



Turun yliopisto  
University of Turku

# INVITING THE AUDIENCE

- Interactive, Participatory, and Social Television in Finland

2004-2014

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## Summary in English

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The television and the ways it has invited the audience to take part have been changing during the last decade. Today's interaction, or rather participation, comes from multiplatform formats, such as TV spectacles that combine TV and web platforms in order to create a wider TV experience. Multiplatform phenomena have spread television consumption and traditional coffee table discussions to several different devices and environments. Television has become a part of the bigger puzzle of interconnected devices that operates on several platforms instead of just one. This thesis examines the Finnish television (2004–2014) through the notion of audience participation and introduces the technical, thematic, and social linkages as three different phases, *interactive*, *participatory*, *social*, and their most characteristic features in terms of audience participation. The aim of the study is also to focus on the idea of a possible change by addressing the possible and subtler variations that have taken place through the concept of digital television.

Firstly, Finnish television history has gone through numerous trials, exploring the interactive potential of television formats. Finnish SMS-based iTV had its golden era around 2005, when nearly 50% of the television formats were to some extent interactive. Nowadays, interactive television formats have vanished due to their negative reputation and this important part of recent history is mainly been neglected in the academic scope. The dissertation focuses also on the present situation and the ways television content invites the audience to take part. "TV meets the Internet" is a global expression that characterises digital TV, and the use of the Web combined with television content is also examined. Also the linkages between television and social media are identified. Since television can nowadays be described multifaceted, the research approaches are also versatile. The research is based on qualitative content analysis, media observation, and Internet inquiry. The research material also varies. It consists of primary data: taped iTV formats, website material, and social media traces both from Twitter and Facebook and secondary data: discussion forums, observations from the media and Internet inquiry data. To sum up the results, the iTV phase represented, through its content, a new possibility for audiences to take part in a TV show (through gameful and textual features) in real-time. In participatory phase, the most characteristic features from TV-related content view, is the fact that online platform(s) were used to immerse the audience with additional material and, due to this, to extend the TV watching enjoyment beyond the actual broadcast. During the Social (media) phase, both of these features, real-timeness, and extended enjoyment through additional material, are combined and Facebook & Twitter, for example, are used to immerse people in live events (in real-time) via broadcast-related tweets and extra-material offered on a Facebook page.

This thesis fills in the gap in Finnish television research by examining the rapid changes taken place on the field within the last ten years. The main results is that the development of Finnish digital television has been much more diverse and subtle than has been anticipated by following only the news, media, and contemporary discourses on the subject of television. The results will benefit both practitioners and academics by identifying the recent history of Finnish television.





## Summary in Finnish

TURUN YLIOPISTO

Humanistinen tiedekunta

Historian, kulttuurin ja taiteiden tutkimuksen laitos

Kulttuurituotannon ja maisemantutkimuksen koulutusohjelma

Digitaalinen kulttuuri

TUOMI, PAULIINA: YLEISÖ MUKAAN – interaktiivinen, osallistava ja sosiaalinen televisio Suomessa 2004–2014

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Television sanotaan läpikäyneen useita muutoksia 2000-luvulle tultaessa, erityisesti digitaalisuuden näkökulmasta. Tutkimus esittelee, miten televisio on aktivoitunut ja kutsunut ihmisiä ottamaan osaa TV-tarjontaan – niin teknologian, temaattisen sisällön kuin sosiaalisuudenkin kautta. Suomalaisen TV:n lähihistoriaan kuuluu olennaisena osana interaktiivisen TV-viihteen aikakausi. iTV-viihteellä oli kulta-aikansa v. 2005, jolloin peruskanavien tarjonnasta lähes 50% oli jollakin tasolla interaktiivista. Se piti sisällään SMS-pohjaiset TV-chatit, TV-mobiilipelit sekä interaktiiviset soittovisat. Nykyään lähes kaikki iTV-viihteen muodot ovat hävinneet ruudusta. Kattavaa akateemista tutkimusta ei TV:n viimeisten 10 vuoden ajalta kuitenkaan ole - väitöstyö vastaa tähän tarpeeseen. Tutkimus keskittyy kuitenkin myös TV:n nykytilaan. Nykypäivän interaktio/vuorovaikutus tai pikemminkin osallistuminen näyttää erilaisten multiplatform-formaattien (elävät eri alustoilla samanaikaisesti) myötä. TV-spektaakkelit kutsuvat yleisön ottamaan osaa TV-sisältöön, esim. äänestämällä Idolsissa ja Euroviisuissa tai osallistumalla sisältöihin Internetissä/sosiaalisessa mediassa maksutta. Tutkimusaineisto on monipuolista ja se koostuu muun muassa iTV-formaattien nauhoituksista, Internetsivumateriaalista sekä sosiaalisen median, Facebook ja Twitter, taltioinneista. Lisämateriaalina käytetään keskustelupalstamateriaalia, Internetkysely-dataa ja mediassa esillä olleita artikkeleita. Tutkimusote on laadullinen ja työssä on pääosin toteutettu sisällön analyysia sekä havainnoivaa tutkimusta.

Työn päätuloksena esitetään, että suomalaisen digitaalisen television aikakausi on huomattavasti monisyisempi ja monipuolisempi kun on aiemmin ajateltu. Tutkimuksessa käsitelty 10 vuoden ajanjakso voidaan jakaa kolmeen: 1) interaktiivisuuden, 2) osallistavuuden ja 3) sosiaalisen median vaiheisiin. On selvää, että aikakaudet limittyvät keskenään, mutta kukin vaihe pitää kuitenkin sisällään piirteitä, jotka ovat erityisiä juuri sille aikakaudelle.

Interaktiivisuuden aikakautta määrittävät tekstiviestipohjainen iTV-viihde eli chatit, mobiilipeleinen ja hyperventiloivine juontajineen. Osallistavuuden aikakaudella Internet alkoi toimia yhä enemmän TV-lähetysten vastinparina tarjoamalla extra-materiaalia ja lisäinformaatiota. Sosiaalisen median myötä mm. Internetin ohjelmakohtaisten keskustelupalstojen luoma sosiaalisuus on siirtynyt live-lähetysten ympärille Twitter-tweettien myötä. Ajankohtaisen materiaalin jako taas on siirtynyt Facebookin piiriin jättäen ohjelmakohtaiset nettisivut lähinnä online-arkistoiksi. Väitöskirja suhtautuu kuitenkin televisioon projisoituihin diskursseihin sekä muutoksen käsitteeseen kriittisesti. Nykypäivän television on usein katsottu, osittain utopistisestikin, kehittyvän yhä vuorovaikutteisempaan ja sosiaalistavampaan suuntaan. Interaktiivisen TV:n kokeiluja on kuitenkin nähty jo television alkuaajoista asti ja sosiaalisen median mukaan tulo ei automaattisesti tee TV:n kuluttamisesta sosiaalisempaa. Suomalaisen TV:n lähihistoria ja digitaalisen television aikakausi sisältää huomattavasti monisyisempiä kehitysvaiheita, mitä diskurssien pohjalta esittäytyy. Tämä väitöstyö tarjoaa tärkeän, aiemmin puuttuneen, palasen suomalaisen TV-tutkimuksen nykykentälle ja saatuja tuloksia voidaan hyödyntää niin akateemisessa kuin käytännön konteksteissakin.



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*"I do believe that you would enjoy the journey of becoming a researcher."*<sup>1</sup>  
(Heinonen, Ulla 2004)

This quote is directly from the teacher of one of the digital culture's courses taking place in my first year of university studies. She replied to my e-mail where I was insisting if I could get some personal feedback on my very first longer research about Internet addiction. She gave me thorough and very positive feedback and she mentioned that it was especially seen from my paper that I had enjoyed doing it. And boy, was she right. I can still recall how I actually momentarily fell in love with researching the topic and writing, generating my very first Internet survey on a discussion forum and analysing the answers. It was fun, fulfilling and self-challenging - I loved it!

I am now ending this journey and while it took some time, in the end phase of writing, I enjoyed the finalizing of the thesis, as I was 21 again. To keep me on track, I had my supervisor, professor of digital culture Jaakko Suominen, whom I would like to thank for supervising both – the text and me. I sincerely thank you for your patience. I would also like to thank to my second supervisor, Mari Pajala for her guidance as well as for her spirit. My deepest gratitude to my reviewers Prof. Artur Lugmayr and prof. Kaarina Nikunen for their input to this work. Thank you Artur for organizing a trip to Finland and acting as my opponent. I am also very grateful for all the funding I have received: the Finnish Cultural Foundation - Satakunta Regional Fund, The Ella and Georg Ehrnrooth Foundation, Turku University Foundation and Satakunnan korkeakoulusäätiö. Thank you for supporting this research and enabling the possibility to concentrate solely on this, work at home and to participate in several different conferences – both national and international.

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<sup>1</sup> Heinonen, Ulla. A quote from an e-mail discussion on 2<sup>nd</sup> March 2004. In Finnish: "Uskon, että tutkijan tiellä sinulla voisi olla "kivaa"."

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As Bilbo Baggins has put it, I think I'm quite ready for another adventure. :)

At TUT Game Lab, University Consortium of Pori, 21st of May 2015.

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- 5) Tuomi, P. 2015. Television goes social media – Facebook and Twitter as parts of media event. Journal of Popular Television, UK. [ACCEPTED]
- 6) Tuomi, P. 2015. Gathering Around Second Screens - 21st Century Television: interactive, participatory & social. In Convergent Divergence? - Cross-Disciplinary Viewpoint on Media Convergence. Springer-Verlag Handbook, Lugmayr, L., Zotto, C. & Lowe, G.F. (Eds.) [ACCEPTED]

# 1. COMING TO TERMS WITH 21<sup>ST</sup> CENTURY TELEVISION

## 1.1 Introduction and background

Television has been a part of Finnish homes for decades now. It has been one of the most popular and commonly used media in households. Television and the ways to enjoy it and to take part in it have been changing during the last ten years. Multiplatform phenomena have spread television consumption and coffee table discussions to several different devices and environments. In this thesis, based on Espen Ytreberg's idea (2009), the term *multiplatform*<sup>2</sup> is used to describe the feature of a *central cluster* of television/radio, web, and telephony platforms<sup>3</sup>. This thesis elaborates on the last 10 years (2004–2014) of Finnish television through the notion of audience participation. The recent history of Finnish television has not been studied in the academic field adequately, especially compared to the very large amount of broad television studies from the historical aspect<sup>4</sup>. This thesis sets out to overcome the lack of more recent studies on the history of Finnish television from the point of view of participatory elements.

Since the late 20th century, the keyword of media change has been digitalisation, which without question has transformed media and communications environments<sup>5</sup>. Finnish TV history has gone through numerous trials that explored the interactive potential of TV formats.<sup>6</sup> Finnish iTV<sup>7</sup> had its golden age around 2004–2005, when nearly 50% of the TV formats were to some extent interactive<sup>8</sup>. The main iTV categories were chats, TV mobile games, and interactive call-in quiz shows. These were formats that offered instant feedback, and were mainly supported by SMS. Nowadays, interactive TV formats have vanished from TV, with the exception of some TV chats and call-in quiz shows. Unfortunately, this important part of TV's recent history in particular has almost totally been neglected in the academic scope and research. There was a peak in iTV entertainment research in 2003–2004, when research on TV chats was popular due to its trendiness.<sup>9</sup> However, soon after TV mobile games and interactive call-in quiz shows, iTV entertainment quickly adapted a negative reputation<sup>10</sup> and no thorough academic research was conducted.

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<sup>2</sup> *Multiplatform* "designates a particularly complex subtype of output, variously characterized in more general terms as *cross-media*, *inter-media* and *trans-media*" (Ytreberg 2009, 16).

<sup>3</sup> Ytreberg 2009, 5.

<sup>4</sup> e.g. Nordenstreng 1970; Hellman 1988; Alasuutari et al. 1991; Hietala 1996; Hujanen, 1997; Ridell, 1998; Ruoho, 2001; Wiiio 2007; Keinonen 2011; Kortti 2007; Elfving 2008.

<sup>5</sup> Herkman 2012, 10.

<sup>6</sup> Etelä-Suomen Sanomat, 11.6.2004: "Suomi on television tekstiviestipelien edelläkävijä".

<sup>7</sup> iTV means interactive television in this thesis.

<sup>8</sup> Aslama & Wallenius 2005, 7.

<sup>9</sup> For example: Lappalainen, A-L. (2006): "Text-messengers TV-tribe. TV-chats and sense of community in 2002" and Sihvonen, T. (2003): "TV Chat Communities".

<sup>10</sup> For example: Hämeen Sanomat, 11.10.2004: "Television mobiilipelit lainvastaisia" (in English: TV mobile games against the law) : <http://www.hameensanomat.fi/uutiset/kotimaa/192164-television-mobiilipelit-lainvastaisia> & Ilta-Sanomat, 1.8.2006: Kännykkäpelistä 3000 euron lasku! (in English: 3000€ phone bill resulting from playing a TV mobile game) <http://www.iltasanomat.fi/kotimaa/art-1288338066243.html>

This dissertation also investigates the more current situation of Finnish TV. “TV meets the Internet” is a global expression that characterises digital and interactive TV<sup>11</sup>. Today’s audience interaction, or rather participation, comes from multiplatform formats such as TV spectacles that combine TV and Web platforms in order to create a wider TV experience. They invite the audience to take part in the plot and actual content of a TV series, for example by voting via SMS in *Idols*<sup>12</sup> and in the Eurovision Song Contest. TV spectacles also enable participation in web platforms that offer numerous, non-chargeable ways of enhancing the viewing experience itself, for example, with discussions and social media in general. In brief, the whole phenomenon lives in various media, but the main event, the final shows and results, still happen on the TV screen. Naturally, these intermedial TV formats are bound to affect the ways in which television is being watched and participated in. Therefore, there is a need for further research on the actual production, reception, and participation practices when it comes to the academic research on cross-media and multiplatform phenomena<sup>13</sup>.

The most important focus of this research is audience participation in general. In more detail, the thesis concentrates on the aspect of participation practices offered by today’s television technology and content based on also Henry Jenkins and his idea of technologies enabling participation.<sup>14</sup> There is however no settled theory concerning the involvement and engagement of the TV audience, especially since the field is relatively young. The notion of inviting the audience to take part will be dealt with, including both the technical and thematic features of audience participation<sup>15</sup>. This thesis will also guide the reader through the characteristic ways television content has engaged with audiences socially. This will include, for example, the interaction between TV hosts and the audience as well as the social relations among the audience. All of these theories will be described in more detail in chapter three. The existing theories and guidelines for audience participation will be addressed in more detail in chapter 2.2.1.

The theories of intermediality and media convergence also play a major part in this thesis. Overall, the whole phenomenon of today’s television is intermedial, since it is broadcasted on several platforms and the content is delivered via different technologies. However, the aim of this thesis is

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<sup>11</sup> E.g. Jensen & Toscan, 1999.

<sup>12</sup> *Idols* is the Finnish version of Simon Fuller’s singing competition series *American Idol*.

<sup>13</sup> Ytreberg 2009, 14.

<sup>14</sup> Jenkins 2006.

<sup>15</sup> Participatory formats and genre in this research simply means TV programs that invite the viewer to become an active participant either by interacting with instant feedback or influencing with delay on TV broadcast. Online participation is also relevant while defining participatory formats, however it depends on the nature of the online features offered by the format.



also to challenge people not only to look through television with the scope of technological convergence, but also to consider the historical continuities and differences. For this, intermediality offers a suitable theory and methods. I share the opinion expressed in the definition given by Herkman et al. (2012): “intermediality is an approach that examines the relationships between various media”<sup>16</sup>. The theme of possible media change through audience participation is also investigated. In particular, the word convergence has been among the most popular terms used to describe media change<sup>17</sup>. In general, media convergence refers to developments where former medium-specific content can today be distributed and published through various media<sup>18</sup>. The possibilities to connect with TV have expanded over the last decade, and I find this time frame long enough to identify the possible changes and developments taken place during that time period. According to Ludes (2010), it is only if we take into account the interdependencies of various types of media over a longer period of time that we will be able to specify the particular role that media technologies/formats/contents play for cultural developments<sup>19</sup>.

This study mainly belongs to the field of digital culture as it clearly concentrates on aspects taking place after the digitalisation of television<sup>20</sup>. Digital culture is a fairly new field of science and also the professor of digital culture, Jaakko Suominen, refuses to determine the discipline within strict boundaries, since the technology in the focus of the discipline is both rapidly changing and in a constant flux of cultural appropriation<sup>21</sup>. It does not possess nor follow strict scientific conventions, but naturally has its own traditions that have evolved during the last 10 years of the subject’s history. For example, the multidisciplinary research approach is becoming more and more typical in the areas of digital culture<sup>22</sup>. This multidisciplinary approach combines materials that are often analysed via qualitative approach. It can be argued that this is purely a matter of current research trends, but it could also be seen as a convergence of the different methods that it has been necessary to develop. For example, the multifaceted use of research materials is also necessary when television-related content is necessarily gathered from other platforms. For example, the focus of audience research is not necessarily no longer on mass consumption; on the contrary, it has shifted to studying the audience as individuals. The simple reason for this is the fact that TV viewing habits and characteristics are very wide nowadays. It is now a situation where we can study neither the

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<sup>16</sup> Herkman et al. 2012, 10.

<sup>17</sup> Baldwin et al. 1996; Mueller 1999; Lugmayr & DalZotto 2015.

<sup>18</sup> Kackman 2012, 10–11; Chakaveh & Bogen, 2007.

<sup>19</sup> Ludes 2010, 16.

<sup>20</sup> See Kangaspunta & Hujanen 2012.

<sup>21</sup> Suominen 2013; Haverinen 2014, 10.

<sup>22</sup> E.g. Turtiainen 2012; Heljakka 2013; Haverinen 2014.

platform of television alone nor mass audiences as a whole. By concentrating on the whole spectrum of contemporary television viewing activities, one can gain knowledge of how audiences engage with television content nowadays<sup>23</sup>. Due to the multidisciplinary nature of today's television, the methods used in this thesis vary. For example, media observation and analysis, online surveys, collection of website features, text and discussions transcript from iTV programmes, and Facebook and Twitter traces. The analysis focuses on the participative tools and features aimed at encouraging participation found in the TV broadcasts as well as on their websites and the social media.

Television can nowadays be seen as a distribution platform (the television set), the content distributed through that platform (television programmes), or the medium itself (television). What viewers once described as television shows are now being subsumed under the broader title of "content", which is a term that reflects the industry's growing interest in creating media programming that can be distributed and accessed on a range of platforms.<sup>24</sup> The angle taken by this research is indeed TV content, as stated in the title, and by which I comprehend all the content in relation to television, including all the relevant platforms, devices, and materials that exist.<sup>25</sup> The emphasis is on the content and on the ways it invites audiences to take part, not for instance on the engagement level, which is a term used in relation to audience activity<sup>26</sup>. The term engagement is not used due to the fact that the term engagement carries many connotations (depending on the viewpoint). The exact definition of engagement would require taking into account excessively broad disciplines from other sciences as well, for example measuring (user) engagement in human-computer interaction follows certain theories of engagement<sup>27</sup>. Moreover, the use of engagement (in order to measure it) would require more in-depth data especially concerning the audience, now that the focus is on the content, and so the actual level of engagement remains unsolved.

This thesis also discusses the possible changes taken place; the development in television from the viewpoint that the changes have actually occurred, if so to what extent and how. Intermediality offers a methodological approach that examines changes in contemporary media instead of concentrating on one medium alone, focusing on the interfaces and interrelationships between different media. In addition to technological developments, intermediality pays attention to the continuity of media forms and the articulation and re-articulation of media through shifts and

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<sup>23</sup> Simmons 2011, 103; Roscoe 2004.

<sup>24</sup> Askwith 2007, 16.

<sup>25</sup> Yle "ways to invite the audience in 2013": <http://yle.fi/yleisradio/vuosikertomukset/ysten-vuosi-2013/yleiso-mukana-vaikuttamassa>

<sup>26</sup> E.g. Peacock, Purvis & Hazlett 2011; Costello & Moore 2007.

<sup>27</sup> E.g. O'Brien et al. 2008.

adjustments in their social and cultural contexts<sup>28</sup>. This thesis will outline the characteristics and discourses attached to today's television with a critical approach and will take a stance in the concluding chapters on whether certain notions and discourses connected to television are accurate and whether television has really gone through the changes it has been described with. It is evident that different media have different forms and historically rooted traditions<sup>29</sup>. These traditions will be studied and the idea of continuum will guide us through the findings. Williams (1974) especially analyses television as a particular cultural technology which institutions, forms, and effects that are constituted historically in relation to society and the uses of the technologies<sup>30</sup>.

Consequently the larger contributions of this thesis are:

- Transparent documentation of the last decade of the development of TV in the Finnish context with a focus on social phenomena
- Observation of the change and factors that impact the transformation of digital television from a societal, technological, and content perspective in the last decade
- Augmentation of the TV experience through an increased number of consumption devices and multichannel environments

## **1.2 Research questions and context**

The context behind this thesis is the defining of different characteristic elements in participatory media culture<sup>31</sup>, especially from the aspect of television. The participatory media culture has firstly been approached through fan studies, as fans were seen as an active crowd resistant to the idea of consumer culture. The idea of participatory culture has expanded after the introduction of Web 2.0 and it is no longer limited to include only fan cultures; it has become the common way of acting in general. This means in its purest sense, media technologies that enable audiences to take part at different levels, with a different weight on the outcome. Something that is also characteristic of today's television is that the circulation of media content is increasingly participatory in nature<sup>32</sup>. There are two main research goals. The first aim is to understand what has happened in recent Finnish television history regarding audience participation and what the current situation is from the perspective of TV content. The second aim is to explore the ways in which television and its content involve the audience. The outcome is a clarification of how Finnish television has invited audiences to take part in recent years.

To reach the goals assessed, main research question and its sub-questions are the following:

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<sup>28</sup> Herkman 2012, 20.

<sup>29</sup> Herkman 2012, 18

<sup>30</sup> Williams 1974, 10.

<sup>31</sup> See Jenkins 2006: Jenkins 2013.

<sup>32</sup> Jenkins 2006, 3.

**RQ:** How has television content invited and activated audiences to take part in TV-related content during the last 10 years?

- ❖ **SQ1:** *What are the ways TV content activates audiences from a technical development perspective (e.g. technical convergence), thematic or content related perspective (e.g. content features), or social related perspective?*
- ❖ **SQ2:** *How has television evolved and what are the characteristics and discourses attached to today's television?*
- ❖ **SQ3:** *In what kind of phases can the time period in question be divided based on how the audience has been invited to take part in the television content and what are the particular features of these phases?*

These objectives are addressed through the idea of audiences being active around TV content. As the main outcome, this thesis will comment on what kinds of changes the audience participation of Finnish television has gone through (SQ2) and as a result of the research (SQ3), I have divided the past 10 years into different phases<sup>33</sup> of television; based on the features, they have invited audiences (SQ1) to take part in an *interactive, participatory*, and *social* way. All of these phases will be analysed through the notion of audience participation, media convergence, and intermediality. Answering to sub-questions (SQs) gives the answer to the primary research question (RQ). See Table 1.

RQs			PHASE	ARTICLES	METHODS	MATERIAL/DATA
RQ:	SQ1 + SQ2	SQ3:	<b>Interactive TV (2000-2006)</b>	1, 2 & 6	Media observation, qualitative content analyses, categorization, Internet survey	Videotaped data of iTV-formats (2004-2010), Finnish discussion forums, media & news material, survey results
			<b>Participatory TV (2006-2010)</b>	2, 3, 4 & 6	Media observation, qualitative content analyses, categorization, Internet survey	Participatory TV formats & spectacles, dedicated web pages, press & (online) magazines, survey results
			<b>Social TV (2011-&gt;)</b>	3, 5 & 6	Media observation, qualitative content analyses, categorization	Social media e.g. Facebook and Twitter observations & traces

Table 1. Research design of the study.

In the context of classification based on time-periods, Buonanno (2008) states that it is a well-known fact that evolution and the history of humankind are customarily classified in accordance

<sup>33</sup> In this thesis, phase is seen as a distinct period or stage in a process of change or as a part in the development of something (Merriam-Webster: <http://www.merriam-webster.com/dictionary/>).

with time periods; these identify the distinctive characteristics of each epoch by means of a pre-determined factor or a combination of historical and social co-ordinates<sup>34</sup>. Overall, the idea of a triple division of TV's time periods seems to be a practice for several television scholars<sup>35</sup>. Since this thesis introduces three different phases of the bigger experimental wave, interactive, participatory, social, and their most characteristic features of audience participation, it also offers a triple division of television into phases concentrating purely on the recent history of digital television. The digital television is usually described as one larger phase, in this thesis I will contribute on this by dividing the bigger picture of digital television into definitions of smaller steps taken place within the history of television. When the previous divisions concentrate more on the whole history of television, this thesis argues that there are already three phases that have taken place in a much shorter amount of time. The other similar division theories will be presented in order to present how other researchers have addressed the dividing of the continuum of television into eras and distinctive sections based on temporal, technological, or other factors.

Firstly, John Ellis (2000) has proposed a three-way division that has received much attention in the field of international television studies. Ellis defines the first phase of television<sup>36</sup> with the period of its origin until around the change in the 1970s and 1980s, as a phase of scarcity: it is characterised by the existence of a limited number of channels, and by an equally limited number of hours or transmissions per day. The second period started with the arrival of commercial television, in the transition from the 1970s to the 1980s. This was a phase of growth/availability: a wide choice of channels and programmes became available for the viewers and the competition around viewer ratings became more important. The third phase, abundance/plenty, got under way in the 1990s. It witnessed the multiplication of channels thanks to cable, satellite, and digital technologies. The third phase of the television age coincides with what is customarily defined as the multi-channel environment.<sup>37</sup> Ellis' division has also evoked extensions<sup>38</sup> as well as counter thinking towards the division, for example through the notions of broadcasting and narrowcasting<sup>39</sup>.

Secondly, Amanda Lotz (2007) has discerned in her study three distinct eras in the ruptured history of (American) television. She has divided them into: 1) The "network era," from the early 1950s to the early 1980s and was characterised by the adaptation of radio-network modes of content creation,

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<sup>34</sup> Buonanno 2008, 12.

<sup>35</sup> Ellis 2000; Uricchio b) 2004; Rogers, Epstein & Reeves 2002; Lotz 2007 etc.

<sup>36</sup> Ellis talks mainly about Western European television.

<sup>37</sup> Ellis 2000.

<sup>38</sup> E.g. Dahlgren 2005, 417–419.

<sup>39</sup> E.g. Buonanno 2008, 22–26.

distribution, advertising, and audience measurement to the context of the then-new televisual medium. 2) The era of “multi-channel transition” as a consequence by the combination of the VCR, remote control, as well as an assortment of cable broadcast technologies and practices between the mid-1980s and the late-1990s. 3) The “post-network era”, which is defined by the digitisation of media content and the resulting convergence of computer and televisual innovations. Television in this era is driven by innovations, such as handheld video devices (iPod, PSP2, cell phones), video-on-demand devices (TiVo, DVRs), as well as web streaming and amateur video self-publishing (YouTube, Myspace video embed) technologies within the context of the nascent Web 2.0 environment.<sup>40</sup>

The third example of how to approach television phases, especially based on technical features, is Lev Manovich’s (1996) theory concerning (computer) screens that can also be adapted to the world of televisual technology. This division differs from the triple division approach, but it introduces one way of approaching the development of television. Based on Lev Manovich’s (1996) *Archeology of a Computer Screen*, the screen itself has had many different functions such as the: 1) classic screen, 2) dynamic screen, 3) real time screen and 4) interactive screen<sup>41, 42</sup>. To be more precise, in this thesis (elaborated more in Article 1), TV screens are modified based on Manovich’s theory, and television is seen as 1) a broadcast screen; audience participation through vicarious watching, for instance, TV quiz shows; as 2) a monitor screen; television as a partner for different game consoles (e.g. Magnavox Odyssey 1971 & Nintendo and Sega 1980–1990)<sup>43</sup>. Interactive cross media screen; interactive TV entertainment takes place after phone lines were digitised in 1991<sup>44</sup> – Hugo the Troll & around the Millennium – SMS-based content takes over.

My distinction of the different, but interlacing phases of television is based on all the factors presented in the above examples: temporal (time period), technological (technological devices and practices), and communicational (social aspect). Although these phases interlace with one another, each of them possesses their own distinct features and technological solutions through which they can be divided temporally into certain periods (see Figure 1).

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<sup>40</sup> Lotz 2007, 1–25.

<sup>41</sup> Mobile TV represents a new kind of moving screen. Mobile TV is also very versatile as a term but it is mainly associated with mobile phones that allow people to watch TV whenever, wherever. The mobile screen is not, however, included in this thesis since it concentrates mainly on the traditional TV, in this case on screen(s) that stay put.

<sup>42</sup> Manovich 1996, 165–172.

<sup>43</sup> See more, for instance, Uricchio a) 2004, 245.

<sup>44</sup> Kortti 2007.

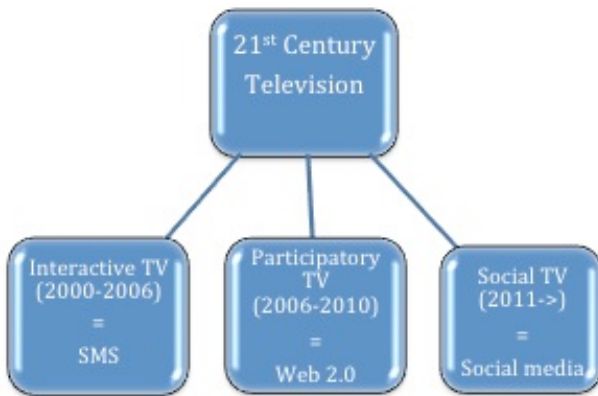


Figure 1. The author's suggested phases presented within a time frame

As mentioned, I acknowledge that these phases, and even the names/adjectives describing them, overlap a great deal and that each of the phases is somewhat interactive, participatory, and social. The themes also carry contemporary notions and feelings, for example the notions of hype, dystopia, or utopia, which is rather common when novel technologies or features are addressed. In addition, according to Bauman (2002), there has probably never been a technological innovation that has not provoked tension between utopia and dystopia<sup>45</sup>. This is why the terms must be obtained acknowledging the hype discourse and that the hype may easily represent the features of something we cannot live without, something that is necessary to have in our life and something that brings the greater good. Overall, these trendy terms would need more investigation and in-depth analysis in order to come up with solid definitions around each of them. Furthermore, Aslama and Napoli (2010) have depicted that while interaction and more recently, participation, have been catchwords in public, academic, and industry discourse for quite some time, little thought or systematic analysis has actually been given to either theoretical and conceptual aspects or concrete opportunities and solutions that exist in the current media landscape<sup>46</sup>.

For this reason, I will briefly explain what connotations these phases have in this thesis. Interactivity<sup>47</sup> as a term can be approached from several viewpoints depending on whether it is seen as a term used in information science, human-computer-interaction, or communication studies, for instance.<sup>48</sup> Based on first-generation interactive television formats, standard interaction means

<sup>45</sup> Bauman 2002, 158.

<sup>46</sup> Aslama & Napoli 2010, 6.

<sup>47</sup> Interactivity in a nutshell: allowing or relating to continuous two-way transfer of information between a user and the central point of a communication system, such as a computer or television or (of two or more persons, forces, etc.) acting upon or in close relation with each other; interacting.

<sup>48</sup> See Parikka 2004.

“interacting with (and within) a particular piece of content, interacting across multiple streams of content, and interacting with a single stream on multiple devices”<sup>49</sup>. In addition, according to John Fornäs, interactivity is actually a confusing term because of its polysemic nature. One can either highlight the social interaction between the users, between technological devices, or the cultural interaction between the text and the users<sup>50</sup>. In this thesis, the interactive phase is analysed through interactive elements and the focus is on SMS-based iTV entertainment, which in essence means that interactivity is seen in all of the aspects mentioned by Fornäs; on a technological (TV & SMS = between devices), social (between TV viewers, and between iTV hosts), and cultural (intermedial dimension of iTV as a phenomenon) level.

The notion of (audience) participation also has many meanings and connotations. The term participation is currently used mostly in the context of the expansion of user-generated media content, but it could also aptly expand the idea of reception, or even of ‘media practices’ by audiences<sup>51</sup>. Plenty of research has also been conducted into civic and democratic media participation<sup>52</sup> and the participation practices that lead to the construction of different media policies<sup>53</sup>. Furthermore, the term ‘Participation Media’ is frequently used to refer to cross/multimedia content production and products, as well as to interactive possibilities for consumers to take part in the production<sup>54</sup>. Research on audience participation in media before the coming of the Internet, has mainly concentrated on talk radio<sup>55</sup> and television talk shows<sup>56</sup>. Nowadays, the participation is often chargeable via SMS and/or phone calls (in parallel with non-chargeable ways to influence through web platform, social networks), which is why it can be seen as television exploiting audience participation not so much as a means of communication, but merely as a business model, as a way to get revenues – i.e. financing the programmes, for instance via SMS voting<sup>57</sup>. Furthermore, the diverse forms of the *practice* of participation have to be coupled with support for different *positions* of participation<sup>58</sup>. In this thesis, the participatory<sup>59</sup> phase is characterised by online features that enable participation for the audience at some level,

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<sup>49</sup> Cesar, Bulterman & Soares 2008, 24.

<sup>50</sup> Fornäs 1999, 37.

<sup>51</sup> E.g. Hargittai & Walejko 2008; Karaganis 2007.

<sup>52</sup> E.g. Torres 2013.

<sup>53</sup> Aslama & Napoli 2010; Hasebrink 2011.

<sup>54</sup> Aslama & Napoli 2010, 8; Aslama & Pantti 2006, 2012.

<sup>55</sup> Hutchby, 1996; Thornborrow, 2001.

<sup>56</sup> Gamson 1999; Livingstone and Lunt, 1994.

<sup>57</sup> Herreros 2004, 48.

<sup>58</sup> Aslama & Napoli 2010, 13.

<sup>59</sup> In brief, affording the opportunity for individual participation; “participatory democracy”.



before the coming of social media. The phase is also studied with the focus of TV content, rather than from the audience's point of view, their motives, viewership rates, or other demographic details.

The term social TV is yet again broad, but it can be summed up as a general term for technology that fosters communication and social interaction during the watching of television or through related TV content. The social (media) phase deals with the social media networks such as Facebook and Twitter. Sociality, in general, around television is and has been the primary function of television and will always play a role. This study sets out to clarify how social media is used today in order to invite audiences to take part. It is not taken for granted that television and its content would automatically turn more social after the coming of social media. For example, Suominen et al. (2013) and van Dijck (2013) have approached social media and its development critically, especially through the notion of increased sociality among people <sup>60</sup>.

The thesis will offer novel knowledge based on previous studies on the field of television as well as a completely new contribution concerning the current state of Finnish television. It is important to acknowledge that these three phases are aspects of one larger experimental phase that revolves around interactivity. It also needs to be specified that these phases represent a construction. The three phases – interactive, participatory, and social – will be represented through different case studies as articles (presented 1.5 in more detail) in order to combine both the theoretical and actual steps of television's development. Articles are not listed or approached in chronological order within their publication year; instead they are compiled to answer the questions concerning the evolvement of participatory television. For this, they are arranged based on the years of data coverage in each of the articles. Through this, it is possible to describe the research step by step. See Figure 2.

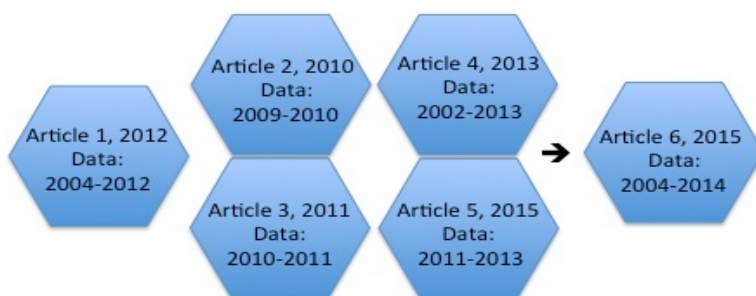


Figure 2. The publication and data collection years of the articles.

<sup>60</sup> Suominen 2013; van Dijck 2013.

Articles 2-5 represent the results of actual studies and both the Article 1 and 6 focuses on background (Article 1: history of interactive television) and compile what has been said previously (Article 6: all the phases through the notion of media convergence). The articles presented will be dealt with in more detail in chapter 3, Summary of sub-studies, where the most significant results from each of the publications are presented. However, the material and results in all their detail will not be repeated in this section of the thesis, which is why in order to comprehend the text in whole, it is necessary to read the articles together with this introduction.

By answering the research questions, this study elaborates on the rapid evolvments on the TV field that are often too easily overlooked after new trends take over. According to Bachmayer, Lugmayr and Kotsis (2010), television has changed in several ways during the years: from analogue to digital, from scheduled broadcasts to on-demand TV, from a lean-back (passive) to a lean-forward (active) media, from vicarious watching to the consumption of TV-related content, from TV viewer to a viewer who takes part in social networks and communities regarding TV content<sup>61</sup>. These are all more and less phases that television has gone through, but to what extent one might ask? In addition, in discourse, the changes are often described with very powerful adjectives and expressions: for instance, “television is in a major transition”; “it is undergoing huge changes”; “TV has gone through fundamental changes in the last few years”; “the TV industry is grappling with seismic change”. The list is long. This is an idea that seems to have been inserted into our minds as a truthful scenario of today. It is a discourse that I have fallen to use in my publications previously. This discourse is repeated time again in the media<sup>62</sup>, at the industrial and producer levels<sup>63</sup> as well as in academic discussions<sup>64</sup>.

Today’s field of media technology and its definition is a never-ending path for a researcher. The field seems to be constantly changing and it seems to be escaping the definitions given to it. One of the objectives of this thesis is to figuratively stop time and actually look into the contemporary changes in this field that tend to disappear and make them visible as they still continue to evolve.

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<sup>61</sup> Bachmayer et al. 2010, 74.

<sup>62</sup> Schmitt, E. 11.5.2014. “Broadcast 2.0: Television is about to enjoy its biggest renaissance in 50 years“ [http://thenextweb.com/dd/2014/05/19/broadcast-2-0-television-enjoy-biggest-renaissance-50-years/?utm\\_medium=referral&utm\\_campaign=share+button&awesm=tnw.to\\_f4r80&utm\\_source=L.co&utm\\_content=Broadcast+2.0%3A+Television+is+about+to+enjoy+its+biggest+renaissance+in+50+years](http://thenextweb.com/dd/2014/05/19/broadcast-2-0-television-enjoy-biggest-renaissance-50-years/?utm_medium=referral&utm_campaign=share+button&awesm=tnw.to_f4r80&utm_source=L.co&utm_content=Broadcast+2.0%3A+Television+is+about+to+enjoy+its+biggest+renaissance+in+50+years)

<sup>63</sup> Chmielewski, D. C. 28.5.2013. ”Tech push transforms TV viewing experience“ <http://phys.org/news/2013-05-tech-tv-viewing.html#jCp>

<sup>64</sup> E.g. Bourdon 2000; Hayes 2009; Abreu et al. 2013.

### 1.3 Related work

“Hence television is a somewhat difficult object, unstable, all over the place, tending derisively to escape anything we say about it: given the speed of its changes, its interminable flow, its quantitative everydayness. How can we represent television?” (Heath 1990, 267)

This was said by Stephen Heath<sup>65</sup> back in 1990, already 25 years ago. Still, the question and the description of television’s tricky nature remain relevant today as well. Overall, television is a very versatile broadcasting medium. It has been seen as a complex medium and, at the same time, collective and disjunctive<sup>66</sup>. When considering television as an object of study, Allen (2004) constructs a strong contrast between the state of television in the 1970s and 1980s and the digital television of the 2000s. Television is considered a private (opposite to public) and domestic medium, from which information and communication technology differ by their ability to connect people and the outside world – either interactively or passively<sup>67</sup>. The state of television changed constantly during the course of the 1980s and 1990s because of rapid and unpredictable technological, institutional, and economic change<sup>68</sup>. According to Kangaspunta and Hujanen (2012), suddenly, towards the millennium, the changes accelerated, and a long list of new dimensions were needed in trying to define television<sup>69</sup>.

Also according to Buonanno (2008), television, as a somewhat difficult object, lends itself to being looked at from differing theoretical viewpoints<sup>70</sup>. In this chapter, the most significant work and previous studies that are valid for this research will be presented through the themes of interactivity, participation, and social aspect around television. To start with, it is crucial to define what *television* is and how it is considered in this thesis. There are different metaphors used in arguments about television and often its future<sup>71</sup>. For instance, Joshua Meyrowitz (1993, 1998) has drawn up a typology of three major metaphorical constructs of television; i.e. a) “the metaphor of channels, b) the metaphor of the language, and c) the metaphor of the environment”. According to Hujanen (2012), discourses concerning television can basically be divided into two main categories: discourse that focuses on the specific features of television as a medium while the other constructs television more contextually as a part of some broader structure or institution<sup>72</sup>. The fact that the role of television as a physical object is changing might also influence other aspects of the context

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<sup>65</sup> In: Heath, S. 1990. *Logic of Television*.

<sup>66</sup> Heinonen 2008, 49.

<sup>67</sup> Silverstone et al. 1994, 15.

<sup>68</sup> Allen 2004, 12.

<sup>69</sup> Kangaspunta and Hujanen 2012, 147.

<sup>70</sup> Buonanno 2008, 27.

<sup>71</sup> Spiegel & Olsson 2009; Katz & Scannel 2009; de Valck & Teurlings 2013.

<sup>72</sup> Hujanen 2012, 93.

of the television viewing experience. The more technologies there are available, through which television content can be consumed, the more different contexts of television consumption there are. Besides being connected to everyday temporality, traditional linear television is also connected to everyday spatiality, as we move around the single or multiple television sets in bedrooms, living rooms, and kitchens<sup>73</sup>. According to Kackmann, some scholars look at the social experience of viewing, while others focus on the role of ‘paratexts’ (extra-textual elements like promotional posters, DVD special features, or websites) in structuring the uses and interpretations of media texts themselves, and still others explore the degree to which online video challenges older models of textual production and reception<sup>74</sup>.

In this thesis, the focus is on both types of discourses, since it concentrates both on the actual TV set (in the midst of change) as well as its content (spread to other platforms). First of all, television is approached as a medium with its own characteristic nature and it is one of the aims of this research to argue whether or not the core meaning of television as an audience activating medium has really changed that much after digitalisation. I also include all the TV-related content as being part of the television, but still see the television broadcast as the central cluster of all the other broadcast-related platforms and content. However, although there are many ways to watch TV programmes, for instance, via online TV applications or ViaPlay, it is not the linear broadcast that I am after; I am referring to the television broadcast content (regardless of which device it is watched on, when or where) and then all the additional material relevant to audiences and their TV consumption and enjoyment. Television in this thesis is thus seen both as a medium, and also as a cultural form. Newcomb and Hirsch’s (1994) analysis focuses on understanding television culture as an engaged community-centric dialogue<sup>75</sup>. Through this notion, audiences can be seen as an active force in interpreting the content taking place on the TV screen. In this thesis, audiences are seen as actively interpreting various content, in various forms, and on various platforms.

Audiences have been studied, from a TV point of view, as long as television has existed, and audiences are continuously the centre of attention<sup>76</sup>. In addition, the notion of an active audience (significant to the concept of audience participation) has been studied for a surprisingly long period. One of the widest pieces of research that cites studies from as early as the 1950s and 1960s<sup>77</sup> is the

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<sup>73</sup> Silverstone 1994; Simmons 2011.

<sup>74</sup> Kackmann 2011, 2.

<sup>75</sup> Newcomb & Hirsch 1994, 508.

<sup>76</sup> E.g. Fiske 1987; Deuze 2006; Green 2011.

<sup>77</sup> Anders 1957; Bauer 1963; Hoveland, Lumisdane & Sheffield 1949.

article of Frank Biocca from 1988. Audience research in general has mainly concentrated on reception, for instance, violence issues<sup>78</sup>, how often and with whom people watch TV and the role it plays in people's everyday life<sup>79</sup>. Yet another different scope is audience measurement, which focuses clearly on quantitative research on TV usage and viewership rates<sup>80 81</sup>. Some previous research has investigated how audience participation has been studied<sup>82</sup>, how television traditionally has been arranged to address and engage audiences<sup>83</sup>, and how participation has been managed as a strategy for generating appealing content<sup>84</sup>. All of these aspects and approaches are strongly embedded in the idea of audience participation in general, which will be elaborated in more detail in a sub-chapter 2.2.1 from a theoretical scope. However, as mentioned earlier, this research is not based on audience research theories since its primary target is not the audience, but the TV content that entices the audience to take part. Naturally, the audience is also taken into account (as the counterpart to the TV content produced to entice the audience), but the field of reception studies as such is excluded.

In addition, recent research concentrating especially on today's television and that is meaningful for this research includes Michael Kackmann et al. (2011) "Flow TV – Television in the age of media convergence", Kompatsiaris, Merialdo and Lian (2012) "TV content analysis – Techniques and analysis", Herkman, Hujanen and Oinonen (2012) "Intermediality and media change", Buonanno (2008) "The age of television", Bennet (2011) "Television Personalities: Stardom and the small screen", Lotz (2007) "The Television Will Be Revolutionized", Spigel & Olsson (2004), "Television after TV: Essays on a medium in transition", Tim Dwyer (2010) "Media convergence", and Highfield, Harrington and Bruns (2013) "Twitter as technology for audiencing and fandom: The #Eurovision phenomenon".

The literature review on previous research was executed by going through each of the three main themes: interactive, participatory, and social media.

### *Interactive TV*

Previous studies in the field of today's television concentrate heavily on interactive features from the technological point of view<sup>85</sup>. Television has been the model example of a 'push' media and

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<sup>78</sup> Condry 1989; Gross 1992; Gunter 1997.

<sup>79</sup> Morley 2000; Silverstone 1994; Gauntlett & Hill 1999.

<sup>80</sup> [www.finnpanel.fi](http://www.finnpanel.fi)

<sup>81</sup> [www.nielsen.com](http://www.nielsen.com)

<sup>82</sup> Markkanen & Nieminen 2010.

<sup>83</sup> Scannell 1996; Ellis 2000; Peters 1999.

<sup>84</sup> Grindstaff 1997; Syvertsen 2001; Ytreberg 2004.

<sup>85</sup> E.g. Cesar, Bulterman & Soares 2008; Bachmayer, Lugmayr & Kotsis 2010.

one-way mass communication. Nevertheless, TV has been interacting with viewers in many different ways for years. Very often, the interactive features of television are seen as a novel phenomenon or something that will happen sometime in the future. In reality, interactive television has a long history – just as long as television itself. As early as the 1920s, when television technology was developed, interactive features and formats were being explored and tested.<sup>86</sup> Interactive television has been studied from different angles, technological solutions, user experience, and productional views being the most dominant approaches.<sup>87</sup> Overall, the focus has mainly been on interactive television production<sup>88</sup>, and less on the actual iTV content as a part of contemporary television culture<sup>89</sup>. This work will thus elaborate on this angle and fill in the gap on qualitative research on the subject of iTV.

### *Participatory TV*

According to Jenkins (2010), the spectatorial culture is giving way to a participatory culture. We are witnessing the growth of a new generation of systems which are no longer limited to one single media technology, such as mobile devices, PC, or iTV but, instead, include many of them<sup>90</sup>. Due to the convergence of TV and the Internet, several research projects have appeared in the last few years aimed at finding ways of combining TV and web content, with informational or communicational purposes, solely using iTV or being cross media<sup>91</sup>. Participatory TV content has also been studied especially after the triumph of reality TV<sup>92</sup>. The different hooks to entice the audience to take part in TV formats have been explored to some extent<sup>93</sup>, as well as the roles of different platforms as part of participatory TV<sup>94</sup>. The linkage between television and the Internet has been widely addressed over the years<sup>95</sup>. However, previous research usually follows current trends and, for example, research on common, ‘plain’ websites is basically missing<sup>96</sup>. Deery (2003) is one of the few that has studied e.g. the dual use of websites among TV broadcasts and has also identified the asynchronous and synchronous communication offered by the websites, forms of

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<sup>86</sup> Jensen 2008, 1; Kortti 2007, 12.

<sup>87</sup> E.g. Fink, et al. 2006; Harrison & Amento 2007.

<sup>88</sup> E.g. Ressin & Haffner 2007; Grünvogel et al. 2007.

<sup>89</sup> E.g. Tuomi 2008; 2009 a-e); 2010 a), b).

<sup>90</sup> Prata, Chambel & Guimarez 2012, 332.

<sup>91</sup> Prata, Chambel & Guimarez 2012, 335; Rodriguez-Alsina & Carrabina 2012.

<sup>92</sup> E.g. von Feilitzen 2004; Ytreberg 2009; Murray & Oullette 2008; Hill 2005; Hill 2005.

<sup>93</sup> E.g. Hautakangas 2008.

<sup>94</sup> E.g. Ytreberg 2009; Sundet & Ytreberg 2009.

<sup>95</sup> E.g. Cortez, Shamma & Cai 2012; Antonini et al. 2013; Rautiainen et al. 2013; Tuomi 2013.

<sup>96</sup> E.g. Deery 2003.

shallow and deep interaction and notions of depth and extension caused by the website material.<sup>97</sup> The research on TV & the Internet largely focuses on technical aspects<sup>98</sup>, but there have been single studies concerning the content and, therefore, thematic linkage as well<sup>99</sup>. There are also studies of how television viewers discuss their favourite programmes on the Internet<sup>100</sup>.

### *Social TV*

Social TV as a theme of its own has been the centre of TV research, especially from the technological aspect, for years<sup>101</sup>. There have been several attempts to add social activity to TV watching, to actually connect people from different locations together to co-watch TV. Most of these attempts have dealt with different technical solutions that have taken place on the TV screen and been controlled by specific remote controllers and with the use of TV watchers' avatars<sup>102</sup>. Interpersonal communication often takes place in groups: groups of friends, family members, sport teams, or work teams. The same holds true for mediated interpersonal communication – a great deal of it takes place in virtual groups or communities. Virtual communities have been studied since the early 1990s.<sup>103</sup> The majority of previous research concentrates, for example, on determining whether technology mediated interaction is somehow harmful for an individual's offline relationships<sup>104</sup> and whether online relationships and their interaction really “count” as “real” relationships<sup>105</sup>. Research has also been conducted on organisational and educational communication taking place in mediated environments<sup>106</sup>. TV-oriented communication has been the focus of a large amount of research and, for instance, fan studies have long indicated that for many consumers, television viewing is a fundamentally social experience<sup>107</sup>.

### *Social media and TV*

According to Harboe (2009), “social television plays a huge role in how people interact and socialize around audio-visual content”. Features of social TV can include, for instance, remote talking or chatting while watching a television programme, sharing and recommending material/content based on statistics from social network and current trends, and Twitter streams

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<sup>97</sup> Deery 2003, 166-170.

<sup>98</sup> E.g. Kompatsiaris, Merialdo & Lian 2012.

<sup>99</sup> E.g. Ha 2002; Askwith 2007.

<sup>100</sup> Baym, 2000, Jenkins 2006, Ross, 2008.

<sup>101</sup> E.g. Cesar, Geerts & Chorianopoulos 2009; Harboe 2008.

<sup>102</sup> E.g. Oehlberg 2006; Coppens et al. 2004.

<sup>103</sup> Utz 2008, 252.

<sup>104</sup> E.g. Bargh 2004; Caplan 2003.

<sup>105</sup> E.g. Ellison et al. 2007; Tuomi 2011.

<sup>106</sup> E.g. Whiteman 2002; Heinonen 2008.

<sup>107</sup> Askwith 2007, 83; Walther 1992; Isotalus 1998.

combined with a programme<sup>108</sup>. Social networking sites like Facebook and Twitter have been associated with social television since they enable remote viewers to interact socially with each other through television or mobile devices in general, in situations where viewers often are separated in time and/or in space<sup>109</sup>. Since becoming a topical subject, social media and its role in TV production has been widely studied during the past few years as the numbers of users of, for instance, Twitter and Facebook have greatly increased<sup>110</sup>. The research triggered by social media clearly revolves around Twitter the most. As mentioned in the summary of the results and in Article 5, Twitter has strengthened its position as the main counterpart for television and the real-time discussions taking place in live televised events.<sup>111,112</sup> In the battle, Facebook has been forced to accept its role of more of a platform for additional material related to TV content and especially for asynchronous communication. However, Facebook has a stronger role in the communication between TV producers and audiences than in Twitter's real-time-based discussions, which are quickly over, as also stated in Article 5. Facebook is also strengthening its position through advertising TV series and their premieres and also other TV-related content.<sup>113</sup> This research does not focus on the financial strategies of TV producers and the TV industry, but it can be mentioned here that the ways television-related revenues are gathered are also being diversified, for instance through marketing and advertisement policies (as mentioned previously with the advantage of Facebook). Tweets posted simultaneously with TV broadcasts have been studied in order to ascertain how much Twitter is used<sup>114</sup>, for what it is used<sup>115</sup> and why<sup>116</sup> and how it operates as a 'water cooler' on TV-related content<sup>117</sup>. Facebook has been neglected when it comes to TV-related research in particular, but it has been explored extensively from the business and marketing point of view<sup>118</sup> as well as in social sciences<sup>119</sup>. This thesis also aims to provide insight on the use of Facebook in relation to TV through one of the cases (Article 5).

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<sup>108</sup> García-Avilés 2012, 431.

<sup>109</sup> Cesar & Geerts 2011.

<sup>110</sup> E.g. Highfield et al. 2013; Weller 2011; Weller et al. 2013; Harrington et al. 2012; Marwick & Boyd 2010; Gruzd et al. 2011.

<sup>111</sup> Kafka, P. 27.3. 2014. "Twitter Plays Hardball With Facebook Over TV — And TV Networks Gripe" <https://recode.net/2014/03/27/twitter-plays-hardball-with-facebook-over-tv-and-tv-networks-gripe/>

<sup>112</sup> Sweeting, P. 12.2. 2014. "Twitter is for TV, Facebook is for movies" <http://research.gigaom.com/2014/02/twitter-is-for-tv-facebook-is-for-movies/>

<sup>113</sup> Spangler, T. 7.5. 2014. "NBC Is First TV Network to Buy Facebook Video Ads" <http://variety.com/2014/digital/news/nbc-is-first-tv-network-to-buy-facebook-video-ads-exclusive-1201174151/>

<sup>114</sup> E.g. Jungnickel & Schweiger 2011.

<sup>115</sup> E.g. Wohn & Na 2011.

<sup>116</sup> E.g. Zhao & Rosson 2009.

<sup>117</sup> E.g. Deller 2011.

<sup>118</sup> E.g. Zarrella & Zarrella 2011; Lillqvist & Louhiala-Salminen 2013.

<sup>119</sup> E.g. Wilson, Gosling & Graham 2012.



## 1.4 Structure of the thesis

This is an article dissertation that constitutes of introduction part and 6 articles in total. In the very beginning of my doctoral studies I was planning on writing a monograph, but soon realized that today's television as a research topic was constantly changing and I wanted to archive the phases as they occurred through research publications. Article dissertation was then the best option to gather what was going on at the moment and from the articles it is possible to identify the steps of evolvement taken place during the years in question.

The introduction part of the dissertation is divided into following chapters:

I) *Coming to terms with 21st century television* At the beginning of the dissertation, the context and subject of the study are introduced. It also introduces the main research questions and the structure of the thesis. It places the study in the scattered field of digital culture, media, and TV studies, by taking into account the related work in the field that is considered relevant to this topic and elaborating on the previous research in general. It also provides a brief introduction to the published articles.

II) *Research material and methods* presents the theoretical frameworks in more detail and describes the research material that was gathered and analysed. It also elaborates on the methods used. The chapter also takes a stance on arguing the use of diverse approaches in the study in the context of digital culture.

III) *Summaries of the sub-studies* contains descriptive case studies on each of the phases of Finnish television in the last ten years. It presents the most valuable findings regarding the published articles.

IV) *Discussion - notions of hype and media change* elaborates on the results and discusses the themes of hype and possible notions of change of television around television.

V) *Define, refine, and finally redefine – Conclusions* gathers the results of the study, and statements on today's television are made. It concludes with the primary results, and the possible themes and subjects for future research are also considered.

## 1.5 Presentation of the articles

This thesis is compiled of five scientific articles and one additional short paper. All of them are peer reviewed regardless of where they have been published. There are two journal articles, one book chapter article, two conference proceedings full papers, and one short conference paper. The journals are *Mediation et Information*, which is a prestigious journal in France (with an English call for papers that time) and *Intellect's Journal of popular television*. The book chapter is published by Springer-Verlag. All of the conference publications are published by ACM (Association for Computing Machinery) and are proceedings of the EuroiTV<sup>120</sup> – European Conference on

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<sup>120</sup> From 2014, it will be called TVX – ACM International Conference on Interactive Experiences for TV and Online Video. <http://tvx2014.com/>

Interactive Television that was held from 2003 to 2013, one of the longest running European conferences on interactive television and video. I have participated in the EuroITV conference every year from 2008 to 2013 and was able to network with European and worldwide professionals in the field and most importantly to report on the progress of the research to the scientific community on a yearly basis. The quality of the articles clearly differs when comparing the publications that took place in the beginning of this research and the ones published more recently. Even though the first couple of articles may seem weaker on their scientific output, I have included them to actually show my development as a researcher, improving year by year. The process described in these articles is then not just a development of Finnish TV field, but also a proof of development of my scientific thinking as well. I also acknowledge that combining these results into journal articles could have improved this work, but in the meantime the studies, data, and results are becoming increasingly out-dated, which is why I have compiled this study with the following publications:

*Journals:*

- ❖ ARTICLE 1: Tuomi, P. 2012. Playful TV screen – The playability and role of TV in producing interactive experiences. In: Lancien, T (ed.) MEI 34<sup>o</sup>: Mediation et Information, Ecrans et medias. L’Harmattan, 2012. ISBN: 978-2-296-56950-8, EAN: 9782296569508. Pp. 157–174. <http://www.editions-harmattan.fr/index.asp?navig=catalogue&obj=article&no=24784>

This article briefly sums up the history of interactive and participatory television before the 21<sup>st</sup> century, but it also takes the notion of today’s TV into account. The history of interactive features in television is processed through Lev Manovich’s (2006) “Archeology of a computer screen”.

- ❖ ARTICLE 5: Tuomi, P. 2015. Television goes social media – Facebook and Twitter as parts of media event. *Journal of Popular Television*, UK. [ACCEPTED]

This article presents one way of producing social TV in cooperation with social media, Twitter and Facebook in this case. This article elaborates on the purpose of using a Facebook page on behalf of the TV producers and the communication of the audience during the Eurovision Song Contest 2009 (2013) established by the combination of Twitter and teletext.

*Refereed conference articles (Conference proceedings)*

- ❖ ARTICLE 2: Tuomi, P. 2010. The role of the Traditional TV in the Age of Intermedial Media Spectacles. In: EUROITV ’10, Proceedings of the 8th International Interactive Conference on Interactive TV and Video. Tampere, Finland – June 9–11. ACM New York, NY, USA ©2010. ISBN: 978-1-60558-831-5. Pp. 5–14. [10.1145/1809777.1809780](https://doi.org/10.1145/1809777.1809780)

This full paper summarises the study done in 2010, with the emphasis on the participatory television established through the notion of Web 2.0. This article introduces the current changes through a case study of Eurovision Song contest 2009 and an Internet inquiry (51 participants).

- ❖ ARTICLE 3: Tuomi, P. & Bachmayer, S. 2011. The Convergence of TV and Web (2.0) in Austria and Finland. In: EUROITV '11 Proceedings of the 9th European conference on interactive TV and video. Lisbon, Portugal - June 29–July 01, 2011. ACM New York, NY, USA ©2011. ISBN: 978-1-4503-0602-7. Pp. 55–64. [10.1145/2000119.2000131](https://doi.org/10.1145/2000119.2000131)

I co-authored this paper with my Austrian colleague Sabine Bachmayer whom I met at the EuroITV 2010. We have written this paper 50/50% since we both were in charge of our own country-specific material (Finland & Austria) and analyzes. The introduction and conclusive parts were again written together to gather a consensus of the issue. The purpose of this study was to elaborate and analyse the existing linkage between TV and web content. We focused on mainstream TV broadcasters in Austria and Finland and chose 10 Austrian and 10 Finnish TV programme formats that feature convergence with the Web. We conducted a multidisciplinary platform analysis based on a catalogue of criteria established in previous studies that researched (non-) linear TV content in conjunction with the Web. In the second step, we summarised the outcome of the analysis by defining classes from the most frequently observed combination of criteria, which serve as a basis for the concluding discussion. Finally, we presented the ideas and assumptions for a future scenario.

- ❖ ARTICLE 4: Tuomi, P. 2013. TV-related content online: a brief history of the use of web platforms. In: the EuroITV '13 Proceedings of the 11th European conference on Interactive TV and video. Como, Italy – June 24–26, 2013. ACM New York, NY, USA ©2013. ISBN: 978-1-4503-1951-5. Pp. 139–142. [10.1145/2465958.2465974](https://doi.org/10.1145/2465958.2465974)

This additional short paper is included here in order to deepen the study about the use of websites before the coming of social media, which is presented as an example in the book chapter, Article 6: Gathering Around Second Screens - 21st Century Television: interactive, participatory & social. It introduces the participatory features of MTV3's<sup>121</sup> dedicated website for Emmerdale and how the features and purpose of the site have varied during the last ten years. The MTV3 websites dedicated to Emmerdale are retrieved from the Internet Archive's *Wayback Machine* in a four-year span.

#### *Book section – refereed chapters in research books*

Tuomi, P. 2015. Gathering Around Second Screens - 21st Century Television: interactive, participatory & social. In *Convergent Divergence? - Cross-Disciplinary Viewpoint on Media Convergence*. Springer-Verlag Handbook, Lugmayr, L., Zotto, C. & Lowe, G.F. (Eds.) [ACCEPTED]

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<sup>121</sup> MTV3 is a commercial free-to-air provider of entertainment and information, with its programming founded on news and current affairs, top sports, Finnish entertainment and drama, and international series and movies. The site for Emmerdale is found at: <http://www.mtv3.fi/emmerdale/>

This book chapter sums up all the eras especially through the framework of media convergence and the technology used in each of the phases. It thus sheds light on the continuum of the steps television has undergone in recent years.

When going through the articles from beginning to end, it becomes clear that I have become increasingly more familiar with the topic and the evolving issues over these years and each of the articles take the theme further – both through content and temporally as well. In the first articles, there are clear indicators of how Web 2.0 would follow the SMS interaction and that the research would eventually turn from studying the interaction between the technologies to interactions between the users, as presented in the articles. For this reason, the collection of these articles represents the development of television as well as the progress of the author as a starting researcher.

## 2. RESEARCH THEORIES AND APPROACHES

### 2.1 Justification of diverse approaches

Television sprawls: it is up to researchers in the field to explain why, how, and to what effect <sup>122</sup>. This chapter justifies the diverse approaches required in order to study television in the 21<sup>st</sup> century: 1) from traditional to interactive television, 2) cross media and multichannel, 3) integration of various data collection methods to cope with intermediality and 4) triangulation of research methods to achieve coherent results. It is indeed very challenging to compile and conduct research concerning a medium that is nowadays so widely accessible. How can the converged media world ever be adequately studied? As the research questions concerning television that incorporates interactive and participatory features often differ from those of more traditional lean-back TV, some sort of melting pot including versatile methodologies and methods is commonly necessary, to fully realise the nature and impact of these interactive elements <sup>123</sup>. Today's media research subjects are often very versatile and hard to define from only one perspective, due to their technical synergies and convergence. Researchers are obliged to study different subjects, gather wide-ranging data from different sources, and to implement several methods in order to make valid statements, analyses, and coherent results. In the research setting mentioned hereinabove, the researcher has to be able to collect and process different data and research approaches fluently throughout the entire research experience. The current state of the media culture, the wide range of different formats and media almost then make the approaches automatically multidisciplinary, which is why the research material of this study is also broad. The boundaries between active viewers and passive couch potatoes are blurring especially due to the multi-platform TV and media spectacles – a viewer can be active in many ways, on various platforms, without breaking the link to a TV programme format. Audience involvement has widened to include “passive” ways of using a broadcast platform; “active” practices on the web platforms, and in-between phenomena such as voting via mobiles and participating in net meetings. In fact, multiplatform formats seem to stretch the whole passive/active dichotomy well beyond the breaking point <sup>124</sup>. Audience attitudes and behaviour towards these emerging trends in the television industry and how they engage with transmedia television text has been lacking in empirical research <sup>125</sup>.

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<sup>122</sup> Kackmann et al. 2011, 2.

<sup>123</sup> Rasmussen 2005, 39.

<sup>124</sup> Ytreberg 2009, 483.

<sup>125</sup> Evans 2008.

In order to conduct and achieve a rich set of research material, the integration of data gathering methods is necessary. It is as if the research focus has shifted from a monomodal era (concentrating on just one form of media) to the understanding of intermediality and interaction of different media forms<sup>126</sup>. Lehtonen (2012) states that, in television studies, it might become common to examine the relations between television and newspapers, drama, radio, film, and computers. Instead of media-centrism representing a peculiar formalism, greater attention should be paid to what media forms actually do, and what kinds of practices they have<sup>127</sup>. For this theory of intermediality is implemented in this study. Intermediality will be elaborated in more detail in chapter 2.2.3.

Consequently, the adequate coverage of this study requires a multitude of methods and data: methodological pluralism arises as a methodological necessity. Recording the studied field requires systematic observations of events; inferring the meanings of these events and interpreting the material traces that are left behind by the actors and the spectators requires systematic analysis<sup>128</sup>. Due to the multidisciplinary of today's television, the methods used vary. For example, media observation and analysis, online surveys, collection of website features, text and discussions transcript from iTV programmes, and Facebook and Twitter traces. Intermediality as a research framework prefers a methodological triangulation of research materials and methods<sup>129</sup>. Triangulation methodology used in this research combines different methods and materials in order to obtain the most coherent research results<sup>130</sup>. This often means a collection of empirical data from a variety of sources, such as different media and sometimes also the use of several methods in analysing those materials<sup>131</sup>. I have used lots of material from the Internet in addition to TV data and for example, Jones (1999), Hine (2005), and Mann and Stewart (2000) have defined the Internet not only as a field for research, but also as a data-gathering instrument in qualitative research<sup>132</sup>.

Overall, the approach is also comparative in order to reflect how it has developed during the last 10 years, rather than simply defining what the television of today is like. This is very multifaceted work and consists of several different viewpoints, but I would argue that all of these approaches are necessary when studying the television of today. The analysis focuses on the participative tools and features aimed at encouraging participation found in the TV broadcasts as well as on their websites

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<sup>126</sup> Lehtonen 2012, 39.

<sup>127</sup> Lehtonen 2012, 39.

<sup>128</sup> Bauer & Gaskell 2000, 5.

<sup>129</sup> Saukko 2003; Herkman 2008.

<sup>130</sup> Ala-Fossi et al. 2008.

<sup>131</sup> See Herkman 2012, 20.

<sup>132</sup> Sade-Beck 2004, 6.

and the social media. Participative features include any service, content, or application through which a communication connection is established between the television-related technology and the audience. In essence, this covers any features that advance audience involvement through the screen and the Internet. This thesis is based on an intense observation of the television phenomena in question. Due to this long period of research on 21st century TV culture, I possess a solid knowledge base on which to make interpretations of the current state and the future trend developments. As an author, I am not just addressing the changes that have occurred as uncertain or predictively, I have witnessed them. I have identified them with the field itself since the theme of this thesis has followed me both professionally and privately. An important objective for the qualitative researcher is to be able to see “through the eyes of the case being studied”<sup>133</sup>. Overall, the research executed in this thesis is qualitative and can be defined as something that interprets social realities and, in Bauer & Gaskell’s words, gives a “feel” for the research field in question<sup>134</sup>. To gain knowledge concerning both television and new media in general not just as technical equipment, but as social technologies as well, this thesis also identifies the social and cultural practices that surround television and its usage in cooperation with other technologies.

For data gathering throughout this study, different discussions of the audience concerning TV programmes become transparent (at least on some level) on web platforms and available in real time alongside the broadcasting of the TV programmes that they accompany. Whereas such data would previously have been accessible only by means of ethnographic research based on interviews and questionnaires with viewers, nowadays this data becomes readily available online for researchers. While this data still lends itself to ethnographic methods, ethnography has now become digital. Digital ethnography can also be referred to in terms of virtual/online ethnography, webnography, or netnography<sup>135</sup>. According to Hine (2005), “digital ethnography refers to a number of related online research methods that adapt ethnographic methods to the study of the communities and cultures created through computer-mediated social interaction. It extends the notions of field and ethnographic observation from the exclusive study of co-present and face-to-face interactions, to a focus on mediated and distributed interactions”<sup>136</sup>. However, it must be stated that this research does not belong to the research tradition of digital ethnography since there are certain fundamental elements characteristic to ethnography that are missing from the approaches

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<sup>133</sup> Bryman 1988, 61.

<sup>134</sup> Bauer & Gaskell 2000, 10.

<sup>135</sup> See Marvick 2013; Puijk 2008.

<sup>136</sup> Hine 2005.

which I have chosen. In this study, the Internet acts precisely as a field for gathering research material that is connected to television. Therefore, the use of the Internet material is justified as part of this thesis. However, this brings new issues for the researcher to think about – data archiving, justification of the data used, and so on. When doing research in online environments, Internet, and social media, it is crucial to keep in mind the ethical issues in data gathering and archiving. The researcher must be able to present the data used in the research even though the Internet and its contents might be constantly changing. The researcher also should not be blinded by the easy access and variety of the data available.

The gathering of suitable and valid methods in addition to struggling with adequate data has been one of the most agonising challenges I have faced during the writing of this thesis. The converged media culture can be seen as a blessing and a horn of plenty with its multiple, endless, and diverse data, but it can also be seen as a curse. In the eyes of a TV researcher, there are a few areas that should be considered. Since today's television content is no longer based on 'flow'<sup>137</sup>, it is based on the use of other technologies, both synchronous and asynchronous. It involves many on-going messages and productions with many conversations and contributions taking place simultaneously<sup>138</sup>. The scale of production might overwhelm television studies and make the decisions on limiting what to study difficult<sup>139</sup>. Previously, the broadcast media were publicly accessible; nowadays the digital media practices are not. This causes a significant problem for television studies regarding how to recognize and analyse media production and consumption. According to Merrin (2010), "the researcher may struggle to reflect the diversity of media activities and phenomena today". Before, traditional TV broadcast content was studied through mass media material. In contrast, much of today's personalised content evolving around television is individually produced and, therefore, hard to analyse – the right meanings behind every individual? How to find and identify them and successfully follow their activities? In addition, there is a huge dilemma regarding how to generalise results concerning certain individuals or even groups sharing the same interest. Furthermore, the knowledge achieved might become out-dated very quickly. These are new problem areas that media and television studies, as academic disciplines, may encounter and should address.

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<sup>137</sup> Flow is how channels and networks try to hold their audience from programme to programme, or from one segment of a programme to another. Williams 1974.

<sup>138</sup> Merrin 2010.

<sup>139</sup> See Turner & Tay 2009.



## 2.2 Theoretical frameworks

### 2.2.1 Audience participation

There have been many different theories on how audiences respond to and interact with the media <sup>140</sup>. It is a complex process, the construction of meaning made by the audience as a response to media text. There are also different audiences for different media. The relationship between the media and audiences has been a subject of debate, which emphasises the importance of the audience and of their relationship with the media <sup>141</sup>.

According to Griffen-Foley (2005), ‘audience participation’ has existed for at least over a century as a part of mass communication <sup>142</sup>. The concept of audience participation carries many different meanings. Some of them have been presented in 1.2 Research questions and context, and 1.3 Related work. This chapter sets out to investigate the most relevant approaches concerning audience participation in television in particular when enabled by the variety of technologies used today. This will thus exclude audience participation, for instance, in the fields of media policy, journalism, citizen and civic participation and organisational participation. As a short historical note, it is not a new phenomenon to speak about television-based audience participation. For instance, an interactive connection to a TV studio is nothing new. Interactive participatory phone shows are familiar from TV (“Ruutuysi”, a popular Finnish call-in quiz show in the 1980s) and also from various radio shows <sup>143</sup>. The possibility for the audience to take part in a TV show was enabled several years before that via the sending of postcards, which naturally emphasised the delay of connection.

In this thesis, audience participation is defined as feedback on TV-related content (containing material, for instance, on an Internet and telephony platform) that broadcasters provide through a combination of television in the traditional sense and additional technologies. It thus includes tools such as voting, texting, and gaming via SMS, calling in to a talk show, online discussions, news, website materials and use of social media (Facebook, Twitter etc.). Overall, in this case, the use of mobile devices (or any technology) is referred to, as additional, no longer as new technology since mobile technology combined with television has clearly been available for years now – both via SMS and the Internet. Overall, there are multiple ways how to take part in TV and its content, which is why it is useful to also keep in mind whether it is a matter of attending (instant feedback),

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<sup>140</sup> E.g. Livingstone 1999; Abercrombie 1996; Nightingale 1999.

<sup>141</sup> Hart 1991, 61.

<sup>142</sup> Griffen-Foley 2005.

<sup>143</sup> Mustonen 2001, 29.

influencing (effect on TV content), or creating content as audiences. An SMS sent to a TV chat or TV mobile game represents interaction since the feedback is instant (the audience member immediately see the outcome of their sent text message on the TV screen). Reality TV format voting (based on calls, SMS, or web platform solutions) and, on the other hand, represents the function of influencing. However, in contrast to interaction, a participating viewer does not get immediate feedback on his/her action, there is always a delay (the votes are revealed later, for instance, at the end of the Big Brother eviction Sunday broadcast) and one cannot be sure whether one's vote made a difference. According to Tsay and Nabi (2006), casting audience participation that actually determines the outcome of a TV programme is a critical component to the enjoyment of watching votes online and via SMS allows a participatory relationship to develop between the viewer and screen<sup>144</sup>. This sort of influential audience participation also takes place in social media, for instance on Facebook, where the audience can propose topics for talk shows, vote for the next song on online radio, or take part in polls that will have an impact on a TV broadcast at that time or later on. All the material produced by the audience may be used in TV broadcasts to create content.

The idea of active participation amongst audiences has been considered greatly over the years. The most dominant aspects of theorising on an active audience were in the 1960s–1970s, following audience activity in terms of as "selectivity", "utilitarianism", "intentionality", "involvement" and "imperviousness to influence"<sup>145</sup>. All of these are still valid for the definition of audience participation, involvement, and influence being probably the most fruitful aspects. For Levy (1983), "involvement" characterises both the level of "affective arousal" and a level of cognitive organisation and information structuring<sup>146</sup>. The same term can be used to describe active "involvement," for instance parasocial interaction. This is one of the ways of looking at audience participation and TV stars/hosts in 21st century television, and the social features around them will be dealt with later on in this chapter as a means of making an audience participate. There has been a long debate around whether television audiences are passive or active in television studies<sup>147</sup>. It is however one of the presumptions of this study that audience is actively involved with the content. Overall, the notion of consumers turning into producers, prosumers, has also already been widely acknowledged<sup>148</sup>, which is why the dichotomy between active and passive audiences will not be elaborated further in this thesis.

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<sup>144</sup> Tsay and Nabi 2006; Holmes 2004.

<sup>145</sup> Biocca 1988, 53–54.

<sup>146</sup> Levy 1983.

<sup>147</sup> From Stuart Hall's (1973) classical model of encoding/decoding to critical approaches towards it. e.g Huimin 2012.

<sup>148</sup> McQuial et al. 1972; Toffler 1980; Biocca 1988; Huimin 2012.

Levy (1983) introduced the term “affective arousal” in relation to audience involvement. This is one of the first and probably the easiest way for an audience to participate in a TV programme and content. When TV content affects the viewer in some way, on some level, it is called vicarious watching, which basically means “to experience something through watching”. The first TV quiz shows affected their audience by making them compete with the studio contestants. Similarly, soap operas may affect their viewers emotionally, hooking them into continued viewing. Especially nowadays, the emotions play a huge role in television productions<sup>149</sup>, for instance, reality TV formats that are almost solely based on representing the feelings of the contenders, whether joy or grief<sup>150</sup>. Hietala (2007) also introduces the notion of a media event through emotions when he uses the example of the collective and global mourning of the widely televised funeral of Princess Diana. This is the purest audience participation there is, since it requires no tools or technology other than television. Television can also activate its audiences to participate in the events on a TV screen through different additional technologies, for instance, game consoles. The trajectory of the different ways television has activated its audience is presented in more detail in Article 1.

As one example of audience participation, we can think of different theories that address the different ways television invites its audience to take part collectively. The terms TV spectacle and media spectacle (sub-terms to the idea of iPart format<sup>151</sup>) are definitions I have adopted and refined over the years. They are presented in Article 2. However, the categorisations of different TV format types that invite the audience to take part are briefly introduced in Table 2.

For comparison, the way the definitions and categorisation have evolved during this thesis is presented in Table 3.

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<sup>149</sup> E.g. Aslama & Pantti 2006.

<sup>150</sup> Hietala 2007; von Feilitzen 2004.

<sup>151</sup> It is extremely difficult to talk about both interactive and participatory formats at the same time since there are differences in them. This is why a collective term is defined; iPart format. The letter i emphasises the interactive side and Part naturally stands for participation. It can also be seen as the opposite to the word apart, which stands for isolation, placed or kept separately. iPart, on the other hand, emphasises togetherness, blurring boundaries and multiple mediums and platforms mixing together. Tuomi 2010, 6.

Table 2. Categorisation of interactive & participatory TV formats.

<b>iPart format</b>	<b>Example</b>	<b>Platform/s</b>	<b>Linkage: 1) Technical, 2) Thematic, 3) Social</b>	<b>Purpose &amp; level of participation</b>
<b>Interactive TV formats</b>	1) TV chats, TV mobile games and 3) call quizzes	TV, mobile phone, websites	1) TV + SMS, 2) Additional information, 3) SMS-based activity on TV & online participation	Vicarious watching, social and game-based interaction/influence on TV, social & additional participation online
<b>Reality TV formats</b>	1) Follow-up series ( <i>The Bachelor</i> ), 2) Lifestyle ( <i>What Not To Wear, US</i> ) & 3) Documents ( <i>4D</i> )	TV, websites, social media	1) TV & Web, 2) Additional information, 3) Online participation	Vicarious watching, social & additional participation online
<b>TV spectacles</b>	<i>Idols, Dancing With the Stars, Big Brother</i>	TV, mobile phone, websites, social media	1) TV & SMS & Web, 2) Additional information, 3) TV & online participation	Vicarious watching, social and voting-based interaction/influence on TV, social additional and influential participation online
<b>Media spectacles</b>	Eurovision Song Contest, Independence Day celebration, sport & Royal events	TV, mobile phone, websites, social media	1) TV & SMS & Web, 2) Additional information, 3) TV & online participation	Vicarious watching, social and voting-based interaction/influence on TV, social additional and influential participation online

Table 3. One of author's earlier definitions.

<b>iTV Format</b>	<b>Level of Interaction</b>	<b>Technology</b>
TV-chats – chat functions in different TV programs	Synchronous communication, instant feedback	Mobile phone, SMS -function
TV mobile games, call in quizzes	Synchronous communication, instant feedback	Mobile phone/landline, SMS-function
Interactive TV – formats based on voting	Asynchronous communication	Mobile phone/landline, SMS-function
Interactive advertisement on TV	Synchronous communication	Mobile phone, SMS-function
Interactive choices and added value to TV broadcasts	Asynchronous communication	Internet

The different TV and media spectacles emphasise the nature of today's TV very incisively. The term "media spectacle" was coined by Douglas Kellner, based on the concept of the society of the spectacle developed by French theorist Guy Debord in 1967. Synergies between the Internet and

media culture/technologies and the information and entertainment industries have boosted spectacle culture significantly, but there have been spectacles since pre-modern times. According to Kellner (2003), entertainment has always been a prime field of the spectacle and television has been, from its introduction in the 1940s, a promoter of consumption spectacle and also the home of sports spectacles, political spectacles, and its own specialties such as breaking news or special events<sup>152</sup>. In this thesis, media spectacle is seen as an event that lives in a wide range of mediums. However, these media spectacles also already exist in the minds of the audiences, in parallel to technology. It is characteristic for media spectacles that they have lasted a long period of time; they feed the sense of nationality and create a feeling of togetherness and collectiveness. The term TV spectacle in the Table 2. differs from media spectacle in a way that TV spectacles are sort of a version of reality TV formats, but they are bigger and wider TV events compared to, for instance, *The Bachelor*, which is a linear TV show, with no audience influence. TV spectacles, on the other hand, invite the audience to take part in the plot and the actual content of the TV series, for example by voting – *Big Brother*, *Dancing with the stars*, *Idols*. They differ from media spectacles like mentioned before with their very long history and national impact on the audience like the Finnish Independence Day. It is actually the one of the most watched TV events of Finnish television, year after year.

A similar approach is the concept of the media event or televisual ceremony<sup>153</sup>. According to Dayan and Katz (1992), media events demand and receive focused attention and intense involvement from the largest possible national and international audiences. They identify three main categories of media events, which they define as Competitions, Conquests, and Coronations. For example, the Eurovision Song Contest, which is studied in the thesis, naturally represents the competition and coronation part of the event – it can be seen as a form of glorification and celebration of the rites of passage of heroes.<sup>154</sup> As mentioned hereinabove, media spectacles are events that already exist in the minds of the audiences. Buonanno (2008) sees media events through similar feature characteristics of a media spectacle: “media events have an existence of their own, separate from television, in the sense that they would have taken place anyway, become very much more important and valuable in the field of individual and collective human experience, thanks to the fact that television shoots them and broadcasts them to the remotest corners of the country, or indeed of the whole planet”<sup>155</sup>.

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<sup>152</sup> Kellner 2003.

<sup>153</sup> Buonanno 2008, 44.

<sup>154</sup> Dayan & Katz 1992.

<sup>155</sup> Buonanno 2008, 44.

The symbiosis of television and the Internet has brought innovative ways of considering the role of audiences through engagement and feedback opportunities. Overall, the audiences are and have been invited to participate by means of liveness and its real-time features. The live-to-air format can be seen as a strategy by which television has presented an interface for other media to participate in the media event. In media events, watching the programme simultaneously with other spectators is essential in order to follow the media buzz and share the experience with others<sup>156</sup>. The media events generate talk about them before, during, and after the broadcast, and this talk is an essential, constitutive feature of the event itself<sup>157</sup>. Kannisto (2012) has encountered similar findings as in Article 5, which the live broadcast offers a sense of real access to an event and at the same time strengthens the sense of togetherness. From the beginning of production, the TV series are produced taking into account their online distribution, which enables the audience to interact more, share and participate through the different applications offered<sup>158</sup>. Overall, broadcasting companies acknowledge the idea of audience participation as well. They are willing to provide ways to enhance viewer engagement. Both commercial and public broadcasters are constantly developing different ways to enable audience participation, especially through online and social media via commenting and criticising programmes as well as sharing their own material or getting involved in the distribution of content<sup>159</sup>. Big Brother (Endemol, 1999–), the first reality TV format to go truly global, was a watershed moment in the platform convergence of television with the Internet and telephony, since this was the show that introduced audience voting as well as, in most countries, running live feeds of the BB house through an official website, sometimes at a membership cost<sup>160</sup>. Like Mittel (2011) has stated, clicking, scrolling, pointing, and navigating are practices that transfer across platforms<sup>161</sup>. Different multiplatform reality formats represent a sort of detachment from television centeredness. According to Ytreberg (2009), “television draws the mass crowds and serves as the main arena for the contest rituals that reality television relies on”<sup>162</sup>.

Furthermore, media content can naturally foster participation, especially online. For instance, the dedicated websites around TV series can invite their audience to take part in the TV content in several ways. The use of the Internet platform along with TV is definitely one of the most functional, even despite the fact that telephony platforms are financially the most beneficial, which

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<sup>156</sup> Kannisto 2012, 203.

<sup>157</sup> Scannel 2002, 271–272.

<sup>158</sup> See Deery 2003.

<sup>159</sup> García-Avilés 2012, 429.

<sup>160</sup> Kavka 2011, 78.

<sup>161</sup> Mittel 2011, 51.

<sup>162</sup> Ytreberg 2009, 5.

is why SMS-based voting procedures are still in use in addition to ‘free participation’ online, for instance, websites, Facebook and Twitter. Undeniably, web platforms play a major role in offering additional information and several opportunities to attend the iPart format 24/7, which will be argued in the Results chapter. Moreover, Kellner (2003) states that “television presents spectacles on a daily basis for mass consumption and some of the most popular programs of the past years have adopted a spectacle form, for example through the reality TV phenomenon. These reality TV series and their websites seem to be highly addictive, pointing to deep-seated voyeurism and narcissism in the society of the interactive spectacle”<sup>163</sup>. Ytreberg (2009) appoints this with a very interesting choice of words, “*recruiting an advance audience*”<sup>164</sup>. These multiplatform formats are then used to further engage the audience via digital return channels. As mentioned, this takes place mainly by voting via online features on a websites, text messages as a means of voting and social media for communication. A collection of sub-events take place outside the overall event of the contest, lending the format a continuous, overall quality of eventfulness and that bases on activity in conversations, tabloids, other television shows, Internet forums and blogs, radio programmes and magazines.<sup>165</sup>

Along with the rise of mobile devices and technology, the participation in TV content has also gone beyond the flow, i.e. it is temporally and spatially unlimited. There are no more strict schedules regarding when and from where and with what to consume TV content and participate. With this notion, the connectivity to social media through mobile devices also emphasises a notion of presence with others. However, the largest peaks in Twitter discussion for instance of TV programme finals or sporting events, still take place within a restricted schedule. According to Kangaspunta and Hujanen (2012), the intermedial oriented user relationship is characterised by the hybrid dimension. Television is followed not only through a television set but also through a PC and the Internet, and intertextually on radio and the web pages of newspapers<sup>166</sup>. Overall, it is a matter of different features coming together as a whole in order to gain a participatory TV experience.

The study of media is not only a technological endeavour. It also includes the human side of technological change<sup>167</sup>. Television has invited its audience socially to take part in what is happening on TV simultaneously while sitting next to each other on the sofa or afterwards in

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<sup>163</sup> Kellner 2003, 19; Ytreberg 2009, 9.

<sup>164</sup> Ytreberg 2009, 9.

<sup>165</sup> Ytreberg 2009, 9; Kannisto 2011, 198.

<sup>166</sup> Kangaspunta & Hujanen 2012, 166.

<sup>167</sup> See Hickmann 1990, Postman 1985 & 1992.

different coffee table discussions or at breaks during the school day. Social functions naturally have a role in audience participation. This technology-enabled communication is called mediated communication in the field of human-computer interaction, but this has not been possible with TV broadcasts for very long. In the phase of interactive entertainment, it became possible to communicate with “TV stars” by text messaging (SMS) and as a result, iTV hosts developed relationships with the audience and adopted different roles in respect to audience participation. It has been a common thought that TV presenters and hosts have only been trying to create a simulation of interaction between spectators and TV <sup>168</sup>. The previous research in the field also pinpoints the fact that TV has lacked real-time communication <sup>169</sup>. Articles 1 and 2 deal with the mediated real-time-based interaction that highlights the interpersonal features of iTV.

As stated before, in 1983, Levy mentioned parasocial relationships as a form of audience involvement – viewers are drawn to certain TV stars and consequently, TV presenters have an effect on the audience. In 1956, Horton and Wohl (1956/1986) observed that television creates the illusion of a face-to-face relationship with a performer, which they called a parasocial relationship. Viewers consider television characters to be their media friends <sup>170</sup>. This seemingly conversational give-and-take <sup>171</sup> between a mass media performer and a user, which closely resembles interpersonal communication <sup>172</sup>, has been termed parasocial interaction <sup>173</sup>. Through these emotional affiliations, the TV stars can easily affect their audiences, as will be demonstrated in the Results section. Moreover, parasocial relationships can also be used positively as companionship and support, but either way, the use of live hosts can trigger a different level of audience participation. The idea of television’s parasocial relationships is again a relevant topic, since social media, for instance, Twitter and its nature of following others, have triggered another way to reach TV celebrities and these connections and parasocial aspects are currently being studied <sup>174</sup>. Article 2 also presents another example of actually (meaning a concrete step, for instance, through a digital feedback channel) activating the audience to take part, the iTV rhetoric. It is a way of speaking that encourages, harasses, and even forces people to take part in, usually chargeable, SMS-based entertainment, whether it is for games or voting, etc.

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<sup>168</sup> Isotalus 1998.

<sup>169</sup> e.g. Näränen 2006.

<sup>170</sup> Barnes 2008, 21.

<sup>171</sup> Horton & Wohl 1956, 186.

<sup>172</sup> Cathcart & Gumbert 1983.

<sup>173</sup> E.g. Giles 2002; Rubin et al., 1985; Klimmt et al. 2006.

<sup>174</sup> E.g. Bennet 2011; Chung & Cho 2014; Rudy, M. 18.9. 2014. “TV Stars Get a 228% Boost in Follow Rate When They Live-Tweet Twitter pays off for tube marketers” <http://www.adweek.com/news/technology/tv-stars-get-228-boost-follow-rate-when-they-live-tweet-160213>



To sum up, nowadays audiences are actively creating content and taking part in several ways and on several platforms. Social media in general provides a remarkable opportunity for researchers to exploit its diverse data traces in order to understand the processes of television “audiencing”<sup>175</sup> and active audience practices that take place in and via social media<sup>176</sup>. The social media can be easily harnessed to activate the audience to take part and the use of Facebook and Twitter, as TV content, for this purpose are analysed and results presented in Article 3 in a more detailed manner. Second screening is the main issue when a shared or co-viewing experience during television viewing sessions takes place<sup>177</sup>. According to Doughty (2012), the significance of a connected and networked television audience exploiting digital backchannels is recognised by broadcasters, through displaying Twitter hashtags on screen to allow the second screening audience to take part while the actual broadcast is being viewed<sup>178</sup>.

New forms of communication technology can foster relationships. In addition to offering new possibilities for mediated interpersonal communication, they also change how individuals overall interact with each other<sup>179</sup>. Having said that, it would again be a good time to pinpoint that social network technology has had an impact on this social behaviour regarding television, but one should not be fooled that it has somehow hugely increased the social activity concerning television as a water cooler. It may have increased the activity around certain peaks such as media spectacles, but it may just offer a new way of communicating to audiences. According to Sundet and Ytreberg (2009), “the active attitude toward participating should be seen as a basic and enduring characteristic of audiences, not as something new and unique to the current media situation”<sup>180</sup>.

### **2.2.2 Media convergence**

Television can often be defined in relation to other technologies such as mobile devices or game consoles<sup>181</sup>. Being seen through the effect of other technologies, the theory of media convergence can give us an idea of how television itself can be viewed in certain times. Briggs and Burke (2002) have described convergence as it has been “applied most commonly to account for the development of digital technology, the integration of text, numbers, images and sound”<sup>182</sup>. Digital technology and the coming of digital television have been central to the term convergence, which is why it is

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<sup>175</sup> Fiske, 1992.

<sup>176</sup> Harrington et al. 2012, 406.

<sup>177</sup> Lochrie & Coulton 2012.

<sup>178</sup> Doughty 2012, 3.

<sup>179</sup> Konjin et al. 2008, 3.

<sup>180</sup> Sundet and Ytreberg 2009, 385.

<sup>181</sup> See Kortti 2007.

<sup>182</sup> Briggs and Burke 2002, 267.

often linked with the hype of new, digital technology. However, television has nearly always been a convergent medium; it is just nowadays being acknowledged with greater attention. According to Kackmann (2011), television has, for example, borrowed heavily from the motion picture industry and been a particularly effective means of extending the reach of popular stars, texts, and brands. Television has been one piece of transmedia franchising that has included films, comics, radio, musical recordings, books, magazines, and toys from its beginning (for example, various Disney productions).<sup>183</sup> Kackmann (2011) also states that if the “mobility of forms across multiple media industries and technologies is a key criterion for understanding convergence, then early television certainly qualifies. Television has always borrowed from, exploited, and contributed to other media”.<sup>184</sup> Overall, the term convergence can be traced to the popularisation of the Internet in the mid-1990s<sup>185</sup>. For example, Nicholas Negroponte describes convergence in his book ‘Being Digital’ (1995) as something that happens when bits of data come together; devices become steadily less important than the data that flows seamlessly across them. Convergence has both defined the current state of television and the emerging scenarios of its future. Convergence can be seen as an umbrella term that consists of several viewpoints on technologies and audiences fuelled by digital media<sup>186</sup>.

However, the idea of technological convergence has broadened to focus on media other than the Internet; it can basically be used for any technologies that include convergent features. The hype around the term convergence is very characteristic of these types of terms, for example compared with Web 2.0, interactive television or even social media in general. The idea of the great utopia of convergence assumes that communication technologies will in the future merge into supermedia<sup>187</sup>. Many early discussions of convergence, especially by technological utopianists, emphasised it as a positive, exciting, and revolutionary phenomenon that not only bridged devices but also promised to diminish social barriers as well<sup>188</sup>. However, different dystopian views towards technologies converging can also be found over the years. This emphasises the fact that there are also problems with the idea of convergence<sup>189</sup>. It is evident that there is more variation for audiences to take part in communication and media technologies than ever before. As Henry Jenkins (2006) has remarked, the world has been witnessing a media technology divergence rather than convergence. The

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<sup>183</sup> Kackmann 2011, 4.

<sup>184</sup> Kackmann 2011, 4-5.

<sup>185</sup> Herkman 2012, 10.

<sup>186</sup> Kackmann et al. 2011, 1.

<sup>187</sup> Pool, 1983, Baldwin et al., 1996, 2-3; Sauter 1999, 65.

<sup>188</sup> Negroponte 1996.

<sup>189</sup> See Storsul & Stuedahl 2007.

Internet, broadcasting networks, and service ecosystems are increasingly becoming a single service space rather than having strict boundaries between each medium<sup>190</sup>. The audience does not perceive the TV stream as a single medium – the consumed media is a service ecosystem actively reacting to implicit or explicit consumer interactions<sup>191</sup>. The fact that the role of television as a physical object is changing also influences other aspects of the context of the whole television viewing experience. More recent work has questioned both the presumed newness of media convergence and the possibility that current instantiations of media formats, audience behaviours, and technological apparatuses might re-inscribe – rather than challenge – existent power relations. Herkman (2012) states that much of today’s scholarship on convergence is a shared belief that technology is not neutral, and that our current media environments – just as much as those of the past – are not determined by the rise of new technologies, but are rather shaped by institutional, cultural, and political factors and by the continual engagements between emergent and residual media forms<sup>192</sup>.

In this thesis, media convergence is seen and used as a scope to strictly analyse which technologies converge with television and how. Media convergence in this thesis can also be seen through the notion of the second screen, which is a common term in today’s TV watching practices. According to Cesar, Knoche and Bulterman (2010), “second screening, or sometimes called sofalising, is a term used to describe the act of coupling a TV viewing activity with second screen interaction. This additional screen may be that of a mobile device such as a smartphone or tablet, it may also be a laptop or personal computer screen”.<sup>193</sup> The converged technology can then be seen as an additional screen for audience participation. For instance, in iTV mobile phones, in the participatory phase, the Internet (PC, computers, laptops, mobile devices) and in social media, social networks and mobile devices act as second screens. The content itself will be analysed through the intermedia cooperation that is established between television and the Internet<sup>194</sup>.

### **2.2.3 Intermediality**

One of the aims of this thesis is to challenge not to only look through the television with the scope of convergence, but to also consider the historical continuities and differences between the media<sup>195</sup>. Similarly as Herkman (2012), I understand the difference between convergence and

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<sup>190</sup> Lugmayar & Zhengn 2012, 49.

<sup>191</sup> Ollikainen et al. 2011.

<sup>192</sup> Herkman 2012, 11.

<sup>193</sup> Cesar, Knoche & Bulterman 2010.

<sup>194</sup> Buonanno 2008, 63.

<sup>195</sup> Herkman 2012, 11.

intermediality as follows: “where the hypothesis of convergence often emphasises gaps and discontinuities between the old and new, the concept of intermediality pays more attention to the continuity of media forms and to the articulation and re-articulation of the media through changes in social and cultural contexts”<sup>196</sup>. In the past decades, "intermediality" seems to have been one of the most productive terms in humanities. According to Donsbach (2008), “intermediality refers to the interconnectedness of modern media of communication. As a means of expression and exchange, the different media depend on and refer to each other, both explicitly and implicitly; they interact as elements of particular communicative strategies; and they are constituents of a wider cultural environment”<sup>197</sup>. There are also other terms used as synonyms to intermediality. For instance, some scholars have described the increasing blurring of media boundaries in terms of the hybridisation or multimodality of cultural forms<sup>198</sup>. Donsbach (2008) notes, “as a term and theoretical concept, intermediality has perhaps been most widely used in reference to multiple modalities of experience, as examined in aesthetic and other humanistic traditions of communication research”<sup>199</sup>.

The idea of intermediality is not as new as one might think. According to Herkman (2013), a systematic conceptual analysis of intermediality certainly dates back to the discussion on digitalization and the Internet<sup>200</sup>. Dick Higgins (1938–1998) is often mentioned as the creator of the term *intermedia*<sup>201</sup>. For Higgins, intermediality meant art projects that established art and media forms combined to create new forms, for instance, Higgins’ visual poetry, which combined poetry with graphic design<sup>202</sup>. Finnish cultural scholar Mikko Lehtonen (2000) also notes “intermediality has also been defined as intertextuality between media and as a phenomenon it is quite old, but as a systematically developed concept for media studies it is fairly new. Its history dates back to the art movements and computerization of the 1960s and 1970s. Through the notion of intermediality, the theory of intertextuality was expanded to apply to the analysis of new digital, Internet-based textual forms”.<sup>203</sup> As an academic concept of analysis, however, it was not considered before the 1990s<sup>204</sup>. Intermediality as a research approach and a term is almost the same age as the previously presented media convergence, which illustrates that these terms have the same origins.

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<sup>196</sup> Herkman 2012, 12

<sup>197</sup> Donsbach 2008, 15.

<sup>198</sup> Kress and van Leeuwen 2001.

<sup>199</sup> Donsbach 2008, 17.

<sup>200</sup> Herkman 2012, 15.

<sup>201</sup> E.g. Jensen 2008, 87.

<sup>202</sup> Herkman 2012, 15.

<sup>203</sup> Lehtonen 1999; Lehtonen 2000.

<sup>204</sup> Herkman 2012, 15.

The idea of intermediality comes close to Bolter's and Grusin's theory on remediation, which stands for how different technologies remediate each other in various ways to produce different devices and practices<sup>205</sup>. The difference between these two approaches comes from the following: remediation pays attention to the individuality of each technology as they come together, whereas intermediality considers the co-operative nature between different media in the networked media system<sup>206</sup>. Herkman (2012) states that, in practice, this means abandoning the technological determinism more common to digitisation and convergence discourses<sup>207</sup>.

The main focus in this thesis from the intermedial view is the analysis on different relationships between television and other media, the possible continuity of media forms and the individual nature of television as a research object, despite the tendency towards multimodality and multiplatformity in today's television. According to Herkman (2012), as the prefix "inter" indicates that intermediality addresses not only the changes brought about by the digitisation of communication and media technologies, but it also pays attention to the historical continuities and contextual differences between the various media<sup>208</sup>. The critical reflection of medium identities is, therefore, one of the key issues in intermediality approaches. Overall, from the intermedial point of view, this thesis examines the different TV content (broadcast formats, online features, media spectacle through social media usage) that is combined as an intermedial process where not only different media texts are linked, but the different media are connected in economic, technological, societal, and cultural ways. Therefore, intermediality offers a more useful and valid approach than convergence in analysing the social and cultural impact and consequences of the technological development of the media, not just to the utopian potential of communications technology, as is the tendency of the convergence discourse. However, technology must not be forgotten as one of the significant dimensions in the changes in contemporary media<sup>209</sup>. In this thesis, this is the most important aspect of intermediality as a theoretical framework. It is my intention to seek through the continuums between the different steps in today's television, not only through the notion of technology, but at the same time acknowledging its role in the development of television. It is also crucial to argue the utopian discourse flowing around today's television and the adjectives used for describing it.

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<sup>205</sup> Bolter & Grusin 2000, 223–225.

<sup>206</sup> Kannisto 2012, 209.

<sup>207</sup> Herkman 2012, 15.

<sup>208</sup> Herkman 2012, 14.

<sup>209</sup> Herkman 2012, 19.

## 2.3. Research methods and material

### 2.3.1 Classification of the primary material gathered

Table 4. Research design process and presentation of primary and supplementary research material

Primary data	Material	Methods	Content Analysis	Contribution to RQ
<b>TV formats</b> Articles: 1 & 2	iTV formats 2000–2010 (TV mobile games, TV chats and call-in quizzes) and media spectacles such as Big Brother 2006–2014, ‘Linnan Juhlat’ and Eurovision Song Contest (2009–2014)	Observation & making of notes, recording and later transcription of TV content (iTV hosts talk, chat messages sent by the audience),	How and for what purposes do audience participate in iTV-entertainment? How audiences are activated to take part in – verbally, intrinsic (internal) motivators and extrinsic (external) motivators. Also during the media spectacles that have the possibility to influence e.g. with votes	<p>SQL &amp; SQ2:</p> <p>The use of iTV formats explains how audience was activated to take part through mobile phones (attending &amp; influencing) and what were motivators TV content offered for audience to take part?</p>
<b>Websites</b> Articles: 3 & 4	<a href="http://www.mtv3.fi/emmerdale">www.mtv3.fi/emmerdale</a> , <a href="http://www.iltalehti.fi">www.iltalehti.fi</a> <a href="http://www.iltasanomat.fi">www.iltasanomat.fi</a> <a href="http://www.yle.fi/eurovisiut">www.yle.fi/eurovisiut</a> , <a href="http://www.eurovision.net">www.eurovision.net</a> , <a href="http://archive.org/web/">http://archive.org/web/</a> (2002–2014)	Observation & making of notes, capturing by screen shots and later analysis of the content	What type of linkages can be found between TV & web? What possibilities do online media offer to the audience to take part in TV-related content (during media spectacles) asynchronously & synchronously? What are the functions and roles of websites (Emmerdale site) and how are they changed?	<p>SQL &amp; SQ2:</p> <p>Critical examination of web content in relation to television explains in what ways television was able to invite the audience to take part also outside the broadcast times</p>
<b>Social media</b> Articles: 5 & 6	Facebook, Twitter (2011–2013)	Observation & making of notes, transcription of tweets, capturing by screen shots and later analysis of the content	How is the linkage between TV & social media actualized from the view of audience participation? How Yle’s Facebook site invites the audience to take part – purpose and content? How and for what purposes (on a textual level, what categories can be found) do Finnish TV audience use Twitter + teletext during ESC live broadcast?	<p>SQL, SQ2 &amp; SQ3</p> <p>Finding the ways how television and broadcasters invite audience to take part via social media; for what purposes it is offered and how audience use it</p>
Supplementary data	Material	Methods	Content Analysis	Contribution to RQ
Newspaper and blog articles	Various Finnish newspapers (e.g. <i>Helsingin Sanomat</i> , <i>Aamulehti</i> , <i>Satakunnan Kansan</i> , <i>Kaleva</i> , <i>Yle</i> ) Various foreign online newspapers (e.g. Business Insider, The New York Times, BroadbandTVNews)	The news around digital television were followed actively and e.g. through e-mail listings (e.g. BroadbandTV) and Facebook groups (e.g. SocialTV)	What is the current situation concerning audience participation on television in Finland, Europe and all over the world?	To bring general understanding (RQ: SQ1, SQ2, & SQ3)
Discussion forums	500 messages from 5 discussion forums (telkku.com, iltasanomat.com, Mtv3.fi, suomi24.fi, dvdplaza.fi)	Discussion forums were based on their popularity and the discussions were searched based on terms focusing on iTV (name of the format, iTV host, iTV entertainment in general etc.)	How iTV entertainment is perceived; what are the aspects people want to write and discuss about?	<p>SQL &amp; SQ2:</p> <p>The discussion forums give information on how people feel towards iTV entertainment and what are the most frequent opinions &amp; themes</p>
Internet inquiry	51 participants in the inquiry that consists of 45 different questions (including Likert scale-based, open and thematic writing requiring questions).	An Internet inquiry was done with Google Docs and the link was disseminated via e-mail list and social media	What are the ways audiences take part in the TV content? How are the overall opinions towards audience participation?	<p>SQL &amp; SQ2:</p> <p>Internet inquiry gives an option to learn about audiences opinions on participatory features and their practices around TV participation</p>

The gathering of the research material started already in 2004 and, for this reason, the material is, as stated before, very versatile. In order to emphasise the meaning of the materials in relation to this study and research questions, an instructive table was created. In this table, the different material is divided into 4 categories: TV formats, websites, social media and Internet inquiry and discussions forums. It also states that what methods have been used and what is the purpose of each material category (see Table 4). This table as it is rules out the use of previous research and literature. For example, in Articles 1 and 3, the used research literature has been crucial firstly to investigate the history of interactive television and secondly in order to come up with the multidisciplinary catalogue of criteria to examine the thematic and technical linkages between television and the Web. The contemporary material gathered from the media during the period is involved. The media observations (articles concerning the phenomenon) are handled throughout the work in footnotes (links to sites/documents) in order to emphasise the situation also at the societal level. The used articles and documents with their links can also be found in the References section. The link will be added when possible, since some of the links have expired over the years. The majority of the articles is, however, retrieved and archived in my own files.

### **2.3.1.1 Primary material**

#### **TV formats**

The television format data consists of approximately 35 hours of iTV formats taped from the period of 2004 (in some cases from 2000) to 2009 (which is more or less when iTV entertainment ended). TV formats include the following formats: TV mobile games, TV chats and call-in quizzes broadcast on Finnish TV channels:

TV games (MTV3) 2004: Maali!, Rantalentis, Cowboy, Splash ja Koulussa.

TV games (MTV3, SubTv, Urheilukanava, Nelonen) 2006: MADX Tennis, Street soccer, Horse derby, Lumisota, Downhill challenge, Drop 3, Street soccer, Koulussa, Maapallomatka ja Beach volley.

Call quizzes: (MTV3, SubTv, Urheilukanava, Nelonen) 2006: Voittopotti, Soittopeli, Rahasampo, Pikavoitto, Urheilumania ja Rahalinko.

There are also some recorded episodes including Big Brother and the Eurovision Song Contest finals (2009, 2011, 2013, 2014). In total, the author has watched and observed several hours of programmes that have included participatory elements during the period 2004–2014.

To briefly present the channels in question, Yle channels 1 (22.2%\*) and 2 (18.9%) produce and present programmes dealing with national arts, educational programmes, and child programmes. Yle's operations are financed mainly by a television fee (EUR 231.05 per year), and the programming has no advertising. The company is 99.9% state-owned and supervised by Administrative Council appointed by Parliament. MTV3 (21.6%) is a commercial free-to-air provider of entertainment and information, with its programming founded on news and current affairs, top sports, Finnish entertainment and drama, and international series and movies. SubTV (6.5%) is MTV3's daughter channel and it is clearly targeted to youth and young adults. It is a free-to-air channel, offering diverse entertainment 24 hours a day. Sub is a mix of foreign series, Finnish productions, reality-TV, and movies and classic series from the past. Nelonen (9.3%) is a commercial channel as well. It focuses on major Finnish entertainment, international series and movies. TV Viisi (2.0%) is a free-TV channel that airs feature films, documents and series and Urheilukanava was a freely aired channel that offered naturally different sporting events as well as interactive sport-themed iTV shows. These channels were chosen for this study because of their popularity and market share in 2010<sup>210</sup> and since every Finn is able to watch them.

#### **Website data:**

The website data consists of all the materials concerning the actual analyse of website material, which is why, for example, the discussion forum data is described separately. For a study of audience participatory features on a website (online magazines) around a media spectacle Eurovision Song Contest was chosen since it has always gained much attention in the media during its history<sup>211</sup>. Already from the start it has attracted great attention, for example, from the press, which is why it can be interpreted as a typical media case; something that involves both anticipation and commentaries in other media<sup>212</sup>. The Eurovision Song Contest as a phenomenon lives particularly in the intermedial environment: on TV, on the Web and on mobile phones, which is why it was a perfect example of iPart culture.

The website material includes material concerning the Eurovision Song Contest national final in Finland in spring 2009 and the final in Moscow. The material is mainly based on news, online news and how the whole phenomenon appeared in the media during the months January to May 2009. It includes observations from the media (press, online newspapers etc.), especially the Finnish tabloid

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<sup>210</sup> \*Market Shares (%) source: Finnpanel 2010. <http://www.finnpanel.fi/tulokset/tv/vuosi/share/viimeisin/>

<sup>211</sup> Pajala 2006, 212.

<sup>212</sup> Pajala 2006, 13; Lemish 2004, 51–52.



and evening newspapers like Ilta-Sanomat and Iltalehti and the dedicated website.<sup>213</sup> The ESC 2009 phenomenon presented in Finnish afternoon magazines Iltalehti<sup>214</sup> and Ilta-Sanomat<sup>215</sup> during the spring was analysed in order to investigate how a media spectacle like Eurovision Song Contest lived its own life outside the actual broadcast. It was critically examined as to how the audience was invited to take part in the atmosphere created around ESC finals – through real-timeness, additional material, exclusive news and different features that were clearly developed for the audience to take part for example through polls and shadow votes.

The study concerning the existing linkage between TV and web content, in both Finland and in Austria, bases on mainstream TV broadcasters. For the study co-author Bachmayer and I chose 10 Austrian and 10 Finnish TV programme formats that feature convergence with the Web. First a multidisciplinary platform analysis based on a catalogue of criteria established in previous studies that researched (non-)linear TV content in conjunction with the Web was created (see Figure 3). As a result of the outcome of the analysis, it was possible to define classes from the most frequently observed combination of criteria. For the criteria, the used literature can be found in more detail in Article 3. The channels (already described on the TV material) are also well presented in the article. In general, the criteria include both technical and thematic linkages and based on these linkages the different classes how TV and the Web are combined in Finland around 2011 could be established.

Overall, the study started with selecting the most popular Finnish TV channels concerning their market share. Then, the current TV formats were analysed (in a 2 year scope) on the selected channels to build the sample set. Every format that had a connection point to the Web of some sort was chosen. Then, the selected formats were categorised based on their connections to the Web. After this, the most frequent co-occurrences of criteria were identified and eventually gathered after the profound analysis of different TV formats in Finland into five representative classes. The five classes will be presented in the Summaries of the Sub-studies section.

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<sup>213</sup> <http://www.eurovision.tv/>

<sup>214</sup> [www.iltalehti.fi](http://www.iltalehti.fi), Circulation statistics: <http://mediaauditfinland.fi/wp-content/uploads/2014/06/Circulations2013.pdf>

<sup>215</sup> [www.iltasanomat.fi](http://www.iltasanomat.fi), Circulation statistics: <http://mediaauditfinland.fi/wp-content/uploads/2014/06/Circulations2013.pdf>

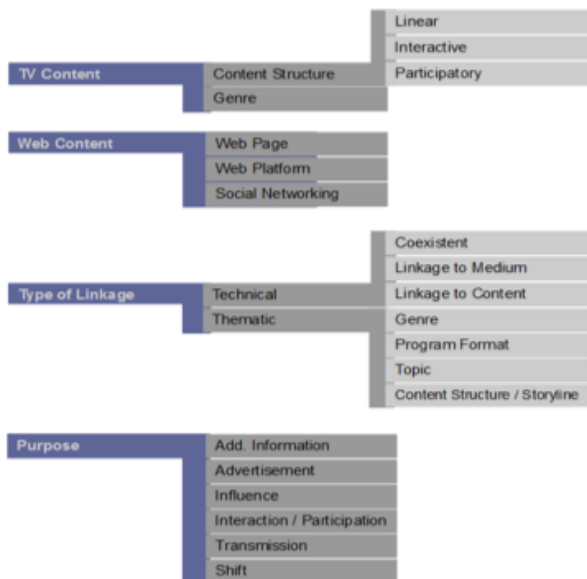


Figure 3. Elaborating the convergence of TV and Web 2.0 content – Catalogue of criteria

Another, more specified, view on how TV and the Web has been connected was done through a brief study on the use and purposes of websites during the last 10 years. In this sub-study, I focused on the core features of a web platform’s services, participative architecture (for instance uploading videos, comment functionality, votes), availability of social features (for example blogs, discussion forums, like/ dislike functionality, polls) and may also include video clips. As was investigated in Article 3, there are different types of linkage between TV and Internet content, which can be defined on a thematic or technical level. This criterion was based on the one presented previously, but it is modified to answer the requirements when studying websites. Especially the purpose of the linkage between the Web and TV content tells us what the additional value is to the audiences. See Table 5.

Table 5. The uses of Web 2.0 in addition to television

Purpose	Content
1) Additional Information	Background, characters, spoilers, background images, trivia, pictures & video clips
2) Advertisement	Advertising the TV content or its elements/objects or to sell side products related to the TV format
3) Interaction with/Participation in content	Chats and discussion forums, blogs, feedback, polls, contests
4) Transmission of content	Video-on-demand stream, online TV

As an example of the uses of web platforms before the age of social media, The MTV3 website dedicated to Emmerdale was retrieved from the Internet Archive's *Wayback Machine*<sup>216</sup>, which is a service that enables users to see archived versions of web pages across time. By using the Wayback machine, the archived websites of MTV3 and Emmerdale from the years 2002, 2006, 2010, and 2013 were retrieved for research and comparison. (See Figure 4 as an example). The time interval, of approximately four years, was chosen to address the potentially bigger picture of what was taking place during the development of the site. The four-year interval is frequent enough to show possible differences but also enough not to repeat similar features year by year. The sites retrieved via the Wayback Machine are presented in more detail in additional Article 4.

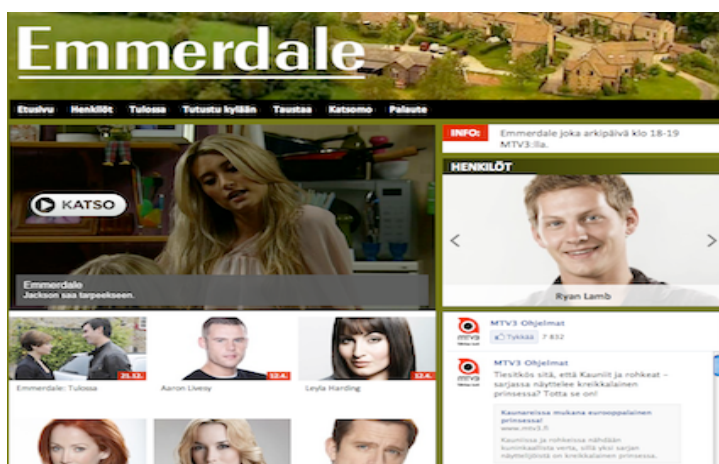


Figure 4. A screenshot of MTV3's website for Emmerdale in 2013

The Internet and Web 2.0 material is analysed in order to emphasise how the use of online material invites audience to take part in the both asynchronous and synchronous TV material. Through this, it is possible to identify the different features (discussion forums, extra material, additional information etc.) of web platforms that encourage audience participation in relation to TV broadcasts.

### **Social media:**

The social media traces from both Facebook and Twitter were firstly archived. With Facebook, a folder was created and over 150 screenshots from 2011, plus 81 complimentary status updates from 2013 concerning the dialogue and status updates were saved in order to determine the themes and

<sup>216</sup> Internet Archive's *Wayback Machine*: <http://archive.org/web/web.php>

purposes of the Facebook page about the Eurovision Song Contest. Firstly, the time span was chosen (spring 2011 and 2013) and then the Facebook activity was saved.

The focus of the study was firstly to present the observational results of Yle’s Facebook page<sup>217</sup> dedicated to the Eurovision Song Contest (ESC). Yle’s Facebook page offered a transparent research platform, which enabled analysis into the dialogue between the TV broadcaster and the audience and into why Facebook was used during the Eurovision Song Contest. It gives us insights into how the feeling of having a presence is maintained during a media event like the Eurovision Song Contest by the broadcaster of the show, which has clearly learnt about the benefits of the usage of social media during the event in order to engage the audiences more deeply. The analysis of the Facebook activity is based on the catalogue of criteria that relies on previous studies, research literature and observational impacts. The Yle’s Facebook page is then analysed through three purposes: 1) up-to-date news forum, additional information and extra material, 2) interaction and dialogue, and 3) transmission of content. See Table 6. The results demonstrate how the Facebook page operates as part of the Eurovision media event as an engaging platform. The Facebook site activities, both Yle’s and the audience’s, are analysed within a time frame of January to May since the ESC usually starts in January and ends soon after the actual finals.

Table 6. The uses of Facebook in addition to television (see Tuomi 2013, 140).

Purpose	Content
1) Up-to-date info, additional information & extra material	News, background & trivia, pictures & video clips, media sharing: URLs
2) Interaction with the audience/Participation in content	Discussions, feedback, polls, contests, questions
3) Transmission of content	Video-on-demand, live stream, online TV

In the Twitter study, the aim was to explore how the Finnish Eurovision audience used Twitter. For this purpose, the 1,582 tweets with #euroviisut from 2011 published via text TV plus the 3,108 complimentary tweets with #yleesc from 2013 were analysed by means of quality content analysis. To facilitate analysis, the tweets were explored in order to ascertain the most dominant themes and were categorised in seven sub-classes on the basis of their content. The analysed tweets were taken strictly from the final days (14/5/2011 and 18/5/2013). The data from 2013 was processed in order

<sup>217</sup> <https://www.facebook.com/euroviisut> and Yle created the site 08/01/2010.

to update the data from 2011. The data has not, however, been analysed in the same way as that of 2011 as a whole, but all the tweets were read and categorised based on the previous categorisation results of 2011. The 2013 tweets<sup>218</sup> also include all the tweets with the hashtag, not only the ones published on the TV screen as in 2011.

The Eurovision Song Contest tweets<sup>219</sup> were analysed in order to ascertain the themes that the audience was tweeting about, see Table 7. Seven different categories were found in order to emphasise what purpose the audience was using the Twitter opportunity for. Firstly, the purposes of the tweet content were categorised, then the content that was included in each of the categories was decided and finally the most frequent themes were listed and names as final categories.

Table 7. Categorisation scheme for tweet content (see Weller et al. 2013)

Purpose	Content	Categories
Related to Eurovision Song Contest	Including all the content referring to artists, performances and physical event & TV broadcast itself	Artists & performances; host & general arrangements
Self-referential tweets	Including all the content with self-reference in respect to personal experience of the event	Nationality; Media spectacle & atmosphere
Communication with others	Including all the content with open-ended questions, targeted questions and content addressed to whole audience without requirement of an answer	Interaction and dialogue; text TV & Twitter experience
Undefined & small percentage	Including all the content that could not be perceived as related to ESC and the content that constitutes relatively small categories – sub-categories.	Other notions and irrelevant comments

The use of this data supports the research question of how television activates people to take part through social media. The analysis of the tweets show what motives people used Twitter for during the ESC 2011 and 2013 and for what purposes the TV broadcaster exploited their Facebook page during the same event. This shows us how social media is used as a part of the TV watching experience.

<sup>218</sup> The time stamp of when the tweets were sent/published was no longer available in 2013.

<sup>219</sup> #euroviisut (2011) and #yleesc (2013)

### 2.3.1.2 Supplementary material

#### **Newspaper articles:**

Several different magazines, both international and national, were observed during the years of the research. They were followed regularly whenever television was on the topic. I also subscribed myself to various e-mail lists and joined dedicated Facebook groups on today's television. The following of these news and articles gave me the societal point of view on the matter and this view also often supports the findings reached in this study. The cited news articles are used in the text throughout and they are presented in the footnotes. They are also listed at the end of the thesis, in Sources.

#### **Discussion forums:**

Discussion forums were used because it was practically impossible to find people to interview, mainly because they would not admit that they watched iTV entertainment or participated, due to its bad reputation. This is what happened when I started this research in 2008. I tried several times to interview people, but it was a struggle because of the problematic nature of iTV entertainment. The discussion forums show us how people feel towards iTV entertainment and emphasise how audiences relate and respond emotionally to different kinds of media content during consumption. Five discussion forums were included ([www.telkku.com](http://www.telkku.com), [www.dvdplaza.fi](http://www.dvdplaza.fi), [www.iltasanomat.fi](http://www.iltasanomat.fi), [www.mtv3.fi](http://www.mtv3.fi) and [www.keskustelu.suomi24.fi](http://www.keskustelu.suomi24.fi)) and the posts were from 2002 to 2007. Approximately 500 messages (from different writers) were gathered and later analysed and categorised by their topic. These discussion forums were selected because they were the biggest forums in Finland and they had many discussion threads concerning iTV entertainment. The forums chosen had the possibility to post text anonymously, which at least on some level provides data from users<sup>220</sup>.

The discussion forums give information (since it was impossible to interview people) on how people feel towards iTV entertainment, making it possible to understand and define the phenomenon. They also indicate which topics the audience wanted to discuss the most and the discussions also seem to include people who had sent chat messages, played TV mobile games and had won from the call quizzes, which was important for this research. This was basically the only option for having those thoughts acknowledged, in which it was anonymous to discuss in the forums and so the shame was not there. However, I naturally could not give 100% credibility to the writers nor could I get any background information from them.

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<sup>220</sup> Oegema et al. 2008, 331.

**Internet inquiry:**

As a final attempt to reach actual users (especially since this questionnaire did not only concentrate on iTV entertainment, rather it had the whole audience participation in scope) an audience research study was conducted in autumn 2009. An Internet inquiry contained approximately 45 questions related to iTV/participatory TV and media culture. The current situation and the questionnaire data were analysed to answer the following questions: what is TV's role in the era of intermedial multiplatform media spectacles? How is TV watched and participated in? What are the motives behind participation and what are the attitudes towards iTV entertainment and participatory TV and media culture? However, the questionnaire also contained open questions that enabled respondents to speak freely and gave them a chance to comment. The questionnaire was implemented in Google Docs format<sup>221</sup> and was distributed on social media, for instance, Facebook and through e-mail lists. A total of 51 people answered, with an average age of 30. 81% of respondents were female and 19% male. These results are presented in more detail in Article 2.

**2.3.2 Media observation**

A fair amount of the collected data described in the previous chapter "Research material", has been gathered through media observation, which in this study includes observation and collection of significant documents and images. The gathered information has also been obtained by observing television as a phenomenon with its own characteristic changes and nuances.

To begin with, one must decide how, when, and where to collect the media content sample to be analysed. Sampling for media content analysis comprises three steps as proposed by Newbold et al. (2002): "Selection of media forms (i.e. newspapers, magazines, radio, TV, film); Selection of issues or dates (the period); Sampling of relevant content from within those media"<sup>222</sup>. Next, it is important to plan how and where to save the material used. Especially nowadays, it is often stated that gathering data from the Internet is related to the ethnographic tradition of what are termed netnography and Internet ethnography<sup>223</sup>. However, in this thesis, this is not the case, as mentioned in chapter 2.1. It is always characteristic of the ethnographic approach for the researcher to actually take part in the community he/she is studying and collecting the data from; it is a matter of the level of participation<sup>224</sup>. In this thesis, as an author, I have observed the phenomena intensively, for a long time of period and have immersed myself in different materials, for instance, iTV programmes

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<sup>221</sup> The inquiry: <https://docs.google.com/forms/d/1QCaLe-CjEVLLOD5zFGxA1UGvFikHiZ2QyNl3d7s3-vw/viewform>

<sup>222</sup> Newbold et al. 2002, 80-81.

<sup>223</sup> Hine 2005; Marwick 2013.

<sup>224</sup> Felix 2007.

and their hosts, Twitter tweets and so on. This is not, however, participation in the ethnographic sense so it can be said that online data and the Internet, in general, are used in this thesis purely for material collecting purposes. Felix (2007) points out, for example, “if a researcher simply reads some emails or participates in chat rooms, does this represent ethnography?”<sup>225</sup>. There is debate in the Internet research community as to what level of participation is adequate<sup>226</sup>.

In this thesis, media observation takes place both structurally and un-structurally. I have beforehand specified in detail as to what I am going to observe and how, but at the same time, I wanted to keep the scope open and objective the whole process. Consequently, I have also monitored all the aspects of the phenomena that seem somewhat relevant or at least significant for understanding the bigger picture. Macnamara (2005) has listed typical methods of sampling for media content analysis: “*Systematic random* (selecting every unit from the total population of articles or advertisements/commercials for study); *Purposive* such as selecting all articles from key media (and not from less important media. This is valid provided there is some basis for the criteria applied); *Quota* such as selecting a proportion of articles from each of several regions or areas (either geographic, demographic, psychographic, or subject category); *Stratified composite samples* constructed by randomly selected units for analysis (articles or ads) from certain days or weeks over a period”.<sup>227</sup> In this thesis, the media content based on observation is gathered through purposive (selecting all articles from key media) and stratified (randomly selected units for analysis (articles or ads) from certain days or weeks over a period) samples. For example, when studying the Eurovision 2009 phenomenon, the period for observing and collecting media data was set to cover the spring of 2009 (January–May) since the news about the Eurovision Song Contests usually starts at least 6 months earlier. Thus, all the news related to Eurovision was gathered and later analysed into the most dominant themes in order to present the main aspects of the phenomenon in a valid way. The idea of a certain period is the most useful and accurate way to approach sampling for analysing TV and media material<sup>228</sup>. The purposive approach is used for instance in iTV materials since the aim was to tape and analyse all the certain iTV formats at that particular time on TV.

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<sup>225</sup> Felix 2007.

<sup>226</sup> Kozinets 2002; Langer & Beckmann 2005.

<sup>227</sup> Macnamara 2005, 13.

<sup>228</sup> E.g. Riffe, Lacy and Fico 1998.



### 2.3.3 Qualitative content analysis

This research combines both quantitative and qualitative approaches, the latter being more dominant. As an example of this combination, discussions on forums and tweets published on TV are also approached numerically as well as analysed. There are certain weaknesses and limitations in using qualitative content analysis and generalising research results<sup>229</sup>. According to Macnamara (2005), “qualitative content analysis relies heavily on researcher ‘readings’ and interpretation of media texts. This intensive and time-consuming focus is one of the reasons that much qualitative content analysis has involved small samples of media content and been criticised by some researchers as unscientific and unreliable”<sup>230</sup>. The evaluation of the qualitative analysis is addressed by asking certain important questions about each of the types of research material data – taped iTV formats and discussion forums, media observation, website content, Internet surveys, Twitter and Facebook data, and structured interview data. As a researcher, I have heavily relied on the qualitative analysis of data but with the aim of ensuring that the interpretations and findings have not been collected inadequately or on too thin of a basis. Overall, the qualitative analysis of texts is necessary when the aim is to understand deeper meanings – surely the ultimate goal of analysing media content<sup>231</sup>. This is exactly why this approach has been chosen since the aim here is to define how the 21<sup>st</sup> century television entices the audience and what features it offers them. As already mentioned, the main purpose of this thesis is not to shed light on WHO consumes participatory-featured television and HOW MUCH, but rather on HOW it is and CAN be used.

There is, however, deficiency also in the use of only quantitative methods, since it does take interpretations of the data very deep and also when gathering data, it can overlook certain issues. Often thematic categorisation in the data-gathering phase is nowadays automated and done with the help of technological software<sup>232</sup>. The limitation in this method is that it for example only gathers tweets containing a particular hashtag. Software systems do not necessarily recall for example a certain irony behind a tweet or any inside jokes (for example written during any national event such as Independence Day that is only clear to a Finn). For example, Wohn and Na (2011) have used manual coding in their research since they feel that linguistic word counts do not detect sarcasm, etc.<sup>233</sup> Software solutions merely work with the numbers and time of the messages, not the content itself. In fact, Neuendorf (2002) has said that “the notion of the completely ‘automatic’ content

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<sup>229</sup> García-Avilés 2012, 435.

<sup>230</sup> E.g. Macnamara 2005, 5; Golashani 2003

<sup>231</sup> Macnamara 2005, 5.

<sup>232</sup> See e.g. Doughty et al. 2012; Basapur et al. 2012; Rogers 2013.

<sup>233</sup> Wohn & Na 2011.

analysis via computer is a chimera – The human contribution to content analysis is still paramount”<sup>234</sup>. On the other hand, qualitative analysis is based largely on the researcher’s own interpretations and even with the most objective view; the researcher always has his/her own ideology and opinions, at least subconsciously. Fink (2000), who has particularly studied the role of the researcher in qualitative research practices, states: “the results from both coding and analysis always depend upon the researcher's interpretation of meanings hidden in data”<sup>235</sup>.

The qualitative approach means the focus is less on numbers and more on words and observations: stories, visual portrayals, meaningful characterizations, interpretations, and other expressive descriptions<sup>236</sup>. Macnamara (2005) has put it well in defining his view on qualitative content analysis: “it examines the relationship between the text and its likely audience meaning, recognizing that media texts are *polysemic* – i.e. open to multiple different meanings to different readers – and tries to determine the likely meaning of texts to audiences. It pays attention to audience, media and contextual factors – not simply the text”<sup>237</sup>. The descriptive role of content analysis enables the deeper understanding of messages and images in discourse and popular culture in general. According to MacNamara (2005), “the inferential and predictive roles of content analysis, even though they are ‘facilitating’ rather than conclusive, allow researchers to go further and explore what media content says about a society and the potential effects mass media representations may have on audiences”<sup>238</sup>. Qualitative analysis then gives us answers and at least insights of the phenomenon in more in-depth detail than quantitative research. Thematic analysis also comes very close to the content analysis executed in the research. Thematic analysis is a common form of analysis in qualitative research<sup>239</sup>. It emphasises finding, studying, and recording patterns (or themes) within data<sup>240</sup>. Basing on Boyatzis (1998), “thematic analysis is a method for identifying, analysing, and reporting patterns (themes) within data.”<sup>241</sup>

The qualitative method was chosen for this research because it is a suitable method for describing material that requires interpretation, which definitely is the case with the varied data in this case – TV formats, discussion forums, and their textual analysis, online data and its web sphere analysis

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<sup>234</sup> Neuendorf 2002, 40.

<sup>235</sup> Fink 2000; also McCracken 1988.

<sup>236</sup> Marshall & Rossman 2006.

<sup>237</sup> Macnamara 2005, 5.

<sup>238</sup> Macnamara 2005, 4.

<sup>239</sup> Guest 2012, 11.

<sup>240</sup> Braun & Clarke 2006, 83.

<sup>241</sup> Boyatzis 1998.

and eventually social media data via textual and visual analysis. Qualitative content analysis as a research method, gives room for the subjective interpretation of the data through the classification process of coding and identifying themes or patterns<sup>242</sup>. Overall, the material that is analysed is gathered more or less from the media, which makes the approach also media content analysis, which can be referred to as a sub-set of content analysis<sup>243</sup>. According to Neuendorf (2002), content analysis is used to study a broad range of text with broad meanings, from transcripts of interviews and discussions in research to the narrative and form of films, TV programmes and the editorial and advertising content of newspapers and magazines”<sup>244</sup>. Macnamara (2005) mentions that media content analysis was introduced as a method to study mass media by Harold Laswell (1927) initially to study propaganda<sup>245</sup>. It has been one of the profound methods concerning TV content for decades. According to Macnamara (2005), “already in the 1950s media content analysis proliferated as a research methodology in mass communication studies and social sciences with the arrival of television”.<sup>246</sup> Neuman (1997) sees content analysis as a technique for gathering and analysing text-based content. Content’ refers to words, meanings, pictures, symbols, ideas, themes, or any communicated message. Text’ is anything written, visual, or spoken that serves as a medium for communication.<sup>247</sup> In this study, the content refers to TV programmes, TV host and viewer dialogues, website materials, and online and social media discussions, which emphasises the broad scale of different data that can be approached with content analysis.

In general, the qualitative content analysis carried out in this thesis is based on finding repetitive and, therefore, representative themes, characteristics, and features from the diverse material set gathered for the research. Another aspect of content analysis, especially for the website material, comes from the idea of web sphere analysis, based on Schneider and Foot (2005), where research takes place by analysing patterns within and across web materials – some in order to document and make sense of web-based phenomena, others to understand relationships between these patterns<sup>248</sup>. Basically the website material (tabloid magazines and dedicated websites) is analysed and explained through an examination of web objects, themes and discussions on the particular site. These objects, including texts, features, links and sites, can be viewed both as inscriptions of web producers’ practices and as potentiating structures for online action on the part of web users. With

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<sup>242</sup> Hsieh & Shannon, 2005.

<sup>243</sup> Macnamara 2005, 1.

<sup>244</sup> Neuendorf 2002, 9.

<sup>245</sup> Laswell 1927.

<sup>246</sup> Macnamara 2005, 1.

<sup>247</sup> Neuman 1997, 272-273.

<sup>248</sup> Schneider & Foot 2005, 57.

this approach, the online features, objects, and technological solutions can be seen as tools and the knowledge for what purposes they are built can give knowledge about the practices they are used by and for.<sup>249</sup> According to (Schneider & Foot 2005), web sphere analysis provides a framework for searching linkages between producers and users of web materials, the structural and feature elements of web sites. Identifying characteristic elements in websites are useful when tracking developmental trajectories of online action<sup>250</sup>, which makes this approach relevant to the study of website materials retrieved through the Internet Wayback Machine. The criteria for analysing the website and social media materials are presented in more detail in Articles 2, 4 and 5. In this thesis and as parts of the content analysis of website material, all of the three previously mentioned approaches apply. Firstly, the communicative practices and social action are taken into account; secondly, all the participatory elements and features from the websites are explored; and thirdly, the features as well as the features provided are studied through the notion of intermediality.

The approach of this thesis is in general inductive, which is usually emphasised in interpretive research, and it is characteristic that it generates results directly out of the data. It also constitutes a close reading method, which is a primary method in literary criticism, in which texts are read concentrating strictly on individual words, syntax, and diction<sup>251</sup>. For the close reading approach, it is important for the researcher to choose a relatively small sample of data to analyse. Identifying large-scale patterns can be useful, but it can also overlook how people do things for example with Twitter, why they do them, and how they understand them. Instead, qualitative research seeks to understand meaning-making, placing technology use into specific social contexts, places, and times<sup>252</sup>. One could say that the amounts of different data analysed in this study are relatively small, but this can be countered by the argument that in order to carry out credible content analysis, the analysed data cannot be huge. Again, it is worth keeping in mind that the sub-studies and articles here are to emphasise the construction of phases, not to over generalise.

This research operates with a broad range of different data and also uses more methods than one and can, as aforementioned, be described as a triangulation method approach. The use of multiple data and triangulation of methods are used in order to increase the validity of interpretation<sup>253</sup>. Since each piece of material seems to back up another, but evidently only the selection of all kinds

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<sup>249</sup> Schneider & Foot 2005, 57.

<sup>250</sup> Schneider & Foot 2005, 159-164.

<sup>251</sup> Marwick 2013, 119.

<sup>252</sup> Marwick 2013, 120.

<sup>253</sup> Orgad 2005, 52.

of material (with no justified relevance with each other) and several methods do not meet the standards of triangulation. There are certain problem areas with the triangular approach and it should not be selected too easily<sup>254</sup>. More importantly, triangulation should not be done just because it is trendy or possible<sup>255</sup>. In this thesis, taped iTV formats, discussions forums, website material and potentially social media traces are all used to create a bigger picture of today's television<sup>256</sup> and how it has activated the audiences to take part. Since the process has gone through different platforms, it is clear that the research has to address every one of these preconditions. However, as aforementioned, this requires knowledge from the researcher in order to validly make the functional choices concerning the dispersed materials.

### **2.3.4 Internet inquiries**

In general, an Internet inquiry (also called online survey) is a questionnaire that takes place online. Web survey systems are available for constructing and posting Internet surveys. In this thesis, Google Docs was used to conduct and disseminate the survey spread sheet. The survey was promoted on Facebook, dedicated discussion forums, and via e-mail lists.

I chose to use an Internet questionnaire since it is considered as one of the best solutions when addressing problematic topics (low participation rates in formal interviews), as was the case with iTV entertainment. As discussion forums were chosen in the research conducted earlier, an Internet survey also provides the possibility of answering anonymously. Survey questionnaire results gave me as a researcher more in-depth knowledge about the phenomenon in question, especially from the audience's point of view and I was able to get answers concerning participatory features as well the coming of social media as well. Survey questionnaires are often used together with observational techniques<sup>257</sup>. However, since this thesis is targeted not at audiences and users in particular, but on the TV content activating the audience, the use of audience research methods is limited. The online survey was used in order to get some idea about the practices taking place by the audience and to back up the findings to some extent. And even though the sample set is small (n = 51), the results of this survey were important and they helped me to investigate the TV watching practices, which is something that focusing purely on the content would not have.

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<sup>254</sup> Eskola & Suoranta 2008, 161.

<sup>255</sup> Herkman 2008, 161.

<sup>256</sup> Nowadays, many TV programmes are multi- and cross-media projects that are not restricted to the medium of television, which defines the research approach multidisciplinary.

<sup>257</sup> Bauer & Gaskell 2000, 5.

### 3. SUMMARIES OF THE SUB-STUDIES & RESULTS

In this chapter, I summon the most important findings from the articles and show how television has invited the audience to take part during recent years and how activating TV content has changed and developed. First, the TV watching experience is analysed through interactive elements and the focus is on SMS-based iTV entertainment. The second analysis elaborates on the features of Web 2.0 and the dimensions it brought to the TV watching experience, concentrating on the participatory online features (basically on different websites, blogs, discussion forums and such like) that became more common around the period of 2008–2010. The third concentrates purely on social media (for instance Facebook and Twitter), its features and what this has brought to TV viewing. The research material covers, for example, taped iTV formats<sup>258</sup>, media observations about Web 2.0 and analyses of use of Facebook and TV-based Twitter conversations. The three phases are presented through different case studies (see Table 8).

All the articles have some similarities in the data presented as well as in used approaches, but this is inevitable when you are executing research on phenomenon that is constantly on the move. The decision to make an article dissertation serves this kind of topic well since through the articles, the development of both the researchers and television can actually be seen. The aim to make the development and changes that have taken place in Finnish TV transparent and for this use of several sub-studies is more revealing than one larger, but static, monograph on the matter. The intention is to provide a range of smaller case studies that explore the texture and complexity of Finnish television as it is and has been experienced<sup>259</sup>. In this thesis, this is exactly the approach necessary in trying to define 21st century television in Finland since the field comprises a) multiple and diverse content, b) fragmented audiences, and c) both divergent and convergent features that are a lot alike, but still contain differences. These sub-studies are published during the research period and each of them aims to introduce a new aspect of audience participation around television.

These phases will be briefly presented by describing 1) the phase, 2) technical solutions, and 3) social features (see Figure 5). Thus, the examples answer the research questions presented at the beginning:

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<sup>258</sup> TV mobile games, interactive call-in quizzes and TV chats.

<sup>259</sup> See Merrin 2010.

*RQ: How has television content invited and activated audiences to take part in TV-related content during the last 10 years?*

*SQ1: What are the ways TV content activates audiences from a technical development perspective (e.g. technical convergence), thematic or content related perspective (e.g. content features), or social related perspective?*

*SQ2: How has television evolved and what are the characteristics and discourses attached to today's television?*

*SQ3: In what kind of phases can the time period in question be divided based on how the audience has been invited to take part in the television content and what are the particular features of these phases?*

The alleged phases and the background of each sub-study are described in more detail in the articles attached to the thesis.

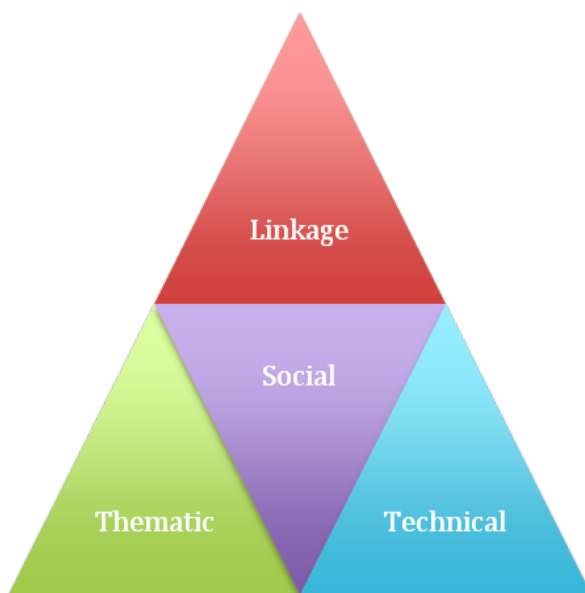


Figure 5. The linkage (technical, thematic and social) essential to audience participation between television and concurrent technologies may be thematic, technical, and social – or all of these simultaneously.

Table 8. The published peer-reviewed articles and scientific papers

Article	Research focus	Material	Methods	Publication + date	Significance (in addition to question of how the audience has been invited to take part)
1) Playful TV screen – The playability and role of TV in producing interactive experiences	History of interactive TV screen based on Lev Manovich 1996	Research literature, iTV and online data	Media observation, qualitative content analyses	Ecrans & Medians, 2012	Investigates the research theme by introducing the history and background of interactive television
2) The Role of the Traditional TV in the Age of Intermedial Media Spectacles	What is the role of TV as part of intermedial multiplatform media spectacles	Eurovision Song Contest 2009, dedicated web page, press & (online) magazines, online survey results	Media observation, qualitative content analyses, categorization, Internet survey	ACM, New York: 09/06/2010	Explains how a media spectacle is built and how the audience responds to it
3) The Convergence of TV and Web (2.0) in Austria and Finland	Technical and thematic linkages of TV and Web (2.0) content	Research literature, TV program guides & TV channel information	Media observation, qualitative content analyses, categorization, literature review	ACM, New York: 29/06/2011	Identifies both the technical and thematic linkages between television and the Web
+ Additional short paper: 4) TV-related content online: a brief history of the use of web platforms.	Uses and purposes of websites in relation to TV	MTV3 Emmerdale websites from 2002, 2006, 2010 & 2013.	Media observation, web sphere & content analysis	ACM, New York: 24/06/2014	Analyses the rapid changes of TV-related Web 2.0 content and how websites have evolved
5) Television goes social media – Facebook and Twitter as parts of a media event	The use of Facebook (TV producers' view) and Twitter (audience view) as part of ESC 2011 (2013)	Eurovision Song Contest 2011 & 2013, Social media e.g. Facebook observations & Twitter tweets	Media observation, qualitative content analyses, close reading, categorization,	Intellect: Journal of popular television, 2015	Identifies for what purpose and how social media is used as part of media events both from TV producer's and audience's points of view
6) 21st century television – Gathering around second screens	Media convergence/s regarding television, are studied through the aspect of second screens	Videotaped data of iTV formats (2004–2010), Finnish discussion forums, MTV3 Emmerdale website from 2006 Eurovision Song Contest 2011 Twitter tweets	Media observation, qualitative content analyses, close reading, categorization, literature review	Springer-Verlag: Düsseldorf, 2015	Critically examines all of the phases significant to the thesis through the theory of media convergence

### I. Interactive phase: SMS activity on TV screen

The phase of interactive television, iTV, took place essentially in the form of interactive entertainment. Interactive SMS-based entertainment was based on the convergence between mobile phones and television. During the interactive phase of television in early 2000, the technology that provided the interaction was mobile phones and to be more precise SMS messages. The screen of the mobile phone acted as a second screen for television and gave the TV viewing experience more playfulness and playful elements in general. The iTV phase consisted of TV chats, TV mobile games, and interactive call-in quizzes. It also included all the SMS material that was advertised on



television, for instance, ringtones. As an example, interactive TV mobile games were games that one could participate in by text messaging on a mobile phone. The mobile phone brought the viewer and the TV screen together. The games were based on coordinates that one must choose in order to throw, for example, a water balloon towards the host or kick a football past her (see Figure 6).



Figure 6. TV mobile game Goal! and Beach soccer. The coordinates sent by SMS are seen in both of the games.<sup>260</sup>

Basically, every message sent activated the host and the feedback was instant. It was exciting to participate from one's sofa, with one's own phone, in a live TV show. This phase was mainly entertaining and had no actual and factual influence on the audiences. The phase mainly offered games to be played, quizzes to take part in and SMS material to order for mobile phones. However, it was an important phase in the continuity of building interactive television. Nowadays, this entertainment has mainly vanished mainly due to the problem areas that occurred: expensive participation prices, low quality, and especially problematic target groups (children and youth).

iTV introduced a new kind of TV host culture and at the same time enabled TV-centred communication to take place between the TV viewer and TV star. Previously, interaction with TV characters was mainly described as simulated interaction and the only way to reach a person on TV was, for example, with a post card or a phone call, but usually there was a delay however. Due to this new iTV hosting and new way of communicating, brief SMS messages were shown on the TV screen. iTV hosts were a crucial part of activating the audience. There were certain strategies that iTV hosts used in order to make viewers participate and pay. iTV hosts had a huge effect on the gaming experience and activity taking place on the TV screen as well as acting as public therapists for the viewers through real-time based SMS communication. TV chats were also used to express and share collective feelings during catastrophes (e.g. the second Finnish school shooting<sup>261</sup>).

<sup>260</sup> Pictures from <http://www.redlynx.com/>.

<sup>261</sup> Tuomi 2009 c).

Basically, the new TV stars were young adults who had no previous TV work experience or profession, but iTV entertainment favoured this type of approach, since it was not appreciated as valued TV content in the first place. This also made the iTV hosts easily approachable and the most active viewers, children and youngsters, soon adopted the new TV faces as their friends and acquaintances. The iTV hosts were seen as activators (they verbally and non-verbally as game figures activated viewers to participate and pay), peers, therapists (bees and honey style; ask a youth doctor) and also the female hosts as eye candy. iTV hosts activated their audiences during the broadcasts, but also online in several discussions, in different discussion forums. iTV hosts were talked about a lot, their still pictures were traded and the whole field of iTV entertainment really produced plenty of intermedial iTV-related content online.

iTV both enabled and disabled social activity on the TV screen. At first, different TV chats actually offered social activity among TV viewers through discussions that took place on the TV screen. It also acted as a place for seeking company and dating as well as for getting advice from other viewers on different problems. On the other hand, the connection with the TV stars mentioned above influenced this social activity between viewers, since after this communication with TV presenters became possible; the interaction mainly took place between the viewers and the TV hosts. The social activity did not stop, it just changed. The ways the audience was invited to take part in the phase of iTV was addressed firstly by examining the history of interactive television in Article 1. It became clear that the SMS interaction was another step in the development of audience participation. Basically, in Finland, the reminiscent phase to iTV were the call in shows where audience was able to play games with their landline phones in real-time on the TV screen such as Hugo the Troll (Article 1).

As end result, the feature that characterise iTV-phase is the real-time based SMS function that enabled communication between the viewers as well as with iTV hosts both being the main features that made iTV entertainment successful for couple of intensive years. This finding is based on the observations and analyses of iTV formats (35 hours in total) since in every TV chat, TV mobile game, and call quiz there were hundreds of SMS messages, and if possible calls, sent. Basically in the same way that people voted in, for instance, Big Brother and other TV spectacles. Unfortunately, the previously mentioned bad reputation does affect the outcome of the Internet inquiry (presented in Article 2) and the actual amount of participation is hard to present in numbers. One explanation for this is also the fact that much of the iTV entertainment was targeted to kids and they were not in my focus group when distributing the inquiry. This negative connotation around

iTV is, however, supported by the inquiry results since the majority of the respondents seem to feel obligated to give explanations as to why they have participated in these formats and they try to understate their participation in the first place. Maybe in the future the children of the beginning of 2000 could be approached and their experiences gathered and analysed after some time has passed.

## **II. Participatory phase: TV-related Content Online**

After the interactive phase (based especially on iTV content and SMS), Finnish television evolved into participatory TV by offering plenty of TV-related material on dedicated websites as well as through online magazines as additional news material. Participatory television exploited the convergence between TV broadcasts and the Internet, especially Web 2.0 features. Through this convergence, the audience was able to communicate with each other, create content, and enjoy the material provided by the broadcasters. This, however, led to the situation where audiences could no longer be seen as the masses. This era emphasised the individual by offering the capability of watching TV whenever (online/net TV etc.) and wherever you wish. This phase also witnessed more social TV-related activity amongst the online participants.

The phase of participatory TV is mainly the phase of the coming of Web 2.0<sup>262</sup>. The participatory nature of convergence between TV and the Internet before the coming of social media was based on combining TV and web content together asynchronously. First, before Web 2.0, there were simple web pages that offered some background information about the TV format, but these were platforms that were updated by dedicated people, and audiences were not able to affect these sites. After that, the web pages were turned into web platforms where the users could control their own data. This had an impact on the television viewing experience as well. Web 2.0 acts as a second screen for television. The Internet became an archive for all the TV format's other related material and viewers were able to browse through asynchronous discussions, blog texts and dedicated web pages offered by the TV channel. There were many features and activities that served individuals particularly, but also a great deal of user-generated content (UGC) that enabled asynchronous communication between the viewers. Kaplan (2010) defines the term as follows: "UGC is used to describe any form of content such as video, blogs, discussion form posts, digital images, audio files, and other forms of media that was created by consumers or end-users of an online system or service and is publically available to others consumers and end-users"<sup>263</sup>.

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<sup>262</sup> The term Web 2.0 was coined by Tim O'Reilly, founder and CEO of O'Reilly Media, Inc. The term became better known across the industry after the O'Reilly Media Web 2.0 conference in 2004. In the Web 2.0 model, users actively participate and contribute to a website.

<sup>263</sup> E.g. Kaplan 2010, 61.

In the phase of participatory television the ways to invite the audience to take part were approached through analysing the lifecycle of television media spectacle, the Eurovision Song Contest in 2009 in the Article 2. The Eurovision Song Contest is a popular yearly song contest that all the active [European Broadcasting Union](#) (EBU) member countries are allowed to participate in.<sup>264</sup> The current voting procedure gives the citizens a possibility to influence the result of who or which presenter goes to the song contest to represent the nationality. The voting has been done via phone votes since the end of the 1990s. From the beginning of the 21st century it has been possible to vote via SMS.

The focus of the research was on how ESC lived online outside the actual TV broadcast especially in online news.<sup>265</sup> The research material consists of material concerning the Eurovision Song Contest elimination in Finland in spring 2009 and the main final in Moscow. The material is mainly based on news, online newspapers and how the whole phenomenon appeared in the media during the months from January to May 2009. Also an Internet inquiry was executed to investigate the motives and opinions & attitudes of the participants (n=51) towards iPart-formats. After textual analyses of website material that is online magazines, the main findings are the emphasis of real-timeness (the news are produced in a way they tell to audience ‘this is happening just NOW’, see Figure 7), extra material (exclusive photos, greetings from the Finnish presenter Waldo to Finnish followers) and 3) participatory hooks<sup>266</sup> (shadow votes, polls). Overall, the main finding was that the Web 2.0 content enabled the audience to dive into a certain atmosphere of ESC 24/7 way before the actual broadcast, finals, took place in television. This extends the enjoyment and paves the way to the actual climax (finals) that takes place eventually on the TV screen<sup>267</sup>.

Also the results from the Internet inquiry (presented more detail in the Article 2.) support this since 45% say that different discussions, news and other extra- materials are significant part of the watching experience. It appears that individuals have a seemingly insatiable lust to become part of the spectacle and to involve themselves in it more intimately.<sup>268</sup> Also 22% do feel the need to be part of the bigger group with other similar participators around an iPart-format.

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<sup>264</sup> More at [www.eurovision.tv](http://www.eurovision.tv)

<sup>265</sup> See Herkman 2010.

<sup>266</sup> Hautakangas 2008.

<sup>267</sup> See Ytreberg 2009, recruiting of an advanced audience; Kjus 2009.

<sup>268</sup> Kellner 2003, 19.



Figure 7. Ittalahti: “Today on fire! Waldo promises one hell of a show!”<sup>269</sup>

Second study was executed in cooperation with my Austrian colleague in order to examine what were the actual linkages (both technical and thematic) between TV and Web around the year 2011 (two-year scope in the research). In general, a linkage (or linkage mechanism) defines the level and characteristics of connectivity of at least two elements on involved platforms. In this case, the involved platforms are television and the Web. The connectivity in turn is realised by the usage of hooks that are given on both sides (TV and Web) and defined and connected on different levels, namely on technical and thematic level. After coming up with the catalogue of criteria, selection of the Finnish TV channels based on their market share, gathering of the TV formats that had an connection point to the Web, we were able to identify five different classes of existing ways of linkages: **Class I:** Advertising additional Web content and/or social network presence on TV, **Class II:** Transmission of TV content on the Web or vice versa, **Class III:** Shifting of content from TV to Web and back, **Class IV:** Linkage between social activity and TV content and **Class V:** Linkage between Web activity and TV content. Overall, the results indicated that there were hardly any technical linkages and the main linkage between TV and the Web was the use of a web platform as a place for additional information and social consumer participation. The linkage was identified mainly at the levels of coexistent TV and web content. These results show how the audience participation through technical linkage is basically executed through voting and the connection points are often built with the help of web platforms and social media services.

Additional Article 4 acts as a brief study (an addition to Article 6) to investigate the uses of websites before the coming of social media and how the content on TV programme related websites invited audiences to take part during the years. The participatory online features can be addressed and analysed also through the use and purposes of websites. As an example, the Finnish TV channel MTV3's website for the British TV programme *Emmerdale* was retrieved from the Internet Wayback Machine in an approx. four-year span. *Emmerdale* is a long-running British soap opera; it

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<sup>269</sup> Ittalahti: 15/5/2009.

has been aired since the year 1972. It is a TV show that offers completely linear material so it does not include any participatory or influencing features to the actual TV content. This is one of reason why Emmerdale was chosen to be the case in this study. The main interest lies purely on the online potential of the TV show and the other features such as SMS voting would make the studied field too broad. In addition, these different TV and media spectacles used features that have already been studied<sup>270</sup>.

The website material was analysed and features relevant to audience participation were categorised based on the criteria of content and purposes (presented in more detail in Research material chapter). Overall, the purposes were dealt into 1) Up-to-date info, additional information and extra material (photos, background images, episode descriptions, spoilers, trivia and character presentations etc.), 2) Advertisement (use of site to advertise programme- and channel-related merchandise), 3) Interaction with the audience/Participation in content (chats, discussions forums, blogs, polls and votes, feedback etc.), and 4) Transmission of content (video clips, online TV application etc.). Based on these purposes, the content offered by the Emmerdale website in each of the year (2002, 2006, 2010, 2013) was analysed and based on these findings it was possible to examine the changes occurred in the uses and content of websites during the last 10 years.

The actual results indicate that already in the year 2002 there was surprisingly rich material on the website: plenty of extra material, social services (incl. chats, blogs) and background material. Four years later, in 2006, the visual outlook of the site has improved and, for instance, the possibility to buy MTV3 merchandise was added. In 2010, the website got even more visually organised and the content fairly similar; additional information and extra material, discussion forum and polls concerning the programme content. MTV3's Net-TV "Katsomo" is also introduced to people to watch the Emmerdale episodes whenever wanted. The site in 2013 offers the link to MTV3's Facebook and the individual space for the Emmerdale site is shrunken. In addition, the discussion forum and blog have vanished. Quite similar material (additional information) still exists, but the updating and most important material & news seems to be delivered preferably via Facebook page. These results indicate the nature of the website for social purposes has diminished after social media and the role of the website is more of an archive for additional information nowadays. Moreover, the notion of up to date-information that was related to website in 2002–2006 at least, is nowadays more of a matter of social media, which makes websites more like statistic archives (lacking even the asynchronous discussions as well).

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<sup>270</sup> Simmons 2009; Syvertsen 2006; Ytreberg 2009.

As the end results of the participatory phase sub-studies, the use of an online platform from the online magazine view gives the audience a possibility to dive into the atmosphere of real-time-based extra material and information. It enhances the event to last longer and aims to make the event more participatory through different hooks (for instance polls and shadow votes). The linkages between TV and the Web were analysed and overall there were not that many different ways to, especially technical, connect television content to the Internet and vice versa. Many existing linkages were based on the use of social networks, votes or additional material on websites. The uses of websites in relation to TV programmes were also studied and it can be said that the uses and purposes executed via website content has been changing in the last 10 years. Websites have lost their ground to social media, especially as a contemporary and social platform since the news are nowadays reported quickly (and briefly) via social media and also the social features that were used, for instance, in 2002–2010 are nowadays shifted to social media.

Website then offers an additional archive for all the material relevant to the television broadcast, but which does not fit into the actual broadcast. During the participatory phase, users/viewers were offered an opportunity to socialise and share on an online platform. From this point of view, the convergence of TV and the Internet did empower social activity among the audience. However, as mentioned above, this also emphasised a more individualistic use of television physically, but also at the same time the activity with other online users could be considered social.

### **III. Social (media) phase – Social second screening**

The third notion of a phase of television takes place after the wider emergence of social media. The majority of social and real-time-based features have shifted to social media in recent years. As an example of audience participation in the phase of social media, I decided to focus on Twitter and Facebook due to their large amount of users and popularity. Twitter and Facebook are most frequently combined with television mainly because both of these sharing online communities provide the possibility of real-time-based discussion with other viewers simultaneously with TV watching, usually via second screens. People might be participating in the Twitter or Facebook discussions, TV-related in this case, with different mobile devices, for instance. During the social media phase, real-time-based communication has boosted social activity around TV formats and also enabled communication between the broadcaster and the audience. Social media has opened the lines to contact broadcasters quickly and the broadcasters are obliged for the sake of reputation to respond to these requests.

Again for the social media sub-studies both in Facebook and Twitter, I chose as an example the

Eurovision Song Contest as a media spectacle since it is a meaningful and traditional event for the Finns as well, approximately 1.2 million Finns watch the ESC finals each year – it naturally has an impact on whether Finland is in the Finals or not (for instance year 2012)<sup>271</sup>. A qualitative study of how social media can be utilised as a part of today's television watching experience was conducted by analysing Facebook activity and Twitter tweets broadcasted on TV during Eurovision Song Contest 2011 and for comparative purposes also the Facebook site activities and tweets around ESC 2013 were reflected on the previous results. After the content analysis and close reading of the collected material from Facebook, the results explain the participatory online features Facebook offers and are used by Yle as a broadcaster. This analysis will basically be based on defining both year's online features and purposes, which are categorised as following: 1) Up-to-date info, additional information and extra material, 2) Interaction with the audience/Participation in content, and 3) Transmission of content.

As a result, it can be said that the Yle's ESC dedicated Facebook site worked in 2013 for pretty much the same purposes that it did in 2011. It can be said that in both years, Facebook activity around ESC concentrated more on the activity between the audience and the TV producer than between the audiences. The Yle Facebook<sup>272</sup> site is used to update all the important matters happening in real-time and also as a channel to disseminate extra material such as additional (exclusive) photos via Instagram or via Facebook photo albums. Yle also activates its Facebook audience by asking questions, launching polls, and making surveys. In return, the audience also asks questions and Yle replies to them in the best way they can. The use of Facebook site as a real-time-based forum has not changed by its purposes. It still acts as an archive for extra material and additional information. It is also used as a channel to reach the audience and the broadcaster as well. However, the amount of updates in general is fewer in 2013 than 2011. It is evident that Yle as a broadcaster has cut down the use of Facebook site in 2013 compared to 2011. There is clearly not that much interaction between YLE and audience and also the updates emphasising the current affairs has diminished greatly. In comparison, Yle used Twitter to interact with the audience via Twitter in 2013 more than via the Facebook site as they were doing in 2011 (see Figure 8). The communication and user-generated content seem to have switched from Facebook to Twitter, keeping in mind that Yle still uses the Facebook site as well, just not so much.

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<sup>271</sup> Results From The TV Audience Measurement – Finnish viewer rates of Eurovision Song Contest superfinals in the last three years: 2011: 1 323 000, 2012: 558 000 and 2013: 1 128 000: <http://www.finnpanel.fi/en/tulokset/tv/kk/o>

<sup>272</sup> Yle's ESC Facebook site can be found at: <https://www.facebook.com/euroviisut>





Figure 8. These sort of brief statements concerning current happenings have diminished for the Facebook site, mainly due to the use of Yle's Twitter account.

The topics that the Finnish audience use Twitter for in relation to the Eurovision Song Contest broadcast were also studied. In the Twitter and TV combination, the audience is able to interact in real-time with each other in relation to TV content and it has been seen as a very functional way of creating the long wanted form of social TV. The Finnish national broadcasting company Yle has been creating social TV by combining teletext and social media for a couple of years already. In these experiments, Twitter is introduced as a participatory feature in traditional TV broadcasts in real-time. The tweets are delivered to the audience through the older medium of teletext. Tweets are then shown on the TV screen similarly to subtitles (see Figure 9).



Figure 9. Example of how tweets are merged into the broadcast and TV screen. ESC 2010 on the left and the Independence Day Celebrations 2011.

The Eurovision Song Contest tweets<sup>273</sup> were analysed in order to ascertain the themes the audience was tweeting about. The actual analysis and categorisations are explained in more detail in the research material and methods chapter, but overall all the tweets, from both years, were gathered, saved and then read thoroughly. The most frequent themes were then categorised and the tweets were analysed based on these categories (see Figure 10).

As also presented in Article 5, the categories identified were “1) *Eurovision Song Contest artists and performances/Independence Day guests and appearances*, which addresses all the tweets concerning the appearance of the people on TV – the general habitus and clothing. 2) *Nationality* gathers the tweets focusing on the collective feelings of being a Finn during the media spectacle. 3) *Teletext and Twitter experience* handles all the content that somehow deals with the experiment – content and/or technical issues. 4) *Interaction and dialogue* analyses the tweets and re-tweets that contain a clear dialogue and tweets that appear to have been sent in order to initiate discussion. 5) *Other notions and irrelevant comments* elaborate every tweet inappropriate to other categories. 6) *Hosts and general arrangements of the event* organises the tweets that contain opinions and statements concerning the overall arrangements and hosts. 7) *Media spectacle and atmosphere* presents the tweets that deal with the traditions and experiences that are clearly connected to the media spectacle”.

After analyses, it can be said that the 2011 categories are relevant also in 2013. After a close reading of the tweets from 2013, no new large-scale themes for categorisation could be found. However, some new features of using Twitter in general were detected. What was new was the fact that the ESC performer<sup>274</sup> stepped up and took part in tweet conversations with the audience. What is notably in 2013, many tweets seemed to include the notion of media sharing. Nowadays, audience seem to communicate with each other visually; tweets include URLs and, for instance, photos via Instagram in addition to traditional text tweets.

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<sup>273</sup> #euroviisut (2011) and #yleesc (2013)

<sup>274</sup> Krista Siegfriids in 2013.

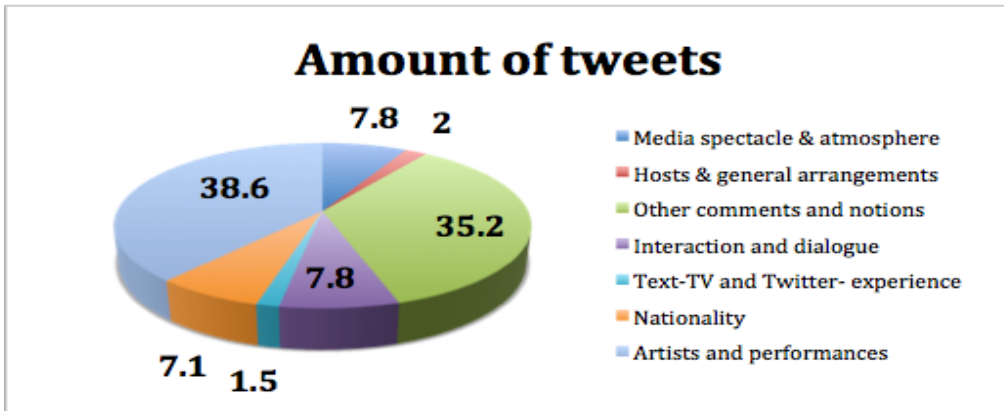


Figure 10. The categorised themes and amount of the tweets in 2011. The data from the 2013 was gathered as supplementary data and for that it is not numerically presented.

As the end results of the social media sub-studies, Facebook is used in similar ways that websites were used previously. Facebook’s news feed is a platform to distribute extra material and to share additional information and contemporary news. It is also a channel for TV broadcasters to communicate with the audience and vice versa. When compared to Twitter, the dissemination of news and also some of the material (especially through links, for instance, Instagram<sup>275</sup>) have been shifted to Twitter. The audiences seem to prefer (based on the content of the tweets especially the ones concerning the experiment itself) the live tweeting around TV broadcasts. Based on my results, Twitter is used to discuss the event on real-time (for example the ESC presenters performing at time) and to express one’s feelings during the media spectacle (for instance sharing the watching rituals with others). The majority of tweets are not targeted to anyone specifically, but also discussions evolve between the tweeters. However, the main purpose of tweeting on a live event seem to be the ability to comment and perform; to get one’s voice heard and seen on a TV screen, which again carries resemblance to TV chats as well.

### *Gathering of the results*

To briefly sum up the results, it is clear that the phase of iTV can be seen as a continuum of 1990s landline-based interaction that magazine and game shows exploited (Ruutuysi and Hugo the Troll). The developments taken place within mobile technology were also another step after digitisation of phone centres in the 1990s in Finland. The iTV phase represented through its content a new possibility for audiences to take part in a TV show (through gameful and textual features) in real-time. In participatory phase, the most characteristic features from TV-related content view, is the

<sup>275</sup> Instagram is an online mobile photo-sharing, video-sharing and social networking service that enables its users to take pictures and videos, and share them on a variety of social networking platforms, such as Facebook, Twitter, Tumblr and Flickr.

fact that online platform(s) were used to immerse audience with additional material and due to this, to extend the TV watching enjoyment beyond the actual broadcast. During the Social (media) phase, both of these features, real-timeness and extended enjoyment through additional material, are combined and, for instance, Facebook and Twitter are used to immerse people in live events (in real-time) via broadcast-related tweets and extra material offered in Facebook page. Each of the phases borrows something from its predecessor. (see Figure 11).

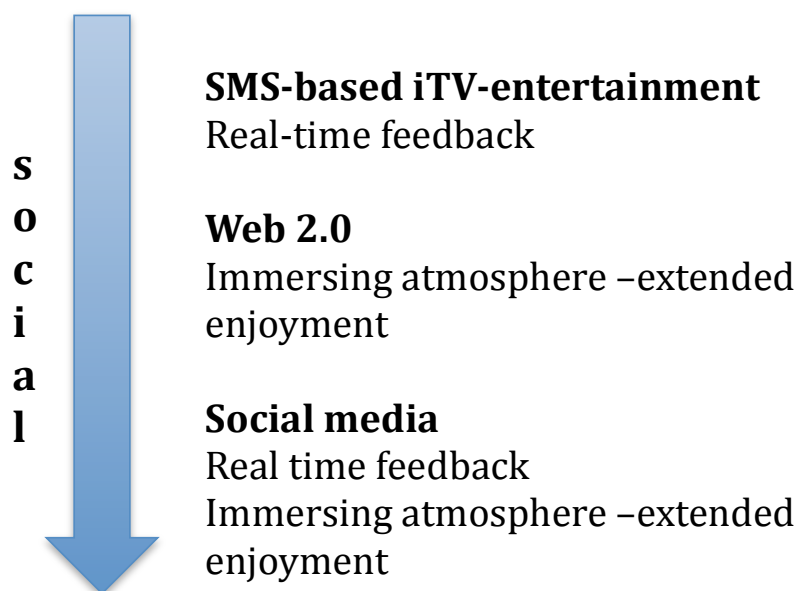


Figure 11. The results support that today's television is still operating through the notion of continuum.

The social aspect is a fundamental part of each of the phases and this is why it is something that seems to travel along with all the phases listed. Actually, communication itself can be seen as an important factor in defining epochs and in distinguishing into one form or another.<sup>276</sup> Overall, the alleged phases are a construction and they act as steps of larger experimental phase of interactive audience participation around television, which clearly bases on continuum.

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<sup>276</sup> Buonanno 2008.

#### 4. DISCUSSION – NOTIONS OF HYPE AND MEDIA CHANGE

“In the end, a technology is always, in a full sense, social. It is necessarily in complex and variable connection with other social relations and institutions.” (Williams 1981)

This chapter critically addresses the result, (SQ3) that is the division of recent history of Finnish TV into phases – interactive, participatory, social – and other characteristic terms such as media convergence through the notions of contemporary hype discourse and the actual depth of possible media change (SQ2). The hype around these different phases mentioned can thus be easily misinterpreted. The development of Finnish television in the last 10 to 15 years has been much more diverse and subtle than might be interpreted if only the news, media and contemporary discourse on the subject of television were followed.<sup>277, 278, 279</sup> For example, it is deluded to think that television simply became social after the coming of social media or that interactivity brought nothing, but positive features to television audiences as its hype discourse around digital TV at one point promised<sup>280</sup>.

The most notable subjects of discourse, based on the coverage of mainly technological issues, around television that has taken place during the last 10 years are presented in Figure 12. These alleged changes are features that are the results of television discourse of today. The professor of Digital Culture, Jaakko Suominen, investigated the analogue and digital television discourse in 2002<sup>281</sup> and went through the most characteristic catchphrases attached to debate on analogue and digital television. The ones used to describe digital television and its hi-tech discourse are similar to those listed under the title ‘Present’ in Figure 12, such as participatory, multimediality, and collectiveness, which are counterparts for the catchphrases attached to analogue television<sup>282</sup>. This emphasises the power of discourse through which today’s television is often projected (see Figure 12). However, these polarities and dichotomies are controversial time to time, since there also features from the past that still coexist.

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<sup>277</sup> Luotola, J. 3.11. 2014. “Televisio muuttuu vanhanaikaiseksi – Verkko-tv:ssä lähes 400 prosentin kasvu” (in English: Television becomes old-fashioned - almost 400% market growth on online TV applications):

<http://www.tekniikkatalous.fi/viihde/televisio+muuttuu+vanhanaikaiseksi+ndash+verkkotv:ssa+lahes+400+prosentin+kasvu/a1025446>

<sup>278</sup> Rantanen, S. 17.7. 2014. “Media murtuu, muuttuu ja selviää – maksu-tv:stä ostetaan paketin sijaan tapahtumia” (In English: Media crumble, change and survive – audience buys events instead of different packets from pay TV”. <http://www.mtv.fi/uutiset/kotimaa/artikkeli/media-murtuu-muuttuu-ja-selviaa-maksu-tv-sta-ostetaan-paketin-sijaan-tapahtumia/3532832>

<sup>279</sup> MTV News – STT, 12.11. 2014. “Nuorten televisionkatsele entistä sosiaalisempaa” (in English: The youths’ TV watching is getting more social) <http://www.mtv.fi/uutiset/kotimaa/artikkeli/nuorten-televisiokatsele-entista-sosiaalisempaa/4523456>

<sup>280</sup> See Kangaspunta & Hujanen 2012.

<sup>281</sup> Suominen, J. 2002. Kuvaruudun tulevaisuudet. Kulttuurihistoriallinen tarkastelu." Digitaalinen kulttuuri ja television tulevaisuus -seminaari 26.4.2002, Turku, Turun yliopisto. <http://users.utu.fi/jaasuo/televiiodiskurssit.html>

<sup>282</sup> Suominen 2002.

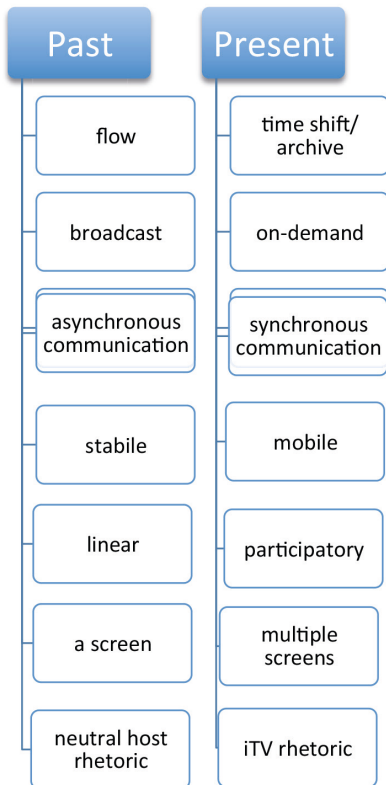


Figure 12. The idealistic changes taken place in television discourse during the last 10 years. These features might actually be the Manovich's (2006) 4th missing screen; A participatory (multi)screen?

The hype around interactivity and especially around digital television (DTV) at the beginning of the current millennium acts as a good example of this technology hype around the debate on digital technology<sup>283</sup>. Firstly, DTV represents *digital* technology, the use of which in the European environment of IS? <sup>284</sup> Hype, was seen not only as a natural step in the direction of 'technical progress', but also as an unavoidable step which must be taken quickly.<sup>285</sup> The overheated market expectations for the 3G mobile industries increased the hype and encouraged the rush to introduce DTV<sup>286</sup>. Overall, according to Kangaspunta (2006), interactivity and collectivity are in the end technological promises, future opportunities, and constructions that must be addressed with caution<sup>287</sup>. There is always a tendency towards technological determinism and hype. If we go back to the age of digitisation and the golden expectations for digital TV, we have to understand that in brief, digitisation means coding of information into binary language that makes the alterations and packing of this information easier. After this, the material can be effortlessly enhanced, copied, and

<sup>283</sup> E.g. Walravens & Pauwels 2009.

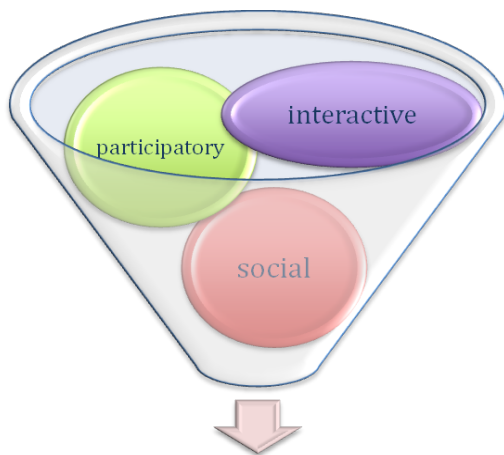
<sup>284</sup> See Morris & Smith-Chaigneau 2005.

<sup>285</sup> Näränen 2006, 235.

<sup>286</sup> Näränen 2006, 242.

<sup>287</sup> Kangaspunta 2006.

transmitted simultaneously in different media<sup>288</sup>. For example, the same news can be produced for television, radio, Internet, mobile devices, and newspapers. It is simply a matter of multimediality and multicasting<sup>289</sup>. In fact, this already took place during the time of analogue television since it is a matter of digitised production, which differs from digitised dissemination<sup>290</sup>.



## 21<sup>st</sup> Century Television?

Figure 13. The features of 21st century television – fact or hype?

As an example of hype, iTV entertainment, the iTV phase, eventually died because of its bad reputation, which was of course down to the choices TV channels/producers made in the first place (high participation fees, TV mobile games and iTV hosts were targeted at children etc.), but also a response to those high hopes projected to this new kind of cross media interactivity between mobile technology and television. In the end, digital television and iTV entertainment in particular really could not deliver what the audience was expecting, based on the hype<sup>291</sup>. It was all about sending virtual footballs towards hyperventilating iTV hosts via expensive SMS messages. The content should have gotten richer and more suitable for viewers of different ages. In this way, the ethical problems of targeting youth could have been reduced as well. There even could have been a chance to turn these formats into ‘social good,’ for example by making the TV chats “legitimate” channels for advice and help (with the use of real experts), such as public therapy, doctor’s consultations, maternity clinics etc. In the end, consumers seem to have wanted true ‘power’ to have an effect on

<sup>288</sup> Kangaspunta 2006.

<sup>289</sup> Feldman 1997, 1–4; Heinonen 2002, 164–165; Järvinen & Mäyrä 1999, 7.

<sup>290</sup> Kangaspunta 2006, 40–41.

<sup>291</sup> Yle: [http://yle.fi/vintti/ohjelmat.yle.fi/digisiirtyma/digitaalinen\\_televisio.html](http://yle.fi/vintti/ohjelmat.yle.fi/digisiirtyma/digitaalinen_televisio.html)

TV formats and content<sup>292</sup>. Consumers did not have an effect on significant matters in society, only, for example, on reality TV formats by voting via SMS or by playing on a TV screen.

The similar type of hype revolves around media convergence, which is one of the central ideas behind all the three phases constructed in this thesis. The idea of audiences gathering around the same technology might not be entirely accurate. Is the media technology actually converging or is it more likely causing divergence among TV audiences? According to Buonanno (2008), it could be said that television is going from de-spatialised simultaneity to de-spatialised asynchrony. However, the de-spatialised asynchrony is not a new phenomenon when compared, for example, to reading a book. We read books on trains and at the airports just by ourselves. We probably will continue to keep reading books (whether it is on the tablets etc.) in every phase – and transformations occurring due to new technologies should not be easily defined as revolutionary, but at the same time their role in multiplying the ways television is enjoyed, should not be underestimated either.<sup>293</sup> Certain technologies and practices will live on depending on their practicality. For instance, sending and receiving emails has maintained its popularity as a way of communicating on the Internet, despite the rise of instant messaging and popular social networking sites<sup>294</sup>. In addition, the idea of enjoying TV content on converged platforms or even the idea of breaking the flow is not necessarily that new either. The experience of watching television has always extended beyond the TV set to social contexts, in which discussions about TV content would take place. As an intriguing example, *Twin Peaks* represented one of the first television shows that could not be "completely" understood without access to a VCR (to watch the episodes repeatedly in order to understand all the meanings behind it and to get inside Lynch's head) and, for many viewers, participation in Usenet<sup>295</sup> discussion groups<sup>296</sup>.

A point that should be more emphasised, in addition to the hype discourse, is that consumers should also retain critical alertness towards enhanced engagement provided by media corporations<sup>297</sup>. For example, Caldwell (2000) has suggested that further research is needed on elements given by media industries to invite the audience to take part for purposes of expansion, legitimacy and competition<sup>298</sup>. Is interaction with the TV content really power at all or just manipulated participation? Kellner

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<sup>292</sup> Laakkonen & Kärpjoki 1998.

<sup>293</sup> Buonanno 2008, 70.

<sup>294</sup> Madden & Fox 2006.

<sup>295</sup> USENET was a large network of discussion groups that are accessible through an Internet connection's news function.

<sup>296</sup> Askwith 2007, 119.

<sup>297</sup> See Dwyer 2010, 159.

<sup>298</sup> Caldwell, 2000, 2004.



(2003) talks about staged participation, which could be explained by the fact that the offered vote or selection is usually always based on a paradigm that someone else (the format, TV channel) has already pre-organised.<sup>299</sup> Ytreberg (2009) has also stated: “what the audience gets is limited participation hidden behind industry formulas like ‘enhanced television’”<sup>300</sup>. Choice fatigue, a term by Ellis (2000), means that the audience may experience tiredness and impatience caused by the wide range of options in front of you – in several different screen & locations<sup>301</sup>. It is a delusion rather than freedom<sup>302</sup>. In addition, Ien Ang (1996) states that the postmodern audience and the activity revolving around it should not be seen as a shaker of the foundations of the term passive audience, and it does not necessarily mean resistance or unsettling the power of the media. Interactivity does not create only a wider freedom of the users to influence media content but also more efficient tying of the users to the products they are using<sup>303</sup>. As stated in Article 2, the freedom of choice and the multiple paradigms to choose from confuses the consumer; the actual payer feels like an omnipotent influencer rather than a financier of a particular format. As pointed out by Ang (1996), the situation of the audience in a multichannel environment is paradoxically that of being condemned to freedom of choice<sup>304</sup>.

The aspect of content, which despite the greater distribution system and multiple, and even premium, channels, can, like stated in this chapter form different viewpoints, be seen as more of the same<sup>305</sup>. At least if we are taking into account the overall quality from the viewpoint of fresh and novel TV content;<sup>306</sup> many TV programmes are reruns<sup>307, 308</sup> and also the notion of watching material whenever, might be deluding as well. For instance, there are many problems with online TV applications in respect to broadcasting live events<sup>309</sup> and they do have such regulations and limits as on how long the material (episodes) is available. Television being described as overall interactive may also lead the focus away from one of the important purposes that one watches television for. However, despite all the participatory and interactive features offered by television

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<sup>299</sup> See Kellner 2003.

<sup>300</sup> Ytreberg 2009, 5.

<sup>301</sup> Ellis 2000, 168–170.

<sup>302</sup> Buonanno 2008, 69.

<sup>303</sup> Parikka 2004, 95.

<sup>304</sup> Ang 1996, 13.

<sup>305</sup> Buonanno 2008, 68.

<sup>306</sup> Killen, H. 2013. “TV is changing form, but viewers still want quality, curated content” <http://www.theguardian.com/media-network/media-network-blog/2013/jun/24/tv-changing-form-linear-online>

<sup>307</sup> Sharma, A. 2014. “TV is changing form, but viewers still want quality, curated content” <http://online.wsj.com/articles/for-tv-reruns-an-existential-crisis-1403218969>

<sup>308</sup> Richmond, W. 2011. “What Used To Be Called 'Reruns' On Television Is Now Called Netflix” <http://www.businessinsider.com/comcasts-ceo-what-used-to-be-called-reruns-on-television-is-now-called-netflix-2011-2#ixzz3O8prOMxy>

<sup>309</sup> Sharma, A. & Fitzgerald, F. 2014. “ABC’s Oscars Streaming Outage Shows Web Limitations for TV Networks” <http://online.wsj.com/articles/SB10001424052702304585004579417230639001894>

nowadays, it is, as in its traditional form, also a lean-back medium. Whether the TV (content) is seen as active or passive, it should always contain the freedom of choice – it is not always a good time to participate. However, participatory features and escapism are not rival terms, they can both be enabled. Even today, when television is constantly being developed with new technical and social features, maintaining TV as non-activating form of entertainment should also be pursued. Interactive and social features are widely acknowledged, but the idea of people relaxing in front of TV is still important. According to Buonanno (2008), television should offer audiences both demanding and relaxing forms of cultural entertainment and social participation<sup>310</sup>

In addition, time-shifting technologies interrupt the temporal flow of television and, therefore, the feeling of a shared experience might disappear. A very important part of watching television has been the possibility to talk about it the next day. On the other hand, audience groups might also be reinforced: instead of talking about television programmes the following day at work or at school, viewers of internationally successful programmes can go online and talk about the episodes with viewers from around the world<sup>311</sup>. Today, this is not totally problematic either; the use of Twitter and encouraging a sharing and open community of ‘tweeters’ is not without problems from the audience participation view for TV producers. It does give a forum for open speech on TV content and events occurring in a TV broadcast and so TV channel presenters must be very alert when discussing with their audience. Social media seems to be the voice of people today and through this, audience as customers in fact seem to be in charge to some extent since the recommendations given and reputation earned in the social media seem to have a direct impact on marketing and success<sup>312</sup>. Usually, Twitter dedicated people select tweets shared on a TV screen in real time and consequently they go through at least a regular process of editorial control. However, when looking at the bigger picture, all the tweets published on Twitter regarding a certain TV broadcast are bound to the TV content, and often some problems may occur later on when people get fuelled up in their discussions (real-time censorship no longer applies), which might be hours after the TV program has ended. Especially the discussions taking place on a TV screen in transmission to TV content are still finding its rules and limitations<sup>313</sup> and this time-to-time causes problems. The media buzz around Yle’s ‘Kannabis-ilta’<sup>314</sup> is a good example of audience participation in TV content being

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<sup>310</sup> Buonanno 2008, 41.

<sup>311</sup> Simmons 2009, 220.

<sup>312</sup> See Newman 2011, 38.

<sup>313</sup> See Doughty et al. 2014

<sup>314</sup> A contemporary TV show with provocative themes and live guests in the studio. This episode was about cannabis usage in Finland and eventually many people (also well-known Finns) ended up making fun of one of the participants and his appearance. Later on it was acknowledged that the

based on freedom of speech, easy access and real-timeness. Jenkins (2006) highlights “the importance of the ‘cultural logic of media convergence’. It is not only the ‘entertainment content’ that lives on and spreads to multiple platforms. Also our lives, relationships, memories, fantasies, desires are transmitted concurrently through media channels”<sup>315</sup>. Online communication can take a turn unintended by TV companies and set up a conflict between viewer and producer<sup>316</sup>. When we create and share content, in this case TV-related, for example through social media, we also share, in a very broad sense, notions of our lives. Since these features of social media might quickly and insidiously turn against the TV producers/channel executives in the eyes of reputation and popularity, the common rules and instructions need to be considered frequently<sup>317</sup>.

Like stated, social media has brought a lot of aspects around TV watching and participation. However, the idea of television becoming super-social after the advent of social media is misleading since it gives the impression that television has been a fairly anti-social medium before. This is not the case; since its invention, despite the passive label, television has been considered a social link between people<sup>318</sup>. In reality, all of the phases presented in this study pinpoint the fact that television is a social medium; it is just the ways of acting socially regarding TV content that has changed. Nevertheless, neither of the ways introduced by technology seems to be changing or ending the primary notion of sociality associated with television. The same need to socialise concerning TV content is in the end the same, whether it includes SMSs, online discussion forums, or Facebook Twitter. Therefore, after all, the changes connected to digital TV etc., were not that new and revolutionary after all. However, the questions of whether the social and collaborative technologies of Web 2.0 increase collaboration and collective action remain open to future research<sup>319</sup>. To sum up Deller’s (2011) thoughts, television has always been a social media form and it has provided key talking points and events. It has been addressed as a medium that catalyses discussion, interaction, fandom and other social activity.<sup>320</sup> Therefore, it is valid to keep in mind what Dayan (2001) has said: “Watching television is always a collective exercises, even when one is alone in front of the set”<sup>321</sup>.

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person in question was in fact sick and his poor appearance was due to his state of health. Yle, TV2, A2:  
[http://yle.fi/uutiset/tassa\\_ovat\\_a2\\_kannabis-illan\\_vieraat\\_mukana\\_40\\_vuotta\\_kannabista\\_polttanut\\_opettaaja/7118945](http://yle.fi/uutiset/tassa_ovat_a2_kannabis-illan_vieraat_mukana_40_vuotta_kannabista_polttanut_opettaaja/7118945)

<sup>315</sup> Jenkins 2006, 17.

<sup>316</sup> Deery 2003, 168.

<sup>317</sup> Dwyer 2010, 25.

<sup>318</sup> Cesar, Geerts & Chorianopoulos 2009.

<sup>319</sup> Utz 2008, 266.

<sup>320</sup> Deller 2011, 225.

<sup>321</sup> Dayan 2001, 743.

TV producers and channels are eager to offer social activities around TV broadcasts in order to foster audience participation.<sup>322</sup> Nowadays, it is actually more of a rule than an exception to include audience participation in TV content via Facebook and/or Twitter as part of important current affairs discussions (for instance Ajankohtainen kakkonen & Teemaillat<sup>323</sup>) and for entertaining TV programmes as well (for example Putous<sup>324</sup>, Enbuske and Linnanahde Show<sup>325</sup>). Based on the co-authored study with Austrian colleague Sabine Bachmayer, it can be stated that the audience is being invited to take part and they get their voice heard more simply and faster than before. The audience may, for instance, suggest on Facebook which interviewees they would like to see in the next talk show, what themes should be addressed, or which music video they would like to see on a TV channel<sup>326</sup>. Again, the participation might be easier in the age of social media, but the topics to influence are still rather insignificant.<sup>327</sup> Sometimes the overall addition of these social network features to a TV show simply for the sake of putting them there, since it is possible, can often go too far. In other words, the addition of these features (Facebook, Twitter, Instagram) no longer necessarily supports the mission (inviting the audience). For instance, when the great EU election battle took place on channel MTV3 on 21 May 2014<sup>328</sup>, the use of social media networks was overwhelming. The presenter of the show was almost exhausted when listing all the possibilities of how the audience could take part in this TV event. There was not that much time in fact to go through audience tweets, updates, or photos uploaded to Instagram. This is often the case nowadays; participation is not necessarily well implanted the TV show after all. It also raises questions of what the actual function is of using Instagram in an election genre TV programme. It was used during the World Ice Hockey 2014 championships, and the Finnish hockey studio now and then showed pictures of Finnish hockey fans in the broadcast, but in elections (where factual and serious matters are handled) the linkage is not totally clear.

However, despite these, there is huge potential seen especially in the live events and shows that take place both on TV and second screens.<sup>329</sup> There are also many different ways to participate being developed constantly, for example in Putous and Big Brother where viewers are able to capture

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<sup>322</sup> GarcíaAvilé 2012.

<sup>323</sup> Yle, Ajankohtainen kakkonen: [http://yle.fi/uutiset/ajankohtainen\\_kakkonen/](http://yle.fi/uutiset/ajankohtainen_kakkonen/)

<sup>324</sup> Mtv3, <http://www.mtv.fi/putous>

<sup>325</sup> Mtv3, <http://www.mtv.fi/viihde/ohjelmat/enbuske-linnanahde-crew>

<sup>326</sup> Bachmayer & Tuomi 2012, 297.

<sup>327</sup> For example, Smartmedia Factory: [http://smartmediafactory.net/references\\_television/](http://smartmediafactory.net/references_television/)

<sup>328</sup> MTV3: <http://www.mtv.fi/uutiset/kotimaa/artikkeli/nain-osallistut-mtv-uutisten-suureen-vaalivaihtelyyn/3390414>

<sup>329</sup> For example, Rasimus, M. 2014. "3 syytä hypätä mukaan tv:n some-pöhinään" <http://spottiblogi.com/tag/2nd-screen/>

their favourite scenes of the broadcast and share it with each other.<sup>330</sup> New technologies are constantly being developed and tried out. These new ways to connect with the audience via social media and especially around live events are also seen as a functional means to reach the younger audience as well<sup>331</sup>, in which the audience that TV is losing at the moment can be seen.<sup>332, 333</sup>

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<sup>330</sup> Öhrnberg, P. 2014. "Putouksen yleisö innostui startupin tv-palvelusta" <http://www.kauppalehti.fi/omayritys/putouksen+yleisö+innostui+startupin+tv-palvelusta/201401606101>

<sup>331</sup> Yle, Hausen, M. 2014. "Yle kokeilee äänentunnistusta ja sosiaalista tv:tä Ps:n Tyyliiviikolla" <http://blogit.yle.fi/kehitys-kehitty/y-le-kokeilee-aanentunnistusta-ja-sosiaalista-tvta-psn-tyyliiviikolla>

<sup>332</sup> Taloussanomien 2013: "Enemmistö suomalaista katsoo televisiota verkosta" <http://www.taloussanomien.fi/media/2013/06/17/enemmisto-suomalaista-katsoo-televisiota-verkosta/20138548/135>

<sup>333</sup> Yle, Korhonen, I. 2012. "Enemmistö suomalaista katsoo televisiota verkosta" <http://ylex.yle.fi/uutiset/popuutiset/nuorten-muuttuva-mediankaytto-puhuttaa-digi-natiivit-tottuneet-erilaiseen-kulutus>

## **5. CONCLUSIONS: DEFINE, REFINE AND REDEFINE**

### **5.1 Everything and nothing changed?**

*The history of television is a history of change (Uricchio 2013, 65).*

This thesis set out to answer how television content has invited and activated Finnish audiences to take part in TV-related content during the last 10 years (RQ). It identified what the ways are in which television activates audiences technically (media convergence), thematically (features), and socially. (SQ1) In addition, the question of what kind of phases of the time period in question can be dealt with based on how the audience has been invited to take part in the television content is addressed as well as what the characteristics are that define each of these phases. (SQ3) Also the different discourses characteristics to television within the past ten years were investigated. (SQ2) These research questions were elaborated in five articles and in one additional paper. The views presented in the sub-studies are integrated and a coherent framework in retrospective is created throughout the study. On a general theoretical level, it proposes a new definition of today's Finnish television, the different phases it consists of, and presents new understandings of the concept of audience participation. This chapter on conclusions will gather the key findings of the study and take a stance on the research questions proposed in the beginning.

For this research, a transparent documentation of the last decade of the development of TV in the Finnish context has been executed in this study. It bases on observation of the change and factors that impact the transformation of digital television from a societal, technological, and content perspective in the last decade. It also pays attention to augmentation of the TV experience through an increased number of consumption devices and multichannel environments. This study elaborates on the rapid evolutions on the TV field that are often too easily overlooked after new trends take over.

The key findings of this research are the following:

- ❖ This thesis fills in the gap in Finnish television research by examining the rapid changes taken place on the field within the last ten years. The results will benefit both practitioners and academics by identifying the recent history of Finnish television. (RQ)
- ❖ The ways to invite the audience in addition to TV broadcasts relies on media convergence, on second screens and devices. There are three distinctive ways audience has been invited to take part: a) SMS, b) Web/Internet and c) social media (live events). (SQ1)
- ❖ All of the different ways to enhance the audience participation, both asynchronous and synchronous; rely heavily on social interaction among the audiences and television staff. (SQ1)
- ❖ Eventually, based on the findings, the last 10 years can be organised into three phases (SQ3): Interactive TV (iTV entertainment), Participatory TV (Web 2.0) and Social TV (Social media).

- ❖ The phase of digital television in Finland is much more subtle and diverse that has been acknowledged and interpreted based on several discourses that carry different connotations, for example hype and technological determination. (SQ2)
- ❖ Television distribution channels & revenue and TV watching routines are changing, but the core of television enjoyment will remain. The main purpose of television content is to stimulate the audience; not matter whether it takes place on the sofa, on the Internet, in coffee table discussions or in Twitter feeds. (RQ)

To answer the aforementioned research questions in more detail, television has invited the audience to take part through real-time-based interactive features offered by mobile phones and SMS function, through websites along with TV programmes and through social media such as Facebook and Twitter. The main ways and features to activate the audience, in all of the phases, is based on the fact that a) the content offered by the TV broadcasters offers audience a possibility to gain instant feedback from their action (for example an SMS message causes something happen on a TV screen) and the feeling of the audience of having the possibility to influence TV-related matter (different votes), b) audience seems to enjoy (based on the inquiry results in Article 2) the real-time-based atmosphere, additional and extra material around television broadcasts (for example the use and purposes of websites), and c) the appreciated possibility for the audience to act socially and communicate in real-time television (for example the use of social media: Facebook and Twitter). The phases, interactive TV, participatory TV and social (media) TV are the main outcome of this research.

Based on the phases, I argue that Interactive, participatory, social features of television demonstrate that the actual phenomenon of digital television includes more subtle and detailed steps within the discourse of digi TV (SQ2) that is been acknowledged. The time scope of 2004-2014 then includes subtle changes but also lots of similarities that have followed television from the beginning. The most relevant changes concerning the scope of this thesis and the three phases, interactive, participatory, and social, can be approached through the notion of continuum. It is crucial to remember that the phases represent a construction and that they have not grown or evolved organically – one after other. These results, however, argue that as digital television is usually described as one larger phase, there are actually smaller phases that have taken place in a much shorter amount of time. These phases, even though they are overlapping, both on a terminological and temporal level possess their own characteristic nature through which they can be distinguished. It is also clear that some of the features (for instance, interactive SMS-based interaction as games) of each phase have disappeared, which emphasises the element of beginning and end, which is logical in the concept of a phase. However, some of the features have survived, for instance, SMS

voting, TV chats, use of a web platform as a means to emphasise real-timeness and as an archive for additional information and material. It seems that websites have lost their real-time functions to social media and that they are merely used for background purposes. As also Deery (2003) has put, the web use is optional and supplementary<sup>334</sup>. TV-related websites are nowadays often used as archives as stated in the Article 4. By making television usable as an archive or a catalogue, to be accessed according to individual taste and the time available, these devices work as dis-embedding appliances in two ways: they simultaneously disrupt the embedding of the contents into the context and the logic of the programming, and the collective appointment-like nature of a televisual transmission that is broadcast at a precise and irrevocable time slot<sup>335</sup>. By the end of the 1990s, Horace Newcomb had already conceived the hypothesis of a shift in the symbolic meaning and the central function of the television medium: from forum to library. According to Newcomb (2000), “the users will enter into these virtual collections just as they go into a library, looking for individual identity and collective affinity”<sup>336</sup>.

The aforementioned continuum is clearly seen as social media acts the same way as Web 2.0 platforms have done over the years. Both can be used obviously for social purposes and to advertise online shops affiliated with TV programmes and their contents. They can offer additional information and content transmitted from TV, for instance, in the form of video clips. Social media in particular gives the viewers the possibility to influence the course and/or characteristics of the TV content (for instance by a voting mechanism) and to offer viewers the possibility to participate in the show (for example by concurrent forum and live TV discussion; the outcome of the, for instance, Facebook site is introduced to the discussion on TV). However, various social applications, for example, likes/dislikes, discussions, small-scale voting and polls on social networks such as Facebook, are remnants of the web 2.0 era. There are two types of usage by the audience when converging social media and television together as stated in the Article 5. Firstly, social media can be used in the same way as web platforms in the phase of participatory television; i.e. to give viewers the possibility to gain and gather extra material and synchronous news in particular. The different ways YLE invited the audience to take part through their Facebook page in Article 5 are very similar ways that online magazines did so in 2009 in Article 2. Through this, there is a clear resemblance to the previous role of evening newspapers, which however does not mean that the role of the press would have vanished.

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<sup>334</sup> Deery 2003, 179.

<sup>335</sup> Buonanno 2008, 69.

<sup>336</sup> Newcomb 2000, 120.



If participatory TV was more asynchronous communication, social media brings real-time-based interaction onto the scene in basically the same way as iTV entertainment did. Secondly, social media can be used in order to enhance the viewing experience by allowing viewers to communicate in real time during the actual TV broadcast on TV. The audiences have been communicating in different ways during the years, via SMS, on discussion forums, and on Facebook and Twitter. Social media in general has opened the idea of feedback to a whole different level, since it is now, as presented in Article 5, possible to reach the TV producers directly with almost no delay. Social media as a possibility to foster social dialogue between members of the audience via a second screen seems to have been widely adopted, but currently it is still finding its best practices as well as limitations.

In brief, it could be said that the phase of iTV entertainment introduced interaction through mobile devices. The presented problem areas led to the almost total extinction of iTV, but the use of SMS messages survived when the next phase took place. The participatory phase characterised by Web 2.0 brought all the additional information and web platforms in addition to the TV broadcast. After that, social media adapted a) interaction, b) mobile devices and brought c) synchronous communication to web platforms (see Figure 14). All of the phases have lived on through the features that large audiences have adopted well. It is worth mentioning that the SMS feature is still exploited for revenue purposes, for instance the use of SMS for TV chat communication and voting procedures, for instance, in Idols. In addition, the iTV rhetoric from the iTV era and from different TV spectacles, for example, Big Brother is still used in order to activate people to participate. Websites have lost their appeal in recent years and the activating features and participatory features have diminished. Websites are nowadays acting more as archives, storing additional information and extra material, but not really offering any communicational features as they did before the advent of social media. Overall, many purposes targeted by websites have shifted to social media.



Figure 14. From SMS to online and further to social media and social networks

In response to the results presented in this thesis, television in relation to the three phases, I would like to argue the idea that especially huge or revolutionary changes in television's possibilities of audience participation have occurred. The results implicate that iTV and Web 2.0 phases are individual steps of audience participation in relation to TV content, but that they follow the same larger experimental frame that has described the history of interactive television so far as well. The triumph of iTV is largely based on the popularity of mobile technology and the use of Web 2.0 is connected to the successful implementation of web technologies in general in Finland. According to these results, it is clear that traditional websites, for instance, have evolved further in recent years and that they have offered many similar elements for audience social activity to those offered by social media nowadays.

I have already discussed the hype weight of these adjectives, interactive, participatory, social, and their usage in today's media discourse. I do not deny the technological and consumer changes that there have been in being a television viewer today. It is clear that the viewers can time shift their viewing with on-demand content, for instance, Online TV, Netflix, ViaPlay, which breaks the idea of traditional flow. It is also evident that the notion of the traditional TV set as a medium has expanded to take into account all the media technologies, for example, computers, laptops, game consoles, and mobile devices. However, has the idea, the very essence of television, really changed after all? There are many similarities that suggest that television, itself and regarding its primary purposes of use, really have not *changed*; it has *developed* into what it is today. By this, I mean the deepest purposes and functions that audiences have projected onto television before, and are continuing to project at the time of writing. Why people watch television could now be posed as a question of why people watch, consume and participate in TV-related content on multiple screens. The idea of TV content has not changed, but the means of enjoying it have. According to Kompare (2005), for example DVDs are part of television, detached from television and put on a shelf<sup>337</sup>. Addressing a change like this, it is merely a series of developments in how to watch and consume TV content nowadays; it is not as if television has gone through some major changes that impact the actual essence of television – the enjoyment<sup>338</sup> TV content brings to its audience. Although it is also important to acknowledge that new technologies often create new needs, it is debatable whether the human motivation behind these needs remains the same. It is more a question of the evolving trajectory of a certain medium, television in this case. Uricchio (2013) asks whether we are truly

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<sup>337</sup> Kompare 2005, 214.

<sup>338</sup> On media enjoyment, see Tsay & Nabi 2006; Vorderer, Klimmt & Ritterfeld 2004.

witnessing the end of television. Or is it simply a matter of “the latest turn in a long history of assimilated technologies in search of ways to deliver a particular set of experiences?”<sup>339</sup>.

## 5.2 Future sights

The probable changes that will take place in future will not jeopardise the overall idea of television watching, but the use of Internet streaming and set-top boxes will have an effect on how to deal with TV content, also from the audience participation view. For example, it has been said that television programmes should be available à la carte style without any delays and that audiences will then follow the programmes rather than the channels, which naturally raises some questions for traditional broadcast producers. Time will tell, but TV content as a form of leisure and enjoyment will probably survive. I use the word probably since the question is whether the essence of television, i.e. the idea of it, will carry on as it is understood today after the new generations have grown older, since industrial and technological norms are providing different possibilities and expectations of what television can and should do. It is often stated that the youth of today are consuming television differently than people used to, due to these changes, for example through multitasking and watching TV content online more than from the traditional TV set. According to Mittel (2011) the majority of today’s children have a different understanding of television than the previous generations did. For instance, the idea of schedule and flow might be a foreign concept, even though these have been defining elements of television before.<sup>340</sup> It could then be said that there is a cognitive shift in how television is conceived today. Today’s children experience the medium within the framework of files, digital objects to be accessed in menus and manipulated via an interface, when it previously was based on the idea of flow, with its schedules and breaks and so on<sup>341 342</sup>.

Either way, the current and ever-lasting discourse on media change seems to be characteristic of the world of today, but in itself it is not a novel phenomenon. According to Herkman (2012), media change has always been a major theme in the field of communications and media research<sup>343</sup>. The question of devices will be crucial in the future, but Internet access and capability will also play a huge role. The important issue from an audience perspective is which screen devices will be used to

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<sup>339</sup> Uricchio 2013, 77.

<sup>340</sup> Mittel 2011, 49.

<sup>341</sup> Mittel 2011, 50.

<sup>342</sup> Williams, A. 2014. “For Millennials, the End of the TV Viewing Party” [http://www.nytimes.com/2014/11/09/fashion/for-millennials-the-end-of-the-tv-viewing-party.html?smid=nytnow-share&smprod=nytnow&\\_r=0](http://www.nytimes.com/2014/11/09/fashion/for-millennials-the-end-of-the-tv-viewing-party.html?smid=nytnow-share&smprod=nytnow&_r=0)

<sup>343</sup> Herkman 2012, 10.

view specific shows, genres, and websites. Dwyer (2010) sees that “a higher bandwidth Internet will see people accessing their favorite TV shows or Internet sites no matter whether they are – at home, work, chilling out in a café, or somewhere out and about on the move”.<sup>344</sup> In this context, Internet and broadband infrastructures are influencing the directions and relationship with audiences. It could also be asked, although it is beyond the scope of this thesis, whether television actually plays the role in the first screen anymore? Or could it be the phone with an Internet connection that is the first screen – always with us and always on?<sup>345, 346</sup>

Overall, the death of broadcast television<sup>347</sup> as we know it in the 21st century has been predicted already for years now and several times before that, for instance, after the arrival of the VCR (which is having its own battle of living as it is)<sup>348</sup>. Based on the results of this study, I would claim that audience participatory features in different phases – iTV, Web 2.0 and social media – are in the end very similar to each other and that they demonstrate that television has developed and succeeded well after these general statements about its death especially with the strategy of inviting audience to take part in the television content. As aforesaid, television has done that already from its beginning, but it has also been able to take its ways further in enhancing the audience’s watching experience along with technological developments for example the arrival of the Internet and social media. One major benefit that television has is its nature as a medium when it comes to live events and its new possibilities to invite the audience to take part. These events will probably be the salvation of TV broadcast in the struggle of ViaPlay and Netflix and other forms of today’s pay TV. There are already different ways to activate the audience in live events. For instance, Twitter simply supports supplementary or complementary technology that enables activities around TV viewing practices. Television has found its way to be in symbiosis with other media largely through audience participation and the question is no longer of something replacing television. Different media forms are not substitutes for, but additions to each other: they co-exist<sup>349</sup>.

Different media have always been inherently linked to each other, that is, been inter-medial. For example, Jenkins (2006) notes that cinema did not eliminate theatre and television did not kill radio

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<sup>344</sup> Dwyer 2010, 1.

<sup>345</sup> Smith, D. 2014. “For The First Time Ever, Americans Spend More Time Using Mobile Devices Than TV” [http://uk.businessinsider.com/chart-of-the-day-americans-spend-more-time-using-mobile-devices-than-tv-2014-11?nr\\_email\\_referrer=1&utm\\_source=Salthru&utm\\_medium=email&utm\\_term=Tech+Chart+Of+The+Day&utm\\_campaign=Post+Blast+%28sai%29%3A+For+The+First+Time+Ever%2C+Americans+Spend+More+Time+Using+Mobile+Devices+Than+TV&utm\\_content=COTD?r=US#ixzz3O8sylvTZ](http://uk.businessinsider.com/chart-of-the-day-americans-spend-more-time-using-mobile-devices-than-tv-2014-11?nr_email_referrer=1&utm_source=Salthru&utm_medium=email&utm_term=Tech+Chart+Of+The+Day&utm_campaign=Post+Blast+%28sai%29%3A+For+The+First+Time+Ever%2C+Americans+Spend+More+Time+Using+Mobile+Devices+Than+TV&utm_content=COTD?r=US#ixzz3O8sylvTZ)

<sup>346</sup> Honan, M. 2014. “Our Smartphones Are Making Live TV Better Than Ever” [http://www.wired.com/2014/05/tube-amplifier-honan/?mbid=social\\_twitter](http://www.wired.com/2014/05/tube-amplifier-honan/?mbid=social_twitter)

<sup>347</sup> Ganos, T. 2011. “The Death of Television” <http://www.forbes.com/sites/toddganos/2011/07/13/the-death-of-television/>

<sup>348</sup> McManus, D. 2008. “The sad death of the VCR” <http://www.theguardian.com/film/filmblog/2008/nov/05/video-recorder-vcr>

<sup>349</sup> Buonanno 2008, 12.

– the old media are not being displaced, rather their functions are being shifted to new technologies<sup>350</sup>. Convergence wrought by digital technology is thus, as stated by Stavitsky (2012), not an end state, but a process<sup>351</sup>. Gray (2003) and Lotz (2012) have also noted that “television is neither “beating” nor “losing to” new media in some sort of cosmic clash of technology; rather, television is an intrinsic part of the “new” media”<sup>352</sup>. Broadcast television as we know it inevitably changing and the ways to consume television will be different in the future. According to Buonanno (2008), television is a flexible medium that can be used in various ways and digital technology enables us to try out further ways of viewing – and participating<sup>353</sup>. Television could even be seen as a cockroach: it will not die easily; it has capabilities of surviving to an extent that amazes technology historians as well as current media studies scholars. The overall death of television has been predicted on several occasions during these 10 years of research – and even today<sup>354</sup>, but as I already stated in 2010 in one of the articles<sup>355</sup>: “TV’s not dead. It is transforming.” (p. 14).

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<sup>350</sup> Jenkins 2006, 14.

<sup>351</sup> E.g. Stavitsky 2012, 298.

<sup>352</sup> Gray 2003; Lotz 2012.

<sup>353</sup> Buonanno 2008, 70.

<sup>354</sup> McCarthy, J. 2014. “Netflix CEO predicts broadcast TV will die by 2030” <http://m.thedrum.com/news/2014/11/29/netflix-ceo-predicts-broadcast-tv-will-die-2030>

<sup>355</sup> Tuomi, P. 2010, 13.

## List of abbreviations

Interactive call quiz = quizzes that are based on time and the participants' reactions. Call quiz questions are usually ridiculously easy and everybody knows the right answer to them. For example: 'What is the currency in Finland? A) Euro, B) Rupee or C) Dollar? One can participate in a call quiz using both mobile and land-based phones.

iTV entertainment = interactive television entertainment including TV-chats, TV mobile games and interactive call quizzes and also the marketing of SMS-based ringtones, weather information, horoscope etc.

iPart = A letter I emphasizes the interactive side and Part naturally stands for participation. It can also be seen as an opposite to adjective apart which stands for isolation, placed or kept separately. iPart on the other hand emphasizes togetherness, blurring boundaries and multiple mediums & platforms mixing together.

Multiplatform-format = A form of content that lives on a range of media platforms, such as television broadcast, Internet, online video (such as with YouTube), and e.g. mobile phones. It is a bridging of television and new media.

Participatory = affording the opportunity for individual participation; In this thesis, the participatory phase is characterized by online features that enable participation for the audience TV-related, before the coming of social media.

Social TV = a general term for technology that fosters communication and social interaction during the watching of television or through related TV content.

Second screen = A second screen refers to the use of a device (commonly a mobile device, such as a tablet or smartphone) to provide an enhanced viewing experience for content on another device, such as a television. Second screens are used to provide interactive features during "linear" content, such as a television program and to foster social activity around television via social networking apps such as Facebook and Twitter.

Social Networking/social media: The term social networking currently describes how people socialize or interact with each other throughout the Web. It mostly refers to social networks and social media (such as Facebook, MySpace and Twitter).

TV mobile game = games one can participate in by text messaging on a mobile phone just by choosing the right coordinates to hit a certain target on a TV screen.

Webplatform, Web 2.0 = A Web 2.0 site may allow users to interact and collaborate with each other in a social media dialogue as creators of user-generated content in a virtual community, in contrast to Web sites where people are limited to the passive viewing of content. Core features of a Web platform are services, participative architecture (e.g., uploading videos, comment functionality, votes), availability of social features (e.g., blogs, discussion forums, like / dislike functionality, polls) and may also include video clips. Note! Whether Web 2.0 is substantively different from prior Web technologies has been challenged

Website/ A Web page, Web 1.0 = refers to the first stage in the World Wide Web, which was entirely made up of Web pages connected by hyperlinks. A set of static websites that were not yet providing interactive content. In Web 1.0, applications were also generally proprietary. Note! Exactly where Web 1.0 ends and Web 2.0 begins cannot be determined as this a change that happened gradually over time as the Internet became more interactive.

Yle = The Finnish Broadcasting company (Channels 1 & 2)

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TV-games (MTV3, SubTv, Urheilukanava, Nelonen) 2006: MADX Tennis, Street Soccer, Horse derby, Lumisota, Downhill challenge, Drop 3, Street soccer, Koulussa, Maapallomatka ja Beach volley.

(Recorded with VCR: 18.1, 19.1, 20.1, 31.1, 8.2, 13.2, 14.2, 15.2, 20.2, 6.3, 8.3, 9.3, 16.3, 17.3, 20.3, 22.3, 24.3, 27.3, 28.3, 30.3, 5.4, 10.4, 22.4, 29.4, 17.5, 18.5, 26.5, 7.6, 10.6, 3.7, 15.7, 22.7, 5.8, 12.8, 7.9 & 21.10 – 2006)

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TV Channel	TV Program Format	Web Address
Yle 1, Yle 2 <sup>10</sup>	Aamu-TV	<a href="http://yle.fi/uutiset/ohjelmat/aamu-tv/">http://yle.fi/uutiset/ohjelmat/aamu-tv/</a>
	Summeri	<a href="http://summeri.squarespace.com">http://summeri.squarespace.com</a>
	Uutiset	<a href="http://yle.fi/uutiset/">http://yle.fi/uutiset/</a>
	A-tuubi	<a href="http://atuubi.yle.fi/ohjelmat/ajankohtainen_kakkonen">http://atuubi.yle.fi/ohjelmat/ajankohtainen_kakkonen</a>
	Linnan Juhlat	<a href="http://yle.fi/linnanjuhlat/2010/">http://yle.fi/linnanjuhlat/2010/</a>
MTV3 <sup>11</sup>	Maajussille morsian (Idols, Big Brother)	<a href="http://www.mtv3.fi/maajussillemorsian/">http://www.mtv3.fi/maajussillemorsian/</a>
	Salatut Elämät	<a href="http://www.mtv3.fi/salatutelamat/">http://www.mtv3.fi/salatutelamat/</a>
	Mitä tänään syötäisiin	<a href="http://www.mtv3.fi/mitatanaansyotaisiin/">http://www.mtv3.fi/mitatanaansyotaisiin/</a>
SubTV <sup>12</sup>	Glee	<a href="http://www.sub.fi/glee/">http://www.sub.fi/glee/</a>
Nelonen <sup>13</sup>	Kuorosota	<a href="http://www.nelonen.fi/kuorosota">www.nelonen.fi/kuorosota</a>
TV Viisi <sup>14</sup>	Heräämöö	<a href="http://www.voice.fi/heraamo">http://www.voice.fi/heraamo</a>

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Mtv3 – Emmerdale: <http://www.mtv3.fi/emmerdale>

The Internet archives, Waybackmachine: <http://archive.org/web/web.php>

The official website of the Eurovision Song Contest: <http://www.eurovision.tv/>

Iltalehti: [www.iltalehti.fi](http://www.iltalehti.fi)

Iltta-Sanomat: [www.iltasanomat.fi](http://www.iltasanomat.fi)

<http://yle.fi/uutiset/ohjelmat/aamu-tv/>

<http://summeri.squarespace.com>

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<http://yle.fi/linnanjuhlat/2010/>

<http://www.mtv3.fi/maajussillemorsian/>

<http://www.mtv3.fi/salatutelamat/>

<http://www.mtv3.fi/mitatanaansyotaisiin/>

<http://www.sub.fi/glee/>

[www.nelonen.fi/kuorosota](http://www.nelonen.fi/kuorosota)

<http://www.voice.fi/heraamo>

## Social media

Facebook

Yle's ESC Facebook -site can be found at: <https://www.facebook.com/euroviisut>

Twitter

Yle's Twitter account for ESC can be found at: #euroviisut (2011) and #yleesc (2013)

## Discussion forums

[www.telkku.com](http://www.telkku.com)

[www.dvdplaza.fi](http://www.dvdplaza.fi)

[www.iltasanomat.fi](http://www.iltasanomat.fi)

[www.mtv3.fi](http://www.mtv3.fi)

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Interaktiivinen TV-ruutu ja osallistava mediakulttuuri (*Interactive TV screen and participatory media culture*, Finnish)

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