a regularly edited article. In their attempt to deliver information as quickly as possible, coupled with the need for a continuous presentation, news agencies tend to deliver information in 24 hour cycles, even if the information that is dispersed can be misleading or even demonstrably false. Think of the breaking news frenzy, that explodes in all media, shortly after a terrorist attack. A recurring theme in these events is the general inaccuracy, for instance the way in which early casualty numbers are seldom correct.

The interface gives the readers of the content the ability to react and also to see how the news story's content evolves, but still he or she is being underinformed, for instance by the selection of the information that is being distributed. However, false posts that aren't adapted after having been posted, are frequently countered by later posts, notwithstanding that the 'false' information will remain on the web in one form or another. Consequently: the participation of the user and immediacy of the medium have an great impact on the content that is being published. This also has consequences for the authority that is assigned to the work of journalists. This is due to the plethora of different voices covering and debating the news, judging, compromising as well as justifying the (inadequate) information. The user of the content can have a positive attitude regarding the openness of the given authority. That is changed by the design of the interface and in so interferes with the position of the 'backstage' journalism towards the 'frontstage', this will demand a different type of performance from the journalist.

In conclusion: the merging of platforms is speeding up, making it easier for people to create their own content. On the other hand the amount of money needed to conduct reliable research pertaining the

content has increased. These two factors combined cause an incapability for new organisations to differentiate their content from existing ones, that would lead frequently leads to a homogenisation of the "colouring' of news, as time and money play a large role in the way the content and message might be presented (Phillips, 2010). In so the online journalistic field creates a paradox. It functions on the basis of the assumption that the quality of its content is partly grounded in its freedom of form, while at the same time being increasingly undifferentiated. Together these factors contribute to the loss of meaning of existence (Bourdieu, 1986). According to the research of Jane B. Singer (2007), bloggers have a different perception of the truth, as their sources are always a 'work in progress'. Their 'truth' is founded in the transparency, in other words in the way journalists gain their perspective. The blogger uses a combination of distributed expertise, real-time collective response and public opinion as a barometer to define their perception of the truth, created by the information they gain trough their collection of content.

The key to the conviction of the trustworthiness regarding this information is based on the fact that people generally prefer to do their own analysis. They mostly trust their own judgement, rather than depend on the opinions of professionals, which might have been edited or even censured by themselves or an (sometimes undetectable) third party. When a journalist propounds to pursue fact, truth and reality, their accountability depends on openness; strengthened by a contemporary notion of relativity to subjectivity and an independent editorial position. This might have been realised through the means of the ''*asymmetrical nature of online communication and the fact communicators are not physically present to one and another''* (Singer, 2007, p. 84). In so, the truth is not based on the type of interface, in this instance the Internet, but is rather caused by the characterisation of deception, in which the user 'deceives' him or herself, aided by the idea that there is an openness in the operations of the person(s) who wrote the article.

This implies that the creators need to change the use of certain procedures regarding the gathering, processing and distribution of information. Moreover they need to change the way the interface needs to adhere to the newly created properties of journalism, and also to the degree to which their interface is content based, in the conjunction between rapidly ''improved'' information and (accompanying) imagery. The aesthetic of the new design has an influence on the value of the content. By showing in what way the news is produced or projected, the accountability and responsibility of the journalist is redefined and clarified, without adjusting the original design.

2.3 Authority by image default
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The interface of many public news sources are designed to interact with the speed of internet. Think of the Facebook feed that is continuously updated with new information. In so the active audience, without being interfered with, can play with the role of the journalist. You search, read and connect information without the obligation to the truth that journalists have, as long as the content fits you. In so the journalist who normally verifies what has happened and what has not is erased by these types of interfaces. These abilities of interfaces are the strategies we discussed before. These strategies are being applied, in order to create an design-experience that legitimizes the information and in so creates trust with the person who reads the story beyond its content. The ability to apply strategies by using the interface makes way for the possibility to mask the incorrect parts of the content through for instance linguistics. It also gives the maker of the content the ability to reinforcing their statement via images, shown out of context. In so, the information source functions as if embedded in other conventional media. This signifies that the interface of 'neutral' media such as Facebook should teach web news users to read the news content in a certain state of mind, and to optimise their interaction with the media.

The way authoritative power is best achieved, is by means of acquiring a guarantee that the user can trust the quality of the journalist, editor and final editor, and the knowledge that commenters, who may amend the content. Our perception of truth is realised with the aid of the (fragments of) information that we have been presented with. The creator of the content can freely choose which information is convenient on which platform and in so control the perception of reality, perceived by the target audience they serve via the interface. The classical written press usually has a tendency to exercise a political slant, which colours their projected world view in a somewhat definitive way.

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One interesting interface, though yet fairly undiscussed, are the interactive social platforms such as YouTube, Facebook and Twitter, but also Instagram. These platforms create a social interaction by the use of text, imagery and video, with which information is shared: often without any verification of content. These social platforms are often used by the above-discussed news media as well. For example it is surprising that the Dutch broadcasting company NOS posts footage on their site and social profiles such as Instagram that show fragments of their broadcast which are underpinned with hashtags. They thereby enable the ability for users to implement their content, augmented with other images, presented for the same news events. The hashtags thereby result in a uncontrolled conglomerate of both amateur and professional imagery, that might either reinforce the significance of the given information, or show its default. The user might for instance objectively scroll through the testimonies of several people who were witness to a given event. These people are called "grassroots journalists". The conventional platforms, such as for instance CNN, might employ these images on their own website, in order to increase the trust in their content.

Another new development is the emergence of the so-called animated "re-enactment" of events, by use of virtual reality and augmented space (see the *Emblematic Group*). The user is transformed into someone who is witnessing the event. This form of online imagery is a popular form of visualisation, but one that often has not been verified for the accuracy of its content. The image-based interface has created the need for new protocols for creators. Images function as hypertext in an article, that represents not just what is written down, but creates the opportunity for the animator to edit form and even content, presenting the occurrence without a predetermined beginning, middle or end. The final editing has become a personal, user-selected variation of content, created by his or her personally selected theme or conceptions. Thereby the narrative of the (suggestive) story isn't fixed, and without any editorial process is not constricted to a predetermined order. The user can ingest the image in any shape or form he or she prefers, with a context that may be completely differentiated from the original image.

The strength of authoritative messages is embedded in these edited versions, with which these images may (often temporarily) dominate social news feeds. Of course this subverts the editorial process of the journalist, as it functions as a literary structure, which ensures the trustworthiness of the content for a default meaning. The images can change the content of the information regarding the occurrence, even as it might be stated in accompanying text, and in so completely transform the portent in which the original image was created. An analogy might be, that the information is represented in the form of a comic-book-like structure, in which occurring events are debated in a limited time frame.

The image has become the new form of iconic communication in this era, in which the visual context of the article is redefined into fast, interchangeable and trusted sources of information. This often happens in situations in which many of these images are just produced as a brief captation and by reason of someone sharing their feelings as a snapshot. One image can also confirm a very debatable subject, or even contain valuable information regarding a specific happening and regular journalists are not aware of. The conviction that these type of images can be used as a news medium is growing rapidly, as it is a fast, uncensored and anonymous way of communicating. The flipside is that this anonymity removes the adherence to copyright law and, in doing so, it makes way for dis- and misinformation to occur. In so an image worthy of news has become an aesthetic representation of the person(s) sharing its content.

2.4 The design of Dis-, Mis- and Fake information
Image

Information has power and meaning, but uniformity in the design of this information, both in shape and medium, complicates our ability to compare. Most fake news is designed on the basis of the idea that the user will not be overly critical regarding the validity of its contents. Although the form in which the "news" is presented implies that it is supplying trustworthy information, this information in reality often turns out to be unsubstantiated, taken out of context or accompanied by other material. This

must lead to the conclusion that the given information is often misleading and, in any case, must be treated as being untrustworthy regarding its subject. Many users aren't capable of recognizing this limited validity or even the outright lies transmitted by this information.

The content masquerades the invalid information, even presenting it as being correct. This can be construed as not only textually but also visually lying to the user. For instance: recreated brands that make us of photoshopped footage, manipulated information graphics or use false sources, whereby falsehoods (using visual footage) that affect certain emotions by the user are deliberately created. The given content works counterintuitive, as it is created in a textual and visual hierarchy, which renders the content in a form that implies authority and accuracy. For example, the configuration of the information on a given site can implicate interrelation between (in reality unconnected) occurrences. For instance: white space and black letters can mimic an (academic) book design and in so use the empty space to pre-emptively guide the user through the interface of the website, thereby implying something which the material in itself might not ascertain. The interface is adjusted to the users behaviour or convictions, for example in the way information is interpreted, in what order it is perceived and in what kind of context it is being placed. Think of the information that is presented, when googling an image, by dragging it in the search bar. This gives you a search result of images that are seen as similar by Google, who bases this similarity on an algorithm that attached key words to the googled image.

Search results contribute to a Google search profile, which will influence the results of prospective search questions. It will create limited results, which are specific to your profile. This can result in a discriminating or racist profile, as well as an altruistic one. It might result in connections which are completely out of context of the image the user tries to find. These factors are beyond the control of the persons producing the content: in so this can end up benefiting third parties, using the content for their own goals (think of fake news, advertising, politics) not intended by the creators. The user's ability to control the web invokes the question: is there a need for information to be accurate or does it just have to project an appearance of accuracy. The current model used to create a notion of trust is to copy, with permission, the printed material which journalists or academics have published. The hypermediated design has become the immediacy the user is trapped by, when confronted with the web. The defined space of the windowed frame of the computer is exaggerating the tension and outlook through which information is perceived.

The awareness of the digital medium has created a rhetoric awareness, that must be used in the design of information, if the goal is to create transparency within the relationship between reader and content. The usage of social media as an interface for news information should not influence and control the published footage. It should also create rules, that sharply define the boundaries between true and false.

Transparency of the media – conclusion
Image

In the previous chapter I explained how our current information systems are predominantly used. I will now discuss a few options, which are in use and will implicate a certain level of transparency. Finally I will speculate on how these measures could be further implemented and used as a method for guarantying online authority.

The model of transparency desired is witnessed now on (social) blogs, as well as on social sites like Instagram and YouTube. In the determination of the level of the truth of proffered material, the designs of online and offline media will interact with each other as multimedia sources of information. The interaction between the two types of interface creates an active response from the semantic web, in which the content is user involvement. The interfaces are then able to create a kind of interaction between immediacy and hypermediacy, as the user becomes an integral part of the content. But this user involvement with the content may take away control over it by the person who produced it. It may infuse the user with the suggestion that he or she exerts influence over what he or she perceives as well. Information is created collectively rather than hierarchically: see for example the use of grassroots journalism. The content that is shared by people present at the occurring event becomes a

continuum in the 'papers' of the interactive website. There are different ways in which the interaction creates content.

One version is content co-produced and continuously updated by its users, through their footage and comments. This means that the press is losing control over what is published. It redefines the role of the journalist at the same time, as people in- and outside of journalism are able to check, intervene with and criticize the journalistic work. But fake footage uses those same semiotic aspects. Since the truth is perceived as the result of the algorithm, of most read, liked and shared, more and more information is actively being eliminated, creating content that is powerless against the 'truth' of the majority. Content that is shared quickly loses its quality and sometimes even credibility, but with growing qualitative technologies, the number of people that are able to create content have increased, as have the number of discerning users.

The image has become a power medium, that constructs and destroys truth, depending on the interface with which it is consumed, as a conflict between the rhetoric and linguistics symbols of its surroundings. If the intent is to assure the content is more transparent, the interface should facilitate options in usage to the user, in order for him or her to reach that goal. This should take into consideration how the user uses the interface, how information is read on the interface as well as in depth, and in which way the user can suggest new content, without making unwanted connections, due to the algorithm ascribed to the users.

This paper explains how digital expression by image and text is easily misinterpreted and manipulated. The editorial process of the journalist can be reproduced, placing incoherent and trustworthy information on an equal level as correct information . The design of the black and white space, in which we are trained to intake information from an early age on, is an artefact of what we are used in accepting as delivering truth. Electronic ''text'' mixes word, image and sound in new ways and thus draws on different (neural) aspects of our interpretation. The way how an online interface communicates affects the interpretation of authority and in so affects the trustworthiness of repurposed journalism. It asks for an interdisciplinary inquiry, in which the model of the interface encourages the interchanged publication. In that way the multicultural perspective, defined by the users personal rhetoric and linguistic dominant symbols, together with the timescale of the article, redefines the authoritative power and in so the worth of the article.

The internet isn't as democratic as we would like to believe. Even though the different platforms provide a multi-dimensional view on the content we wish to receive, it is still mainly created by those who are able to execute the means of power, needed to gain visibility on websites. What we perceive as news is never neutral, nor free from any type of ideological manipulation. That is one reason why many choose to listen and follow. The one thing such a user of news content is expected to do, is to directly interact with what is being told. Regard this as a kind of skill a user needs to learn. People are becoming less devoted to a certain mindset, when using a single source to attain information. Their personal opinion becomes their 'gatekeeper', not the anonymous person providing the content. The possibilities that the interface is giving the user the option to move freely through the content, and react when the need arrives. This interacting by the user is accomplished by the way the creator is creating image, writing text and ultimately, by reason of its perceived trustworthiness. The internet is a mess, but we love it. Scrolling through content, experiencing the content and in essence just figuring out that, what we perceive as the truth is trustworthy and, if so, share it as our social capital. By our personal preferences in design.

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What Is Authoritative Leadership Style? By authoritative (visionary) category means a set of procedures through which a bellwether is guided by own knowledge, interests, and goals. It is used to solve current issues and supposes a great distance in education between a board and the staff, as well as the material motivation of workers. With this approach, the passivity of performers, fawning, servility, and self-isolation are inevitable. Authoritative by Design. Lisa Reith. Exploring the intricate manners in which offline means of communicating information are finding their way onto the Internet. Practice Autonomous Practices. Project Visual Culture. Â The Internet is not as democratic as we would like to believe. Even though the different platforms provide a multi-dimensional view on the content we wish to receive, it is still mainly created by those who are able to execute the means of power, needed to gain visibility on websites. Skip to content. Authoritative by design. Project by Lisa Reith. Hyperlink adventure; How social is your information? Or enter the website. authoritative by design | This page is a part of an online manifestation of a website that is an online paper on how authoritative power is transferred from analogue to digital. Â This page is a part of an online manifestation of a website that is an online paper on how authoritative power is transferred from analogue to digital. De beste borden van authoritative by design. "Bloggers truth". authoritative by design â€¢ 2 pins. Authoritative by design. This page is a part of an online manifestation of a website that is an online paper on how authoritative power is tranferred from analogue to digital. Posts. Likes. Â IKEA, a museum and shopping adventure theme park. At the end of 2015 they operated in 43 countries, in addition to their 328 stores in 28 countries. IKEA is loved by many, who gladly follow the route through displayed model rooms.