

**How New is New Media? Does New Media have
the Tendency to Fall into the Same Traps of Old
Media? A Case Study of How We Watch
Television**

By

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Thesis submitted for the
degree of Masters by Research

2019

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Acknowledgement –

To my dear late father for giving me the best example. Your legacy taught me never to stop seeking knowledge. To my beloved mother for her unconditional love and guidance both in good and bad times. To my wife Ayobami and children, I love you all, because I would not have been able to achieve this without your support. To my extended family, I say thank you.

Thank you to all the participants for sparing your previous time to be interviewed and thank you to Dr Alan Meade and Dr Chris Pallant for their support and guidance for the study presented.

Declaration –

I have read, understood and adhered to the Handbook & Code of Practice for Research Degrees by Thesis of the Graduate school.

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Word Count: 24786: (Excludes cover pages, table of contents, references, tables, figures and appendices)

ABSTRACT

Media plays an important role in the evolution of society, and social pressures likewise influence the evolution of the media. The purpose of the study is to gain an understanding of today's multiplatform television environment through an examination of new media as a television platform. When new media television emerges in the marketplace, one of the prevailing goals of related research is to identify the factors that predict viewers' decisions to adopt the new medium. However, most of these types of studies tend to focus on new media television alone. In reality, though, the new medium coexists with traditional television; consumers' use of, or attitude toward, traditional television may influence their decision to adopt new media television.

In addition, the introduction of new media television may also influence consumers' use of traditional television. Recognizing the fact that that new media television and traditional television coexist in the market, the overarching aim of this study is to examine how new media affected the way that viewers watch television and how new media changed the way that they consume television content.

To gain access to information about new media and media habits, qualitative research was conducted. Study participants were invited to participate in a focus group and were asked to share information about their media use habits and styles. By defining these habits with respect to demographic, as well as additional internal and external variables, it is possible to understand the reasons that are associated with the use of new media.

Overall, new media was found to be easier to use and more entertaining. To that end, this study employed focus interviews with new media television users throughout the community. The findings indicated that both actual users of new media television and people who are likely to adopt traditional television expect different things from online television platforms than from traditional television. The perceived substitutability between new media television and traditional television affects the intention to watch television content. It would be beneficial for members of the media to use this knowledge to ensure that their content is attractive to a larger portion of the target demographic.

1.0 INTRODUCTION

1.1 Overview

Viewers are increasingly accessing television content through different types of mediums such as the internet on both computers, laptops and mobile phones. Many networks such as YouTube.com, provide free asynchronous and live access to television programs, thereby revolutionizing how people watch television. Additional forms of televised content can also be accessed online for free, as well as at the viewer's leisure. A range of content can be accessed by the user, including additional unaired footage on network websites, clips for upcoming web shows, and amateur video content posted by internet users, among other forms of content.

Indeed, industry polls suggest that increased use of the “new media” is quickly replacing traditional television viewership habits. A recent study conducted by Ipsos MediaCT showed that access to wireless internet via mobile phones is now responsible for allowing users to view an increased amount of online television, which results in an increase to their overall screen time compared to traditional viewing. Overall, the percentage of television screen time decreased from 75% in 2007 to 55% in 2017 (Cantone, 2018). Similarly, a study enacted by HarrisInteractive (2017) reported that among frequent YouTube users, 36% report spending less time visiting other websites, followed by 32% who reported that they spent less time watching TV as a result of their YouTube use. As such, television viewers are changing their habits in response to new media technologies.

In a recent report from The Pew Internet and American Life Project (2019), the use of online video-sharing sites, such as YouTube and Google Video, has grown among adults. These values were representative of 33% of the adult viewership population in 2006, compared to 73% in 2018 and 2019. While television service providers are concerned that this content is replacing traditional television content, little is known about the user's motivations for transitioning to new media compared to traditional media, and how these motives compare with the perceptions held by traditional television and television service providers. Hence, specific questions will be asked among television viewers as well as service providers to guide the explanation of the present research, through an understanding of the definition of new media and how the new media is applied in practice.

1.2 New Media versus Traditional Media

The new media is not meant to refer to digital media exclusively. It is important to consider this definitional distinction in comparison with the influential theories of Lev Manovich, for whom "new media" is classified as an ontological, rather than historical, designation. According to Manovich, the sense of "newness" associated with the new media resides at the level of code; this refers to the computerised sequences of ones and zeroes that serve as the basis of the digitally-rendered "new media object" (Manovich, 2001). Media thus became "new" as a result of the convergence of "two separate historical trajectories", including the development of representational media and the development of the computer.

It is therefore beneficial to consider the meaning of the "new media" in the context of their designed, rather than in isolation from the manner in which they are designed,

defined, and used. Novelty is not simply a question of analogue versus digital. Furthermore, the terms “old” and “new media” are objective, resulting in periodizing distinctions, as is suggested by Manovich’s allusions to the intersecting “trajectories” of various media’s histories. Like the artefacts they describe, the distinctions between “old” media and “new media” are culturally constructed and contested within the context of shifting local practices and politics.

Designating a medium as “old” or “new” is itself a political act, with repercussions that extend beyond scholarly debates and corporate bottom lines. Much as media makes use of their material forms as well as the protocols that surround them, the terms of the power relations between the creative individuals involved in their creation, diffusion, and use, results in a new definition of the term to describe these relations (Gitelman 2006, p.8). Though it may seem painfully self-evident to assert that what is new in one place may simultaneously be old in another, there is a spatial, as well as a temporal, dimension that is largely overlooked in new media studies (Poster 1999, p.12). Likewise, there is no need for a great stretch of the imagination to argue that one’s own idea of what constitutes a new medium might not be the same as others in the population, on the basis of age, gender, and additional demographic factors. The point of these seemingly facile observations is to foreground the unavoidable fact that location and age, as well as gender, ethnicity, and professional or class status, all bear heavily on the ways in which individuals and groups experience traditional and new media. Thus, it is beneficial to trace the history of “new media” in a manner that considers the trends that permit the examination of similarities and differences between these perceptions across the population. With this in mind, the following case studies reject the notion that “new media” is or can be an objective designation of a certain ontological status. Making no

claims towards comprehensiveness, universality, or generalizability, the present investigation considers the inclusions and deletions that beliefs about new media are predicated on. Furthermore, these perceptions are associated with self-consciousness, and meanings and meaning-makers, potentially at the expenses of others. Rather than discounting the value of the studies that follow, it is advantageous to consider the advantages and disadvantages that are associated with the perception of new media in these cases.

Throughout this research, the term “new media” is defined according to Gitleman’s definition of the concept, and it means that media innovations during the periods in which their material properties, uses, and, perhaps most importantly, cultural meanings are undefined or poorly defined, making them the subjects of intense negotiations between individuals, institutions, and other relevant social groups (Gitleman 2006, p. 1, 15). By this definition, media remain new up until that point at which the questions they raised at the moment of their introduction are replaced by a relative degree of consensus with regards to what they are, do, and mean (Oudshoorn and Pinch 2003). This is as much a process of social definition as it is one of technological progress. As individuals and groups discuss these questions at length, a medium’s technological properties are stabilized, and sometimes even codified in industry standards or federal regulations; likewise, its diverse cultural meanings gradually coalesce into something resembling a consensus regarding its identity and place alongside other media within a particular culture and society. All this is not to say that the debates over new media are or can ever be fully or even satisfactorily resolved from the perspectives of their participants.

While it may be true that these negotiations never truly cease, and instead recede into the background, it is likewise true that there inevitably comes a time in a medium's history in which questions about its technical properties, uses, and cultural meanings no longer seem urgent, and are instead to be overshadowed by answers. This consensus is always relative and subjective, a matter of perception, rather than fact. In each of their dual articulations as technologies and as cultural forms, media remains pliable and pluralistic long after they would appear to have achieved a semblance of solidity as a part of their practises(Silverstone and Leslie Haddon 1998 p.62).

My point is that the processes by which a new medium "matures" are uneven and are experienced differently – and at different times – by different people. The principles governing the stabilisation of media technologies and their meanings and uses are also applicable in the reverse relationship. Much in the same way that new media "mature" and grow old, so too may old media "become new" once again. By "become new," this does not refer to Manovich's notion that through digitalization old media are reborn as computable data. Nor, for that matter, does "becoming new" refer to an old medium's reinvention in a newer, more perfect form. Instead, it is important to focus on the manner in which convergence restores old media back to the state of material plurality and interpretive flexibility that characterized them at the moment of their initial introduction.

As the case study reflects, television's history provides many illustrations of the reversibility of the relationship between the old media and the new media. At numerous points throughout its history, television's convergence with new media technologies has provided an occasion to reopen old debates about its technical properties, programming formats, viewing protocols, and industrial organization, debates thought to have been

long ago brought to a close by regulatory action or institutional inertia. The frequency with which the consensus surrounding television's technologies and cultural meanings unravels attests to the persistence of our faith in technology's ability to repair or reinvent television and its problems, and the tenacity of electronics manufacturers campaigns to promote new media as technological fixes for the problems of old media, but at the same time, it is also possible to interpret reasons for the resurgence of these debates, as reflected by the fragility of this consensus. Each time this consensus unravels, it becomes apparent that television itself is the product of uneasy compromises. This suggests to me that convergence does not reinvent old media in a new form so much as it reveals what media is and always has been; unstable and contingent ensembles of artefacts, practices, and messages, held together in an ad hoc fashion by concessions made under duress.

In studying the processes by which new media transition from plurality to stability and back again, we are confronted with pressing questions of agency and determination. Does the stabilisation of a medium's technological properties result in a consensus regarding its meanings and uses? Or does consensus pave the way for competing prototypes to be consolidated into a single standardized design? Along similar lines, does technological innovation unsettle the closure that exists around established media, or is it the unravelling of this closure that inspires engineers and inventors and the companies they work for to re-examine hardware standards and product designs? While it is advantageous to resist the notion that a medium's technological properties are the stable base on which its cultural meanings stand, it is beneficial to be wary of ascribing unlimited agency to abstract social forces that act on technology from without and without constraints on their agency. As a result, it is meaningful to approach the case

studies that follow with Raymond Williams' injunctions against both technological determinism and the notion of "determined technology" in mind (Williams, 1989). Williams' account of the invention and diffusion of television restores questions of intentionality to discussions of technological change, demonstrating how the needs and interests of various social groups came to bear on television's early development as a technology (Freedman, 2002). Rather than swapping one form of determinism with another, Williams directs our attention to the ways that these intentions shape and are shaped by the technical properties of media technologies.

1.3 Purpose of the Study

The main purpose of this research paper is to make a contribution to the ongoing dialogue about television's place within studies of new media (Caldwell 2000). In many contexts, television acts as a convenient shorthand for all that is ostensibly wrong with "old media," exemplifying the passivity, centralization, and rigidity that new media (or, more accurately, the promoters and proponents of new media) promise to deliver us from. Certainly, this was the case with regards to the promotional discourses that announced the new media technologies discussed in the literature review. However, it is equally true of discussions of new media within a number of scholarly precincts. The new TV media invites a reconsideration of this easy equivalency between television and old media, calling attention to the ways that television itself "becomes new" as it converges with a variety of new media technologies. As I shall explain below, "becoming new" has little to do with computers, the Internet, or any of the other cutting-edge digital technologies that, depending on whom you ask, either will reinvent or have already reinvented television in their enlightened images. It is instead a matter of social, rather than technological, redefinition, carried out not in the lab, but in advertisements,

sales brochures, instruction manuals, media reports, and everyday talk. William Uricchio (2004) has examples of the instability endemic to media forms. Television's convergence with new media technologies exposes and exploits this latent instability, reopening debates about what television is and what it might become. At these moments, television once again seems to possess a glimmer of the potential typically identified with new and untested media. In addition to offering a cultural history of the idea that new media will repair the traps of old media, then, this research paper is also about how television reclaims a sense of "novelty" during these instances. It is, in other words, a history of television as a new medium.

1.4 Research Questions

The study will seek to answer the following research questions:

1. Has the conceptual transformations of New Media affected the way that we watch TV?
2. How has New Media changed the way that we consume Television content?

In finding the answers to these questions, the paper will evaluate the existing literature on new media as well as use data collected through focus group interviews among other methods.

2.0 THEORETICAL FRAMEWORK AND HYPOTHESIS

The following discussion highlights the theoretical foundations used throughout this research paper. It begins with the theories that inform New Media use, followed by the integration of these different theories, the uses and gratifications framework, finally it discusses the elements of media orientation and functional alternatives. The reasons behind the trend towards new media viewing can be explained through theories of audience analysis. The theory that was used for this study was the Uses and Gratification Theory, conceptualised by Paul Lazarsfeld, Elihu Katz, et.al(Livingstone, 1997). This theory studies how people use different forms of new media and the gratifications individuals derive from its usage. The chapter gave a brief overview of Uses and Gratification theory and its role in practice, as well as how it has been used on artefacts similar to new media television.

The second part of the investigation examines the ideas and concepts that have been previously researched in studies focused on the transition between old media and new media. If people had studied new media versus traditional television, it is beneficial to determine what these assessments looked like, as well as the identity of the results and how these results can be applied to practice. Much research has been done to investigate the trend towards the evolution of new media viewing culture. An overview of this research was given regarding new media versus traditional television viewing. With these two focuses together, audience gratification and the research of traditional television versus new media, this study will hopefully provide a basis for more detailed research on this topic in the future.

2.1 Theories That Inform New Media Use

Based on the offered understanding of what the new media is and how it is being used in practice, it is advantageous to explore two theoretical models that inform understanding of new media used. First, Rogers' (1962) Diffusion of Innovations theory will guide the study of new innovations and how they become mainstream. This theory is explored in relation to new media used and how they become adopted.

2.1.1 Diffusion of Innovations

New media have diffused into virtually all facets of business and personal communication around the globe. The diffusion of innovations theory (Rogers, 1962) is a theoretical approach that helps scholars and technological adopters understand the communicative process that occurs as new media are adopted by society. In the past decade, new media, such as mobile devices, have diffused rapidly. The 2009 United Nations International Telecommunications Union report indicates that 4.1 billion people globally pay for cell phone service (Tryhorn, 2009). That is more than half the global population and a large increase from just one billion cell phone subscribers in 2002 (Tryhorn, 2009). The report also found that nearly a quarter of the world's 6.7 billion people use the Internet (Tryhorn, 2009).

In the U.S., 220 million Americans have Internet access at home and/or work and 73%, or 162 million went online in May 2008 (Nielsen 2008). Watching video on the Internet is also popular in the U.S. as 119 million unique viewers viewed 7.5 billion video streams in May 2008 (Nielsen, 2008). Additionally, as of the first quarter of 2008, 91 million Americans (36% of all mobile phone subscribers in the U.S.) owned a phone

that is capable of playing videos (Nielsen, 2008). It appears that all people (except for laggards) have in some form adopted and embraced new media use.

2.1.1.1 Diffusion of Innovations: Its Early History

Good ideas and innovations do not automatically become adopted in society. Rather, widespread adoption is often difficult to achieve. All new technologies must undergo a specific communicative process in order to be successfully adopted by the target market. Diffusion history spans over a century. In 1903, Gabriel Tarde, a French sociologist, social psychologist, lawyer and judge proposed generalizations about the diffusion of innovation which he called laws of imitation. He said he wanted to understand why if 100 innovations were created at the same time, ten spread widely while ninety will be forgotten (Tarde, 1903). Tarde's laws of imitation were later furthered by the classic Diffusion of Innovations book written by Everett Rogers in 1962 (the model which guides the understanding of the diffusion process for this study). Tarde noticed that the rate of adoption of a new idea usually follows an S-shaped curve over time. Tarde was the European forefather of the diffusion field, but there was a forty-year lag before another study of such significance would occur (Rogers, 1995). During this lag, there were still some contributions made to diffusion studies that should be briefly noted. In 1934, innovation was defined by Schumpeter as being the first introduction of a new product, process, method or system in his book titled *The Theory of Economic Development*. In 1940, sociologist Edgar McVoy examined the diffusion process in relation to social inventions. He examined the tendency for U.S. cities to adopt a City Manager Plan (Knoke, 1982). He found that the size of the city influenced the acceptance of certain types of innovations.

2.1.2 The Hybrid Corn Study

The next ground-breaking diffusion study to follow Tarde (1903) occurred forty years later. In 1943, two rural sociologists in Iowa, Bruce Ryan and Neal C. Gross, began studying the adoption process of hybrid corn by farmers in the 1930s. The team found that a small group of innovative farmers first used hybrid corn as an experiment. Once neighbouring farmers saw how well hybrid corn worked in the fields, they also adopted the new varieties. This innovation was one of the most important new farm technologies when it was released in 1928. Several new agricultural innovations accompanied the seed innovation from the 1930s to the 1950s. These ultimately led to an agricultural revolution in farm productivity (Rogers, 1995). Hybrid corn produced about 20 percent more corn crop per acre than the varieties it replaced. It was also more resistant to drought and worked better with mechanical corn harvesting machines.

When Ryan and Gross, both at Iowa State University, studied the adoption of hybrid corn, they interviewed 259 farmers living in two small communities. Everyone had adopted the new product between 1928 and 1941 and the researchers noticed that when adoption was plotted year-by-year, the adoption rate formed an S-shaped curve over time (Rogers, 1995). This is in line with Tarde's (1903) previous adoption findings. Ryan and Gross (1943) also found some specific adopter traits. The innovators were usually from larger-sized farms, had higher incomes, more formal education, and greater connections to Des Moines (the biggest city in Iowa). Ryan and Gross (1943) found that the innovation decision period (that time from first knowledge of the new product to its adoption) went slowly and took most farmers about nine years. These adopter traits are similar to those found in the adopter categories defined by Rogers (1995), which will soon be discussed in detail.

Ryan and Gross (1943) also found that communication channels (which will soon be discussed in detail) played a role in the adoption process. Although farmers generally first heard about hybrid corn from salesmen (which did persuade some early adopters), neighbours were the most likely to lead to persuasion. This finding highlighted the importance of interpersonal networks in the diffusion process. This laid a foundation for future scholars to prove that the heart of the diffusion process is influenced both by opinion leaders (especially the media) and interpersonal networks. The exchanges that adopters have with others who become influenced to also adopt a new technology or product are a central component in the adoption process (Rogers, 1995).

2.2 Integration of Different Theories

Perhaps more than any other medium, television provokes the suspicion that its form, content, and social function are partly or even wholly determined by the nature of its hardware. Though the origins of this sentiment predate commercial television broadcasting, since the 1960s this idea has been primarily associated with the Canadian media theorist Marshal McLuhan. In his 1965 book *Understanding Media*, McLuhan insisted that a direct correlation existed between the technical properties of the television receiver and the medium's effects on its audiences. According to McLuhan, it was the dynamism of the "mosaic mesh" rendered by the receiver's "scanning-finger," and not television programming itself, that moved television's audiences, and therefore that should be the starting point for any discussion of television and its social consequences (p.313). Since then, McLuhan's famous maxim "the medium is the message" has most provocatively (and controversially) been applied to television, both by its champions and its critics.

2.2.1 McLuhan's theory of technological determination

McLuhan's theory of technological determination has proven irresistible to reformers of a variety of political persuasions, as well as to the manufacturers and marketers of a wide range of new media technologies. Those seeking to transform television have at numerous points aimed their interventions at its circuitry. For instance, some of the first artists to experiment with portable video technologies in the 1960s literally tortured the functioning parts of television receivers in an effort to commandeer a banal, commercial medium to provoke radical responses from their audiences (Joselit 2007). While this is an old concept, it is related to the development of the new media, since McLuhan's theory is applied to transform media to increase its accessibility.

Along similar lines, 1990s cyber enthusiasts suggested that by upgrading analogue television's vacuum tubes to digital circuitry it would be possible to eliminate television's bandwidth bottleneck and the top-down, centralized, and standardized model of communication television sustained (Gilder). Still, despite the persistence and pervasiveness of this reasoning, I argue that new TV media is ultimately a form of discursive, and not technological, tinkering, in which far more than just the receiver itself gets "worked on." By discursive tinkering, I refer to processes whereby individuals, institutions, or organizations attempt to capitalize on the uncertainty engendered by television's convergence with new media in order to redefine its cultural meanings. Conceived of in this manner, my concept of online TV media foregrounds the epistemological implications of convergence over its industrial, aesthetic, and technological ones (Jenkins 2006).

Despite his attentiveness to these social and cognitive/affective processes, Jenkins' concern is more with audiences' relationships with media than it is with their understandings of the ways in which media relate to one another. As a result, his book gives only passing attention to the implications convergence has for peoples' understandings of what media are and do. These forms of socially situated knowledge constitute the focus of my study. For example, it is not simply the case that TV-digital media convergence expands television's horizons to encompass forms of participation or interactivity previously thought to be foreign to it; on the contrary, these mergers unsettle longstanding conceptions of the identities of both, foregrounding the contingency and conventionality of widely-accepted notions of medium specificity.

These discursive shifts are the substance of this research paper; the technical documents, corporate marketing plans, internal memos, media reports, policy discussions, cultural criticism, art works, advertisements, popular television programs, films, and websites they unfold across constitute my both qualitative and quantitative body of evidence. My understanding of online TV media as a form of discursive tinkering owes much to Jay David Bolter's and Richard Grusin's concept of remediation (1999). Bolter and Grusin coin this term to describe the ways in which "each medium responds to, redeploys, competes with, and reforms other media" (p.55). It is not merely the case that "new media" remediate their antecedents; so too, Bolter and Grusin suggest, do established media engage with and mimic emergent ones. For instance, video sharing websites like YouTube.com remediate the form and function of television, while television in turn remediates the cluttered graphical compositions of websites. Though primarily concerned with the ways in which digitally rendered media, including Virtual Reality and computer games, remediate their antecedents, each other, and that which they

represent, Bolter and Grusin recognize this logic of remediation as operating across the history of media. Hence photography remediates painting, cinema remediates photography, television remediates cinema, and so on.

2.2.2 Bolter and Grusin theory of Remediation

As Bolter and Grusin themselves point out, their theory of remediation would appear to imply that media technologies possess an autonomy that allows them to independently act on and transform one another. However, this does not advance the argument, since this process is meant to describe more of a passive process of media transformation, rather than an active one (p.78). Bolter and Grusin justify this shorthand by arguing that by “media” they never exclusively refer to technical artefacts, but always to collections of objects, people, practices, and ideas. Thus, to speak of one medium as remediating another is really to speak of the interplay of multiple determining forces, and of clashes between the agendas of the many constituencies that use them. Therefore, it is possible to use an understanding of these diverse internal and external factors to understand what pressures are present that are causing the media to transform.

Bolter and Grusin articulate three iterations of this logic of remediation. The first encompasses the dependent relationships that media enter into as they adapt each other’s conventions to the specificities of their own technical properties and representational capabilities. The second iteration of this logic of remediation pertains to the relationship of media to the real, and in particular to the ways in which media foreground the reality of the act of mediation by calling attention to the materiality of their own representational strategies, as well as to the representational strategies of the media they remediate. Media are “real” not only insofar as they can be materially manifested in the

form of a photograph or videotape, but also because in performing the act of mediation they actively intervene in the world, shaping human bodies, behaviours, interactions, and beliefs.

It is Bolter's and Grusin's third and final restatement of this logic of remediation on which I base my conception of new TV media as discursive tinkering. As Bolter and Grusin note, "the word [remediation] derives ultimately from the Latin *remederi* – 'to heal, to restore to health.'" They continue: "The assumption of reform is so strong that a new medium is now expected to justify itself by improving on a predecessor Each new medium is justified because it fills a lack or repairs a fault in its predecessor, because it fulfils the unkept promise of an older medium" (pp.59-60). This assumption is particularly pertinent to digital media, many of which are identified by their promoters or proponents as making substantial improvements to the analogue media whose functions they replicate.

Bolter's and Grusin's concept of remediation has repercussions that extend far beyond the relationships that media enter into with their antecedents and successors. As media are seen to reform and be reformed by one another, they likewise may come to be regarded as active agents of social or political change. Frequently, these reforms are predicated upon the pretence that new communications technologies are more immediate than the ones they seek to replace, and therefore afford their users opportunities to meaningfully intervene in the world. To illustrate this point, Bolter and Grusin cite the oft-repeated refrain that as it remediates television, assuming its place as our primary source of news and information. In a similar vein, in the 1960s it was widely suggested that home video technologies would democratize the production and

distribution of television programming, and therefore empower subaltern populations to assume a more active and immediate role in local and national politics. This notion of remediation as reform voices a distinctly American form of utopianism, staked upon the belief that in technology lies the greatest hope for social advancement or even collective salvation.

Digital technologies are but the latest inheritors of this tradition which, as James Carey and John Quirk note, stretches back past the period of America's electrification to the initial diffusion of steam-driven technologies during the nineteenth century (1998). Within this tradition, the putatively inexorable march of technological progress has long stood as a guarantee of the imminence and inevitability of attendant social transformation. A central tenet of this faith in progress is the belief that by reforming itself, technology ultimately reforms the societies it defines. As an incarnation of this durable technological determinist mythos, the notion of remediation as reform stands apart from the first and second iterations of Bolter's and Grusin's theory of remediation, both of which describe processes whose implications are immediately recognizable in media form and content.

Remediation's first iteration can be observed across distinct media as they adapt and emulate each other's material properties, content, and/or representational strategies – for instance, when television networks compile programs out of Internet viral videos, and then present them in a manner that reproduces the graphical user interfaces of Web browsers or digital media players. Similarly, remediation's second iteration can be observed in our everyday interactions with and around media technologies and forms – for instance, when pedestrians go out of their way to walk around photographers so as

to avoid interrupting the line of sight between camera and subject (Segal 2005). In comparison to these examples, isolating the material consequences of remediation-as-reform is nowhere near as straightforward a task. Remediation-as-reform is a rhetorical turn – Bolter and Grusin term it “the rhetoric of remediation” – and, as such, it is concerned primarily with perceptions of what media are, about what they do, about their strengths and inadequacies, and about how these strengths and inadequacies impact individuals, institutions, or society as a whole. That said, these perceptions can have significant material consequences. The perception that one medium does its “job” better than another can change how people use media and what people use them for. It can cause us to abandon an old medium that is still functional or useful, or to reject a new one that may have something important to offer us. The perceptions fostered by this rhetoric of remediation grant certain media futures, and relegate others to obsolescence, leaving users and non-users alike to deal with the consequences.

Bolter’s and Grusin’s concept of the rhetoric of remediation provides a powerful analytic framework through which to consider television’s long history of interactions with new media. However, as they examine how various media go about rehabilitating their antecedents, Bolter and Grusin pay scant attention to the motivations and agendas that compel individuals and groups to act on the perceptions engendered by this rhetoric. To be certain, not all individuals benefit from new media. More often than not, the primary beneficiaries of new television technologies are privileged and powerful groups and individuals, including consumer electronics manufacturers, cultural elites, and economically advantaged television viewers. This concept could be used to understand why the media is being made, and this means that information about the population and

groups with power have the potential to shape the manner in which the media is delivered and made available to the public.

In this respect, despite the utopian claims of the promoters, proponents, and users of new television technologies, online TV media does not undermine the domestic, economic, or political power dynamics that television sustains, but rather modifies technologies and practices so as to enable a status quo to persist under changing social and economic circumstances.

2.3 An Overview of the Uses and Gratification Theory

Twenty years after Maslow proposed his hierarchy of human needs, Katz et al. (1973) lamented the lack of a relevant theory of social and psychological needs when studying new media. They believed Maslow's hierarchy of needs could possibly fit but, at the time, there had not been any detailed research relating Maslow's concept to communication. Despite this, they noted that communication research had turned again to media uses and gratification — such as why children read comics, what kind of gratification people get from listening to the radio or soap operas, or why people read newspapers (Katz, Blumler, & Gurevich, 1974). These ideas of “social and psychological origins of needs” reflected the same idea as Maslow's hierarchy of needs. Katz, Blumler, and Gurevitch, and the other gratifications researchers, may not have put the idea of needs into a ranking order, but they did acknowledge that audience needs can influence people's expectations when approaching media. They also observed that audience gratifications can be achieved through three different media sources: content, exposure to media in general, and the social context in which the different mediums may be found.

In a broader sense, Katz and Foulkes (1962) looked at audience use and gratifications in terms of the “what.” What do they use media for, what satisfactions do they take pleasure in, and what role does media play in their lives? In their eyes, “This is the approach that asks the question, not "What do the media do to people?" but, rather, "What do people do with the media?"” (Katz & Foulkes, 1962, p. 378). This method postulated that social and psychological traits of the audience shape how they use media rather than the use of media shaping the audience’s traits. What, then, do people do with the media? Katz and Foulkes (1962) noted at the time that the favourite answer to this question was that people used media as a way of escape. Research found that when individuals felt vulnerable or hopeless, they were more likely to use television and other media as a way to escape from reality (Pearlin, 1959). Katz and Foulkes (1962) observed that, because of this concept, society tended to give this use of media a type of protection. Indeed, they said, to interrupt someone when they are reading a book or watching a movie is considered rude. However, because of this focus on escapism, Katz and Foulkes (1962) feared that many researchers were equating mere exposure to media with escapism. They advised against this conclusion by pointing out that this focus ignored other types of uses for media, especially when it came to content.

In the same vein of thinking, Katz, Haas, & Gurevitch (1973) found that media could be used to connect with, or disconnect (escape) from, others. Be it with friends, family, political institutions, or some other social body or concept, they learned that an individual’s reference to others could be either strengthened or weakened through the use of media. Indeed, “[T]he same usage may have different consequences for different individuals” (Katz & Foulkes, 1962, p. 385). This reflected Maslow’s (1954) opinion that, “Sound motivational theory should...assume that motivation is constant, never

ending, fluctuating, and complex, and that it is an almost universal characteristic of practically every organismic state of affairs” (p. 24). When people watch a fictional television show, the use of that medium could be gratifying everyone but in different ways. An individual may even have multiple needs that are being gratified by that one experience, as put forth in Maslow’s proposition of multiple motivations. Katz, Blumler, and Gurevitch (1973) reiterated this, saying that the same media or media content could serve a variety of needs or audience functions. Those needs and functions could be from an individual, or for a subgroup within a society, or society in general (Wright, 1960). Katz, Blumler, and Gurevitch (1973) wondered if gratification research on media-related needs should be put into the overall study of human needs. This aligned with Maslow’s (1954) “classification of motivational life” (p. 26) when he said it was better to classify motivations by a person’s goals rather than the desires behind the goals—gratification over desire—because of too many potentially overlapping desires of an individual. If an entire group or society is included in the research, this notion of too many desires may become evident. It is also an interesting statement considering that Katz (1987) noted that early gratification studies focused on repeated, long-term involvement with a particular medium or content rather than on the audience. It seemed as if they were recommending that students go back to the original research methods that they were wanting to get away from.

Regardless of how it was researched, Uses and Gratifications was used to analyse many media over the decades. The original studies were, of course, on more traditional media, such as radio or television. When the theory was being formed, the internet was not around to apply it to. Thus, the next inquiry for this study was on how this theory was used to examine media that is not traditional in nature.

2.3.1 Uses and Gratifications Theory as Applied to TV Viewing

New media TV viewing is an intriguing topic because it is a mix of traditional and non-traditional uses. As other researchers have been finding, society is gradually moving away from traditional media toward more interactive, information-oriented media (Stafford, Stafford, & Schkade, 2004). Even so, people use both traditional and non-traditional media for the same reasons, its content (content gratification) or the experience it gives (process gratification). These are described by Stafford, Stafford and Schkade (2004) as thus, “Content gratifications concern the messages carried by the medium, and process gratifications concern actual use of the medium itself” (p. 267). Non-traditional communication, such as the internet, social media, and other computer based mediums, is similar in its audience uses and gratifications to traditional communication in that it has broad user motivations (Leung, 2013). It can be used for learning and information, entertainment, self-status seeking, or social interaction (Masuku and Moyo, 2014; Park, Kee, & Valenzuela, 2009; Stafford, Stafford, & Schkade, 2004).

The study of uses and gratifications (hereafter referred to as U&G) as applied to the new media internet shows many of these motivations in operation. Social media networks can cater to groups of people with similar interests (Raacke & Bonds-Raacke, 2015), establish common ground among users (Chen, 2011), or maintain or strengthen social relationships (Wang, Tchernev, & Solloway, 2012). On the information side, many news outlets, such as CNN, now have their own websites (CNN, n.d.). For entertainment, movies and television are also now on the internet via sites such as Netflix. It is possible that these sites can be used for escapism just as with traditional mediums, as discussed

by Katz and Foulkes (1962). It has also been said that the “desire to experience emotions is widely considered to be key motivation for the use of entertainment media” (Bartsch & Viehoff, 2010, p. 2247). Thus multiple motivations, as proposed by Maslow (1954) and supported by Katz et al. (1973), can be seen clearly in non-traditional media uses. Because the theory of Uses and Gratifications is based on the psychology of the audience, it was well suited for answering the question of why people use the new media they do. Therefore, the Uses and Gratifications theory was used to analyse why people may be abandoning traditional TV and moving to New Media TV viewing instead.

2.4 Early studies on traditional TV versus New Media usage

Throughout the years, television consumption had been researched with questions about what people watched on TV (e.g., comedy, movies, news, etc.) (Bower, 1985). These studies followed a trend from traditional media consumption (i.e., radio, magazines, and newspapers) to TV consumption. As the internet started becoming a part of daily life for the average American, the 1990s saw a change in consumer viewership. Researchers realized there was another trend starting—this one towards new media TV consumption. TV news consumption remained steady throughout this time. This research revealed trends that would continue to be seen as the years progressed (Pew, 2004 a; Pew, 2004 b; Pew 2006, c). Firstly, a growing number of people were going to the new media TV for news and information. This was the overarching trend that researchers were following during this period. Although TV news viewers remained about the same, the amount of internet viewers was growing in relation to TV viewers.

The reason for this growth alongside TV viewership could be seen in the second trend

that was found. Although TV viewership remained steady, it was shown to be aging. Younger people were using the internet more often and, as the years progressed, more young people became active in news and information consumption. The growth of internet viewership amongst younger viewers could have been greater. However, a good quarter of people under age thirty were not active in news consumption on either TV or the Internet (Pew, 2006 d). The growing trend towards Internet usage. By the mid-2000s, the trend in internet growth continued to move, but a new trend in relation to the first trend started being felt. TV had begun its decline amongst all age groups (Pew, 2006 d). Every aspect of TV had declined by two or more percentage points over a two year period with the most notable drop in nightly network news. In 2006, network news was at 28%, down from 34% in 2004 and down significantly from 60% in 1993. This was a significant new move from the earlier studies that showed traditional TV viewership remaining steady while new media TV usage rose.

Even with this new move, news consumption overall remained the same. Online news now officially served as a supplement to traditional news (Pew, 2006 a; Pew, 2006 d). The second trend that had been found remained the same, however. The age of the nightly viewer had risen to an average age of 60 (Pew, 2006 e). These results in the mid-2000s verified both of the trends that had been starting in the early 2000s—a shift towards internet viewing and the aging of the average TV viewership. With the decline in TV news viewership, the trend in new media online news viewership continued to grow (Pew, 2006 c). In studies undertaken after the presidential election, research revealed that most voters chose news organizations' websites for real-time news updates (Pew, 2006 b). This research concluded that news organizations were considering the internet as the future of news consumption. With these results, researchers questioned

whether network news was coming to an end or whether the internet would be able to free it from the confines of a limited time slot (Pew, 2006 e). The answers to these questions, however, were given as opinions in roundtable discussions rather than through research. Although the next few years continued the trend from traditional TV news viewing to new media online news viewing, the research results did not answer the discussion questions either (Nielsen, 2009; Pew, 2008 d; Pew, 2008 e; Rasmussen, 2008; Rasmussen, 2009). With roughly 40% of people going to the internet for news on a regular basis, only 35% of people considered the Internet to be more reliable than traditional TV for news reports (Rainie, 2008; Rasmussen, 2009).

Although the trend from traditional TV to new media remained slow but steady, TV continued to be the primary news and information source for many Americans with 52% watching local TV and 50% going to cable TV (Rasmussen, 2008). When it came to global news, 83% of people chose traditional TV versus 35% choosing the new media for their news (Pew, 2007). However, the second trend that had been seen in the early and mid-2000s continued to expand. The age division between those who considered traditional TV more reliable and those who chose the new media TV was striking with people over fifty choosing TV and those under forty choosing the Internet (Rasmussen, 2007). When it came to election night, roughly 163.6 million people accessed the TV, internet, or both for election coverage (Nielsen, 2008). 134.8 million watched solely on traditional TV and 5.2 million watched solely on the internet. Again, the youngest age bracket had the highest percentage of internet only users and the oldest age bracket had the highest percentage of traditional TV only users. With online news growing, researchers began to look at the audience members themselves. They found that viewers were becoming more proactive when it came to news consumption (Rosenstiel, 2008).

Instead of waiting to watch the news, people were actively seeking news in the new media. Groups were given names to differentiate between the different types of consumers: News Grazers (those who look for news occasionally); Traditionalists (those who rely on the traditional TV); Net Newsters (those who rely on the internet); Integrators (those who use both TV and the internet); and the Disengaged (those who do not care about news) (Pew, 2008 c; Rosenstiel, 2008). Researchers found that when people had a proactive stance, it led to those people being more apt to not only read or watch the news but to also comment on or post news articles themselves (Rainie, 2008). If new media news and information consumption influenced print media more than traditional TV, then there must be other influences on TV consumption than just news content. Entertainment may be one of those influences.

Another concept in U&G is media dependency. The availability and use of functional alternatives form the basis of media dependency (Rosengren & Windahl 1972). Katz, Gurevitch, and Haas (1973) argued that if two media serve similar functions (i.e., serve the same need equally) they are functional alternatives. For instance, if entertainment is only available via television (i.e., there is no access to radio, a computer, the internet) then one must depend on television to meet this need. However, if someone has access to multiple entertainment media, then these media may serve as functional alternatives for one another.

Moreover, if two media are perceived as serving different, particular needs, they are not alternatives, but specialized. Further, in contrast to a zero-order displacement model whereby one medium replaces another, media may also serve a complementary or supplementary relationship. A complementary relation occurs when the use of one

medium makes the utility of another medium more complete (Lin 2004). For instance, when VCRs allow time shifting of television program viewing, VCR use complements the television-viewing experience (Lin 2002). Additionally, online videos such as web exclusive sneak peeks can complement traditional television viewing.

Media dependency may result from one's social and media environment, narrow strategies for seeking and obtaining gratifications, and/or restricted access to functional alternatives (Rubin, 2009b). For example, older adults may not have easy access to computers and the internet in order to access online video content. This not only limits access to this content but increases their dependency on television for entertainment. Furthermore, due to financial constraints during retirement, they may not have access to cable and/or satellite channels resulting in limited entertainment choices on television. Thus, older adults may depend on the television for entertainment more so than younger adults.

In June 2018, YouTube.com reportedly had 30+million daily active users and owned 49.6% of the online video market (Kafka, 2019). Although it has been suggested that online media will slowly replace traditional television, this study will explore this claim. Past research suggests that internet use may complement, rather than displace, traditional television and other mass media (Robinson, Kestnbaum, Neustadt, & Alvarez 2010).

Using 2018 Pew Center data, Robinson et al. found a "rich get richer" pattern such that those already actively using the internet were also more actively using other mass media compared to nonusers. Thus, unlike television's displacement of newspapers, radio, and

cinema, internet use did not displace traditional mass media use. Shapiro (2000) found that frequent online users tend to be more frequent television viewers. Others have found little relationship between internet access and other media use (Atkin, Jeffres & Neuendorf 2000; Jeffres & Atkin 2006). However, these studies looked at the impact of general internet use on different forms of traditional mass media. Furthermore, these studies were conducted more than fifteen years ago long before computers and the internet were widely accessible. Little scholarly research has looked at the potential of online video replacing traditional television, specifically.

Based on U&G, online media use could be considered a functional alternative to traditional television if users perceived both media fulfil the same needs. For example, if people turned to traditional television for entertainment, and believed online media content were equally entertaining, online media may become a functional alternative for traditional television. If, however, people found that online media fulfilled different needs, the two media forms would not be considered functional alternatives. In addition to examining the common motivations between traditional television and online media, this study will explore whether online media viewing is now replacing traditional television viewing.

3.0 LITERATURE REVIEW

The purpose of this literature review is to situate the current study within existing research. This chapter discusses relevant works published by previous scholars in order to understand more about new media versus old media, new media and how new is it, the faults of old media and how promoters or proponents of new ones have identified and publicized them, and how these relate to the current case study. In the first section, this chapter explores new media, their defining features, and how they relate to this study. In the second section, I will examine the ideas of spreadable media, remediation, and convergence culture to show that current media studies have inconsistencies that must be corrected before any other arguments continue regarding how new is new media and the current case study of how we watch television using the contemporary media formats as tools for forming participatory, social societies.

3.1 History of New Media: Changing Society

The history of new media extends back to 1969 (Shedden, 2010). David Shedden at the Poynter Institute compiled a timeline of new media activity from its earliest stages that utilized four ARPANET computers operated by the U.S. government to test an experimental network. New media have literally transformed mass communication and interpersonal communication alike. Major news organizations no longer are the sole producer of breaking news. Individuals today with cell phones can capture newsworthy or historic images and post these to social networks that can spread the images to a mass audience (a term often referred to as going “viral”). These new technologies allow individuals and organizations to circumvent the traditional major news outlets when disseminating messages. Messages can be shared globally online without relying upon

these organizations to do it. New media provide the opportunity for bypassing the mainstream media's gatekeeping role it holds in society.

Along with the rapid changes in technology have come significant changes in communication practices and how they impact the workplace. Just two decades ago, cell phones were scarcely utilised and email was just beginning to enter households and businesses. The cell phones that were used in 1991 were large block-like objects that took up an entire purse to tote and email was a cumbersome process at best. Today's cell phones are one of several new media offerings. They now are joined by iPods, Bluetooth earpieces, jump drives, and numerous other pocket-sized gadgets that can fit in one's pocket. Email is a dominant tool for communication, both personally and professionally. According to Internet usage statistics, in 2010 77.4% of people in North America use the Internet (Internet World Stats, 2010). New media continue to get smaller in size, but they are larger in the ways in which they influence communication among friends, family, colleagues, businesses, governments, and global networks. New media have opened opportunities for individuals and organizations to speak to large networks that previously were inaccessible.

Although traditional forms of media management continue to exist (e.g., in mainstream TV news, BBC, SKY, NBC, and CBS are still dominant forces), today's new media present competition to traditional institutional forms for creating news content and disseminating messages. While corporations and governments will not disappear, their relative advantages have in many cases been challenged (Shirky, 2008). For example, the music industry once was the sole producer of music for personal use. Now people can digitally reproduce music with little effort and share reproduced files with others.

People no longer turn exclusively to traditional media buying practices to obtain music they want to hear. New media have opened the door for ordinary individuals and organizations to produce content that in the recent past could only be produced and shared by a few key organizations.

3.2 History of television as a new medium

Unlike other media, many of which settle into respectability with age, television has never ceased being a source of controversy over its perceived impact on our culture, our families, and our psyches. Since the earliest days of commercial broadcasting, television has been the subject of brutal invectives about its shortcomings and plaintive missives about its unrealized potentials. Indeed, as John J. O'Connor, former television critic for the New York Times observed in 1971, "[t]elevision's one sturdy tradition in this country has been to provide an irresistible object for disparagement" (O'Connor, 1971). This tradition of critique is carried on today in various forms by "culture-jamming" media outlets like AdBusters, anti-TV groups like White Dot (The International Campaign Against Television), as well as by viewers themselves in the message board sections of websites like TelevisionWithoutPity.com. Now, as then, the most frequent target of this disparagement is television's programming, which is alternatively critiqued on moral, political, social, and aesthetic grounds. But television's critics have been equally harsh in their assessments of the medium's properties as a technology.

According to Bolter and Grusin, in many instances, the faults of old media only become apparent after the promoters or proponents of new ones have identified and publicized them. "Typically," they write, "users did not realize that the older medium had failed in its promise until the new one appeared" (Bolter and Grusin, 1999). Many new media

are, to a very real extent, solutions in search of problems. In those cases when awareness of the flaws of an older medium simply does not exist, it falls to the new medium's promoters and proponents to find or, bar that, create reasons for users to become dissatisfied with the old medium's performance. The "supposed virtue" of a new medium often only becomes apparent as a result of the concerted efforts its promoters and proponents make to educate potential users about its predecessors' failings (Bolter and Grusin, 1999, p.60). The marketing of new media is in this respect the marketing of old media's flaws: as ad campaigns and promotional hype tout the many features and benefits of new media, they also carry out the equally important task of instructing users how to identify the failures of the media they would replace.

To television, this principle simply does not apply. An acute awareness of television's perceived imperfections antedated the advent of the media my case studies examine, in many cases by decades. As the literature review shows, even before television's post-World War II re-launch as a consumer product, many Americans were already acutely aware of the limits of television's technologies. Television was widely hailed in this period as a technological marvel of unprecedented complexity. Still, after decades of predictions about wall-sized television receivers, two-way communication by television, and interactive television, the tiny screens, poor reception, and monochrome images of the first sets to reach the market understandably left some viewers with mixed feelings about the new medium (Uricchio, 2016).

Electronics manufacturers assured television's early adopters and holdouts as well that these setbacks were only temporary, and that staggering technological advances, including colour broadcasting, were literally just around the corner. However, amidst

rumours that future standards for colour or UHF (ultra-high frequency) broadcasting could possibly render current sets obsolete, these promotional efforts likely compounded consumers' ambivalence toward television, lending weight to the notion that television remained in thrall to its technical shortcomings (Uricchio, 2016).

Amongst the first of these technological advances to reach the market were remote control tuning devices. Initially, the uses of these devices were quite prosaic. Remote controls offered a straightforward means of compensating for one of television's most familiar (and annoying) technical drawbacks: its cumbersome and unforgiving tuning controls, which necessitated frequent and skilful adjustment before an acceptable picture could be obtained. Over the course of the 1950s, however, remote controls would assume a significance that belied their still modest functionality when their manufacturers rebranded them as devices that granted their operators awesome powers of control. Manufacturers pitched many of these promotional efforts at male viewers, holding out the promise that remote controls would restore the authority and autonomy that television had taken from them (Uricchio, 2016).

During this period, television's impact on men's status within the home and within society at large was a subject of considerable concern amongst the medium's critics and audiences, many of whom worried that television had displaced men from their rightful places at the head of their households. Against the backdrop of these concerns, set manufacturers constructed around their remote-control devices elaborate fantasies of total effortless control over the television receiver, its programming and advertisements, and its customary domestic setting. The remote control thus became a totem of domestic authority, as well as a means of exercising it on an everyday basis. In this respect, a

device initially promoted as a technological fix for a technological problem became a “solution” for one of the social dilemmas that television presented its audiences (Uricchio, 2016).

Examining internal corporate documents, marketing materials, hobby magazines, do-it-yourself television repair guides, and pop culture texts from comic strips to television sitcoms, this chapter reveals that the domestic power struggles that were the subjects of these promotional strategies were embedded within much broader industrial power struggles between the advocates of competing conceptions of television’s technologies, programming, and economic model. Throughout the 1950s, television remained the subject of quite vigorous technological and discursive tinkering as networks, electronics manufacturers, and federal regulators attempted to hash out the technical details of the still-new medium’s next generation. Within the context of these industrial power struggles, remote tuning technologies – or, more accurately, their promotional campaigns – carried out important strategic functions. Remotes were symbols of a particular vision of television’s future, one in which viewers would enjoy greater choice and control and a more diverse selection of programming than was available to them in the network-dominated system of commercial broadcasting (Uricchio, 2016).

Chronologically, this section of the literature review also focuses on the pre-history of consumer video technologies, a period lasting roughly from the early 1960s to the mid-1970s. Thematically, this section shifts attention away from new media technologies’ producers and consumers to the intermediaries who act as liaisons between these two constituencies. Following its explosive growth in the 1950s, television began the 1960s embroiled in controversy following a series of national scandals. Though more popular

(and profitable) than ever before, television was plagued in this period by the perception that it had fallen miserably short of the lofty goals set out for it by its earliest advocates. In the press, exacerbated critics regretfully reported on the networks' decisions to replace many of their most lauded live dramatic programs for cheaper (and more popular) series, including quiz shows, Westerns, and sitcoms.

Meanwhile, in policy discussions and social scientific literature, television became a convenient scapegoat for many of the problems thought to be afflicting the nation, ranging from juvenile delinquency to the faltering economy to key setbacks in the battle against communism. It was during this time of scandal and introspection that a number of commentators identified brand new home video technologies as a potential solution for the problems of and caused by television. Video's supporters came from many precincts, and harboured diverse aesthetic, social, and economic agendas. Still, many shared the notion that video could be an alternative to television's advertiser-supported model of broadcasting, allowing for the small-scale distribution of specialized programming to niche audiences (Uricchio, 2016).

The literature review of this period focuses in particular on one of these constituencies: the critics who covered television for middlebrow magazines and the nation's newspapers of record. As intermediaries between video technologies' manufacturers and potential users, these critics exerted a significant influence on discussions of video's meanings and uses as a technology of TV repair, both within the popular press and, as the section shows, within electronics manufacturers' engineering and marketing departments. For these critics, video's most promising traits were its selectivity and its purposefulness. Viewers would no longer be limited to the offerings of the three

broadcast networks, they claimed, but rather would choose their own programming from a potentially limitless catalogue, and would watch on their own time, when it was convenient to do so. In this respect, they argued, video would transform television into a truly democratic medium, replacing the illusory cultural democracy of television's ratings system with a free market of ideas in which any taste – including these critics' own – would be amply catered for (Uricchio, 2016).

After reviewing on television's earliest decades, this literature review fast forwards to the late 1990s and the advent of digital technologies that enhanced the television audience's capacity to "time-shift," or record broadcasts for more convenient playback. The 1990s saw a revival of the reformist spirit so prevalent at the advent of home video technologies nearly thirty years earlier. Not that these sentiments had ever truly subsided: in the intervening year's innovations ranging from videotext to video games had inspired predictions of television's impending technological reinvention. The 1990s, however, were a period of seemingly boundless faith in the ability of new media to solve television's problems. Two important catalysts for this surge of faith in television's ideology of progress were the proliferation of networked personal computers and the economic boom that accompanied the emergence of on-line commerce (Uricchio, 2016).

Alongside these developments, established consumer electronics manufacturers, software companies like Microsoft, and Silicon Valley start-ups all tried their hands at designing digital television technologies that would bring the capabilities of the personal computer to the television set. The literature review of this period of innovation concentrates primarily on the digital video recorder, a technology that has alternatively been celebrated and reviled for its potential to revolutionize American television and,

beyond that, the mass market economy of which television is such an integral part. The inflated rhetoric surrounding DVRs at the turn of the century evoked themes familiar from the promotional blitzes that had accompanied the introductions of remote controls and home video systems decades before. By harnessing the powers of computers and computer networks, the promoters and proponents of digital television technologies contended, DVRs would empower viewers to take control of television once and for all, fulfilling the objectives of generations of reformers.

Nevertheless, empowering television viewers came to mean much more than just giving them additional choices and controls over what and when they watched. It also meant providing them with the technological resources they needed to transform their own lives, to make themselves and their family members over as more productive and self-reliant members of society. In venues ranging from parenting advice websites to policy discussions to self-help books, the DVR's many supporters encouraged viewers to use these devices to rationalize their and their families' consumption of television – in other words, to protect children from inappropriate programming, to avoid the inefficiencies of channel surfing, to save seconds by zipping through advertisements, and even in some cases to watch all programming at fast-forward speeds (Uricchio, 2016).

The next review draws out the connections between television's ideology of progress and the dominant political and economic philosophies of the "information age." The thrust of these philosophies is towards response of the individual towards the television media: in other words, towards "empowering" people to take responsibility for their own personal welfare. Along similar lines, the DVR's discourses of TV repair stimulated television viewers to use digital technologies to take responsibility for their own

viewing, with the understanding that by doing so they become better able to carry out their responsibilities to themselves, their families, and to society as a whole. The confluence and conflation of these responsibilities points towards a new configuration of television's ideology of progress, one in which viewers stand to assume an enlarged role in carrying out television's transformation. That said, this case study also illuminates an important continuity between this and past moments of television (Uricchio, 2016).

This review also addresses the persistence of television's past(s) within conceptions of its technological future(s). My parenthetical plurals here are reminders that within the context of discourses of TV repair, both are multiple and contested. In this chapter, I return to the themes of masculinity, domesticity, and control first introduced in chapter one, this time in reference to new personal portable media devices. Through advertisements, art works, marketing materials, trade journal reports, and pop culture texts, I reflect back on the many different ways that the concept of mobility has been deployed in relation to television spectatorship. Since television's advent, its domestic ties have been a source of considerable ambivalence. Mobile television's discourses of have become the latest venue where these mixed feelings are aired and worked over.

The manufacturers of mobile media devices promote their products as a means of escaping confining domestic environments for a life of perambulatory public leisure. In advertisements for products like iPods and cell phones, watching television outside the home is a liberating experience, a means of severing the spatial and social ties that limit where and when we consume. Characteristically, these fantasies of flight from the middle-class home are often accompanied by assurances that these same mobile

technologies will transport the sense of disembodied mastery and control over domestic space engendered by remote controls into public environments. Viewers are thus invited to leave home, on the understanding that while they are away, they will sacrifice none of the comforts or conveniences they enjoy there. In this respect, it is not only television that these devices make mobile, but also the social and technical relations it organizes within the context of the middle-class home (Uricchio, 2016).

The manufacturers of mobile television technologies offer these devices as a means of propelling television (and its audiences) into a putatively “placeless” mobile future, one in which all spaces will be interlinked via the mobile media devices we carry (or soon will carry) on us at all times. However, from multiple standpoints, their projections of this future look suspiciously like television’s past, or at least one nostalgically rendered version of it. This section underscores that the “revolutionary” claims made by the promoters and proponents of new media belie that TV repair is often a rather conservative project, the intended outcome of which is not to radically restructure existing technologies or social relations, but to recuperate a waning status quo. With regards to mobile television technologies, this conservatism manifests in two ways: first, in the promises manufacturers make to viewers that mobile television devices will extend customary forms of domestic authority into the hybridized media spaces of television’s “placeless” future; and second, in the design and implementation of mobile television hardware and services, many of which actually reinstate in these hybridized media spaces the very constraints from which they promise to free mobile viewers (Uricchio, 2016).

Turning our attention to these earlier moments of collision, synthesis, and change yields valuable perspective on DVRs, mobile television devices, and the many other new media technologies of our contemporary “convergence culture.” Even more importantly, a nuanced understanding of television’s history as a convergence medium equips us to evaluate and make meaningful contributions to discussions of television technologies that have yet to be introduced. Regardless of the timeliness (or un-timeliness), there can be little doubt that new media will continue to inspire debates over television’s properties, meanings, and effects long after his five-year window for its reinvention has closed. In these debates, television’s technological history will again become contested ground, and subject to revision and reinterpretation by those who seek to harness new technologies to augment their control over television, its programming, and its viewers. These new histories can be written in a manner that reaffirms the mythos of technological progress, thereby lending gravity and urgency to electronics manufacturers’ and media conglomerates’ promotional pushes. Alternatively, they can be written in a manner that confronts us with our tendency to see television’s problems as isolated and able to be fixed by discrete technological solutions. Hence, this review is an attempt to re-write portions of television’s history so as to intervene in the unfolding of its future.

3.2.1 Resilience of television and TV industry Strategies

Within the utopian discourses, television has regularly been identified as a site for promise and subsequent reform (Gerlitz & Helmond, 2013). Initially promising in the 1930s to deliver a “finer and broader understanding among all the peoples of the world,” the broadcasting system faced tremendous critiques from critics, politicians, and

viewers by the 1950s because of standardized fare, quiz show scandals, and the perceived intrusion and influence of sponsors (Gerlitz & Helmond, 2013).

From that point forward, many pre-digital inventions were positioned to improve television. Jennifer S. Light writes that, by the early 1960s, cable was promised to “reconceptualize the technology as a provider of services beyond the traditional network shows” with continuing education programs, home banking, and participation in local government (Scott, 2015). Broadcasting was “largely a video extension of radio,” but cable would allegedly “link every home and workplace in fully connected system.” (Geert, 2011). While cable swore to “transform politics as we know it by bringing power closer to the people,” the remote control promised viewers more direct power over their experience (Dubois, 2015). Finally, manufacturers of home video technologies like Betamax and VCR introduced the concept of time-shifting (where viewers record content to watch at a later period) into American culture, stressing a future of even more personalized consumer control over the television (Patel, 2018).

While by the 1970s certain ad campaigns noted that home video would foster “connoisseurship and good taste” among the most discerning viewers, they also presented the chance to “Watch Whatever Whenever” (Gerlitz & Helmond, 2013). No matter the ad strategy, manufacturers assured consumers that home video technology would improve the process of watching television. By the 1980s, the VCR and television were central components in the home theatre experience, which promised viewers extensive freedom, personalization, and control over their experience. The proposed solutions of the mid-20th century gave way to new, more evocative, digital utopian visions, and even more hyperbolic discourses. In these speculative futures, the

participatory freedoms promised by cable, the remote, or the VCR would be easily attained with the assistance of computers and high-speed Internet. Thinkers keyed in on how digital updates would improve on the hardware limitations of television (Gerlitz & Helmond, 2013).

The presumption was that changes to television technology would enable a more enlightened, participatory spectatorship. As Phillip Swan promised, televisions were to become so smart that viewers would “have to be educated” about their newfound interactive capabilities (van Dijck, 2013). Driven by predictions about young “digital natives” abjuring television for personalized web-enabled devices, television was again identified for reform. As summarized by David Morley, these predictions created a false dichotomy between the “Bad Screen” of broadcast television and the “Good Screens of the newly interactive age of personalized computer-aided communications” (van Dijck, 2013).

These brief accounts illustrate the incongruities in utopian visions for television. Recalling Bolter and Grusin’s arguments about remediation, technology’s influence on television was closer to reformulation than revolution. The distrust in television in the mid-20th century created the necessary conditions for utopian discourses. However, even when cable, the remote, and home video were positioned as pioneering solutions to television’s perceived issues, no one could agree upon how, exactly, those solutions would manifest. As the technologies evolved, talking points shifted. The futures imagined by Negroponte and Gilder, with the elimination of the “dumb” appliance and broadcasting, did not come to pass in the 21st century. Instead, advancements were made to pre-existing technologies. Cost-efficient production processes made televisions

thinner, bigger, and clearer. High-speed Internet connections grew on top of the established telecommunications infrastructure. The television “signal” turned digital. DVDs improved upon the home video capabilities of cassettes and laser disc. DVRs combined computing power with the traditional time-shifting capabilities of the VCR.

Television migrated to the Internet and smart devices, integrating into a “matrix of interfaces, hyperlinks, and databases”(O’Neill, 2018). These events did not eradicate television as it was previously known. They instead bolstered what Jason Jacobs refers to as television’s “hybridity,” or its ability to embody, borrow from, and/or display other media forms” (O’Neill, 2018). What began with cable, the remote, and home video progressed toward increased multi-screen viewing, additional time- and place-shifting, more programming choice, deep audience segmentation, and a personally curated experience. This, of course, did not prevent tech manufacturers and Hollywood from intensely debating the place of digital innovations in the television industry. As Ien Ang argues, the media industries have a history of publicly critiquing new technologies and consumer behaviours that undermine existing profit models.

In 2001, more than 25 networks and studios sued TiVo’s main competitor, ReplayTV, citing an “unlawful scheme that attacks the fundamental economic underpinnings of free television non broadcast services.”(Tryon, 2013). As DVRs became “a way of life,” networks were conflicted over their potential to offer better information on consumers while also diminishing live viewing” (Tryon, 2013). Networks again turned the focus outward, toward “nervous” ad executives who were positioned in the Hollywood trades by media executives as “always late to everything. They were late to cable and they will

be late to this” (Tryon, 2013). Eventually, network leaders saw the potential for DVRs to offer “multi-operational” and “granular” information about viewer habits.

Hence, the contemporary television industry has taken a more proactive interest in the remediation of television by exploring practices that offer new revenue streams without explicitly challenging traditional live viewing or ad rates. With ABC leading the charge in 2005 and 2006, networks have embraced digital distribution and streaming video. In making individual episodes and full series available on-demand through cable set-top boxes, for purchase on the iTunes or Google Play stores or as part of Hulu and Netflix subscriptions, networks have opened up more direct-to-consumer models that generate revenue off of time- and place-shifting habits that they cannot prevent. As part of these manoeuvres, industry figures have affirmed television’s digital remediation; as media consultant Phil Leigh put it succinctly in 2006, “TV is going to move to the Internet”(Welch, 2013). Others claimed that new distribution channels have, despite fears, improved overall interest in television. Executives have consistently trumpeted comments like this, claiming that iTunes downloads would inspire viewers who miss live episodes to catch up later and be even more passionate, or that Nielsen ratings have, at times, improved due to the online availability of prior episodes (Welch, 2013).

In rebuking the theory that digital distribution cannibalizes the audience, executives have assured sponsors that paying for time on live television is still a worthwhile endeavour. The common thread in this commentary is that its “new” strategies will not disrupt, but only supplement, core practices. I assert that certain less visible technologies—data-generating, algorithm-based search engines and social media platforms—have significantly aided in the television industry’s turn toward what

Jenkins would call a “collaborationist” stance. As Gillespie and José van Dijck contend, these technologies are not neutral, but instead complex generators of connectivity and social interaction. This discursive approach is similar to how the media industries have discussed the role of new technology and its use by consumers. Not only does this valorise consumer participation, but it also disguises the media industries’ use of social platforms as major architects of data collection.

To this end, though I agree that the proliferation of devices and access points has permitted TV consumers more control and more potential avenues for genuine influence, the Social TV era exhibits the problems with framing consumption as passive versus active, or consumer versus fan. On one hand, much of the activity on these platforms or in these second experiences—tweets, clips, shares, likes, and so on—falls between stereotypical notions of passive consumption and the celebrated cases of participatory culture. Instances like check-ins show that Social TV participants can be “increasingly savvy” about the value generated from their casual engagement with digital platforms and react to extract personal reward from that engagement. While this activity is produced easily or instantaneously, it is not done so mindlessly. This conversation is more visible, searchable, and usable than ever for those who possess the technology and are otherwise able to become involved in Social TV.

3.2.2 Conclusion

Television’s relationship to digital media has received significant scholarly attention, but the influence of social platforms has been less central to these investigations. Existing scholarship often uses compelling digital humanities tools to note the raw number or full reach of content like tweets or posts, particularly in how they might

inspire basic consumer action. Fan studies has been quick to illustrate how fans can employ social media platforms to interact with one another, share fan-made content, and occasionally subvert industry practices. These inquiries stress the potentially empowering effect of social media, but in doing so often celebrate the kind of positive, participatory discourses trumpeted by the media industries and not the more casual engagement I examine throughout my case studies. Moreover, while I argue that social platforms enable forms of connectivity and engagement seen in prior generations of the Internet, and equally facilitate familiar media industries tactics, these developments are still worthy of analysis. Indeed, that so many of the Social TV directives promised innovation in the guise of the familiar makes my interventions more pressing. Social TV thus serves as a meaningful example of how promotional discourses, branding materials, and pre-programmed platforms work together to solicit consumer participation in a modern media ecosystem.

Further, in studying various platforms and website archives, I situate individual utterances of the Social TV era—tweets, posts, likes, and so on—as core locations for where the meaning of Social TV has been negotiated and enacted. Though researchers have certainly taken Facebook or Twitter or Amazon seriously as massive enterprises and cultural agents, I believe drilling deeper into the minutia of these and other platforms offers a different way to understand their role in media industry tactics and overall society. To that end, certain platforms or web sites central to my analysis here have been completely removed from the public Internet, living on in archived links, screenshots, and partial snippets. As I will discuss momentarily, this focus on individual posts and discarded material makes this a project decidedly about ephemerality. The tension between familiar discourses and new ephemera is consistently present throughout my

analysis, and points to how Social TV offers a useful case of how new media (and media industry strategies) are remediated, remixed, and reformatted across each successive generation.

3.3 The concept of Spreadable Media and how it is utilized

The next section of this literature review focuses on the concept of spreadable media and how it is utilized in sharing information over social networks. The review begins by explaining the concept of transmedia, because this is the field from which spreadable media originates. The theoretical framework will be assessed within this context. Research is presented from both the academic and professional sides of the field, concerning how transmedia is successful. Explanation of how fans and consumers of media empires contribute to a transmedia world is also provided.

This review of literature attempts to provide an in-depth description behind the concepts of spreadable media. A significant amount of terms and definitions, relating to how content is shared online, are presented. Viral content, and its relation to spreadable media, is also offered in the fields of news, politics, and marketing. In this manner, it is possible to determine how the media evolves given its role within society, and the influence that society has over it.

Studies concerning the effects that spreadable media have on actual society are then presented. Following, is information on the methods that individuals utilize in the actual sharing of content online, and how people interact with that information. The flow of content across multiple media is what Jenkins describes as convergence; where multiple media industries cooperate in order to provide satisfying entertainment experiences for

consumers who are willing to go beyond one media platform (Jenkins, 2006, p.2). Furthermore, convergence describes industrial, cultural, and social changes depending on who is relaying the information and what they are discussing (Jenkins, 2006, p.3; Jenkins, 2014, p.267).

Transmedia storytelling consists of co-creations of an adapted fantasy world, where the story extends beyond just one media platform (Murray, 2012, p. 1; Scolari n. p12.). For example, by extending a fantasy world, one could create a back story of a particular character (Murray, 2012, p.2). This would consist of adding to a plot, rather than merely adapting the story to another form of media (Murray, 2012, p.1). Jenkins, Ford, and Green (2013) make the case that if media “doesn’t spread, it’s dead” (p.1). The authors define spreadable media as involving the circulation of content, where material is spread in a participatory manner across and among cultures (Jenkins, Ford, and Green, 2013, p.1).

A primary characteristic of spreadable media is that it is up to the consumer whether or not they will share material (Jenkins, Ford, and Green, 2013, p.2). Spreadable media encompasses the idea that individuals are not merely consumers of information they see online but are interactive participants that involve sharing and reframing of information with their peers (Jenkins, Ford, and Green, 2013, p.2). By sharing content, individuals allow material to be spread beyond their initial network of peers, because the information will be spread beyond their network to their peers’ networks, and so on (Jenkins, Ford, and Green, 2013, p. 2). By engaging with spreadable media, individuals are active in reshaping what producers and professionals are distributing based on their

reactions, which explains the concept behind participatory culture even further (Jenkins, Ford, and Green, 2013, p. 2).

Spreadability is defined as the potential that content has in being shared, and the degree to which information can shape a conversation (Jenkins, Ford, and Green, 2013, p.3). By discussing spreadability, Jenkins, Ford, and Green (2013) seek to challenge users to investigate “how content moves across the cultural landscape,” and the degree in which users engage with media texts (p.3). Spreadability also refers to methods that make content more easily shareable (Jenkins, Ford, and Green, 2013, p.4). Some of these concepts include: economic structures that contribute or inhibit content from being shared, the attributes of media content that motivate someone to share it, and the social networks that link people together and provide the platform for spreadable media (Jenkins, Ford, and Green, 2013, p.4).

Green, Ford, and Jenkins (2013) further define spreadability when they stated that specific technologies contribute to easily sharing information (p.112). Specifically, social networks link people together, which makes content sharing easier among individuals, and enables them to spread information that is meaningful (Green, Ford, and Jenkins, 2013, p.112). Mills (2012) defines social media, or social networks, as a web-based platform that invites social interaction between individuals regarding the “transformation of broadcast monologues into social dialogues” (p. 162). Social media are becoming even more influential in the spread of information than traditional media (Mills, 2012, p. 162). Media companies are utilizing the concept of spreadable media online by assessing which stories are being shared the most over social networks (Jenkins, Ford, and Green, 2013, p.5). A lot of these companies base their success on

web presence, and traffic of their information (Jenkins, Ford, and Green, 2013, p. 5). Audiences will also look to the amount of times a story is shared online when determining the quality of a media company (Jenkins, Ford, and Green, 2013, p.5).

One of the major sources of material prominent in spreadable media is entertainment (Jenkins, Ford, and Green, 2013, p. 9). Fan communities are increasingly interacting with shared content, but the authors claim that spreadability of news stories is also becoming more popular (Jenkins, Ford, and Green, 2013, p.9). One can draw on political and religious messages, current events, and a range of other information when understanding the media environment online (Jenkins, Ford, and Green, 2013, p. 9). In fact, Lee, Lewis, and Powers (2012) stated that news editors are addressing audiences in order to provide information more suited to their tastes, in hopes that it will be shared (p.1).

According to a CNN research project, the average person receives roughly 26 news stories a week through their social media networks (Jenkins, Ford, and Green, 2013, p. 12). A Pew Research poll also showed that 52 percent of internet users shared links over social media pertaining to current events (Jenkins, Ford, and Green, 2013, p.12). These provide excellent examples of just how effective spreadable media can be on the internet. Lin, Lazer and Cao referenced the attack on Osama bin Laden when exemplifying how users spread information, in stating that news of the attack began to spread on Facebook and Twitter even before CNN confirmed the event (277). Users have a strong desire to share information with family and friends in an attempt to initiate discussion (Jenkins, Ford, and Green, 2013, p.12).

Jenkins, Ford, and Green (2013) stated that one cannot pinpoint one specific reason why individuals spread information (p.13). Many factors go into why people share information including: they find the material interesting and engaging, the information communicates something personal about the individual sharing it, and it puts forth a particular message that someone wants to advance (Jenkins, Ford, and Green, 2013, p. 13).

Closely related to spreadable media, is a term which Villi (2012) explained as social curation, which concerns how individuals share links through their social networks online (p.615). Social curation can occur by actively sharing links on a social network profile, or by clicking on share buttons attached to the item you are reading on the web (Villi, 2012, p.615). Online services and applications designed for the sharing of content on the web encourage individuals to share the activities they are engaging in (Villi, 2012, p.615). The social curation of media content describes the distribution of information over social networks by sharing items that hold personal significance (Villi, 2012, p.615). Social curation is linked closely to audience consumption and user-generated content (Villi, 2012, p. 615). Individuals share, rank, and critique content through a variety of different platforms (Villi, 2012, p. 615). People also market content by stating their own beliefs about it, and whether they find the information relevant or interesting (Villi, 2012, p.617).

Villi (2012) referenced the term “media mobility,” which involves the idea that media content never arrives at a final destination online; instead, they continue to move between sites and people, and continually engage audiences in discussion (p.618). Audiences play a large role in the curation of this content, in that, the more it is shared,

the more page views stories online receive, thus providing the companies with more income from their advertisers (Villi, 2012, p.619).

Juris (2012) argued that interactions on social media create actions in actual society, in this case, actions of aggression in actual, physical spaces (p.266). The flow of information through social networks provided individuals with the motive to take action in the real world (Juris, 2012, p.266). Social media also allowed individuals to come together online from many different geographic areas and coordinate an event that was to take place in the physical world (Juris, 2012, p. 266). People posted and re-posted material about Occupy from all over the globe, which energized and motivated them to take action in major American cities (Juris, 2012, p. 266).

Social networks allow for what Juris (2012) called “micro broadcasting,” where users are able to convey vast amounts of information quickly and cheaply (p.267). Juris (2012) defined this concept further in stating that micro broadcasting allows individuals to take advantage of small world effects to create massive communication flows (p.267). Both Twitter and Facebook allow individuals to receive updates about current videos and texts, which they in turn circulate through their networks (Juris, 2012, p. 267). These social networks also provide a sense of connectedness among activists who are going through similar events in other places around the country (Juris, 2012, p. 267).

Finally, spreading content through social networks allows for what Juris deemed a “relation between the virtual and the physical,” where online media generated crowds of individuals to a final goal (Juris, 2012, p. 267). Juris found that Facebook and Twitter contributed greatly in gathering large amounts of people in physical spaces (Juris, 2012,

p. 267). Spreading content online enables individuals to set an agenda with a wide range of topics in an attempt to change public discourse (Asur and Huberman, 2010, p. 492). Information is easily shared over social networks because it can reach a wide audience at a fast rate (Asur and Huberman, 2010, p. 492).

Asur and Huberman provided an example of this concept with their study of how Twitter users can share content and affect a real-world outcome (2010, p. 492). The authors performed a study investigating how Twitter usage affects movie ratings at the box office (Asur and Huberman, 2010, p. 492). Asur and Huberman found that the rate at which movies are tweeted about has an effect on actual box office revenue, and that tweets are even more effective after the movie has been released (2010, p. 493). Results from this study even outperform that of the Hollywood Stock Exchange when deciphering real world predictors of movie success (Asur and Huberman, 2010, p. 499).

Another study performed by Evans-Crowley (2010) explained how utilizing social networks can organize the public toward a particular goal (p.407). Social media networks allow relationships and friendships to flourish on a more intimate level, which is why peers can influence each other to organize, or plan, around a specific event (Evans-Crowley, 2010, p.407). Evans-Crowley (2010) stated that the best social network for organizing the public is Facebook, given that the website best represents the real world networks of individuals (2010, p.412). In her study, Evans-Crowley (2010) stated three reasons behind why individuals use Facebook to organize the public around a specific goal: to spread information and create awareness around a particular issue, to attract more participation, and interact within a community and create discussion (p.413).

Results of this study found that while Facebook allowed for a great degree of interest around a particular issue, it was difficult to convince people to take action beyond what they shared online (Evans-Crowley, 2010, p.416). This research contradicts the findings of Juris, and Asur and Huberman (2010), in that Evans-Crowley (2010) found a challenge when affecting a real-world outcome (p.416). For example, Evans-Crowley stated that individuals found it difficult to physically engage people who were interested in issues online, in efforts to persuade individuals to attend events in person (p.416). Evans-Crowley (2010) proposed that one way to engage more people is to have online discussion boards, so individuals can convey opinions through comments without having to leave home (p.417).

Bakshy et al (2012) performed a study regarding tie strength to information diffusion on social networking websites (p.519). The authors found that individuals who have strong ties to one another, are more likely to share information and influence their peers (Bakshy et al., 2012, p.519). Also, people with similar characteristics are likely to share similar types of content through their social networks (Bakshy et al., 2012, p.519).

Social networks online tend to mirror the real-life social networks of individuals, therefore, the information shared online is likely to be the same information people converse about in real life (Bakshy et al., 2012, p.520). In addition, the closer someone is to another person, the more likely that person will influence them to share content (Bakshy et al., 2012, p.520). Individuals who see their friends sharing information are much more likely to participate in the spreading of that content than those who are not exposed to how often material is shared (Bakshy et al., 2012, p.522).

Expanding on this, Bakshy et al (2012) stated that one of every 12.5 links clicked on in a social media feed are likely to be re-shared (p. 522). Bakshy et al (2012) mentioned three possible reason behind information diffusion over social networks (p.525). First, an individual will share content because they view a link on their social media news feed (Bakshy et al., 2012, p.525). Second, friends who visit the same web page will each share the link to that webpage on their news feed (Bakshy et al., 2012, p.526). Finally, individuals share information with each other outside of a social network but share that information on their social network after hearing about it (Bakshy et al., 2012, p.526).

3.4 Convergence of New Media with Digital Technology

People use media for diverse purposes. Particularly, the development of new technology, specifically the convergence of new media with digital technology, has changed the patterns of exposure to media (Ruggiero, 2015), affecting media experience and communication modes. In this regard, motivation, satisfaction, and media choice become important elements of user analysis (Ruggiero, 2015). In the uses and gratifications approach, the basic psychological need (Lin, 1994) is regarded as the motivation for media consumption behaviour (Park, 2014).

Understanding individual motivations and involvement becomes essential in research on new media use and effect (Rubin, 2012). It can provide insight into personal use of new media. Motivations for using mobile multimedia have not been extensively examined in the context of the convergence of digital technologies. Given the fact that motivations specific to mobile TV have not been widely studied in U&G research, it is essential to expand and develop U&G measures specific to convergent media such as

mobile TV in order to better understand mobile multimedia usage and user motivations. Leung and Wei (2000) suggest that U&G approach is suitable to investigate user motivations for various mobile media use.

3.5 Summary

This chapter of this paper has focused on understanding the new media versus old media, the concept of spreadable media and how content is shared online. The theory of transmedia was introduced at the beginning, because this is the concept that spreadable media stems from. Research from academics and professionals in the field of transmedia was provided to explain the ongoing information around how fan fiction is playing a role in media franchises today. Literature that touched on how transmedia is successful in the current markets was also presented. This literature review then moved on to explaining terms and concepts behind spreadable media. This text also offered information regarding methods behind what make spreadable media successful, and how users interact with one another regarding material on their social networks. Also, viral content was addressed under the concept of spreadable media, in the fields of news, politics, and marketing.

Lastly, research on studies concerning spreadable media and shared content were presented. Studies showed that more often than not, highly shared information can affect an outcome in the real world (Juris, 2012; Asur and Huberman, 2010). However, one study did indicate a challenge when mobilizing people in actual society (Evans-Crowley, 2011). A final study discussed the methods behind how information is shared online (Bakshy et al., 2012).

3.6 Conclusion

With the rise of the new media, it is important to know the extent to which consumers perceive how the new media affected the way that we watch television and how has the new media changed the way that we consume Television content? Thus, this study will evaluate the existing literature on new media as well as use data collected through online surveys and interviews among other methods to provide insights into how new is the new media and how the new media and television can establish points of differentiation or parity based on the discrepancy of the gratifications consumers seek from each platform. Thus, the two specific research questions are as follows:

1. Has the conceptual transformations of New Media affected the way that we watch TV?
2. How has New Media changed the way that we consume Television content?

4.0 METHODOLOGY

This chapter explains the research method that will be used in this study. This study will use the focus group interview, a qualitative approach to be used in the collection of data. In this qualitative study, I will evaluate the existing literature on television's place within studies of new media. It will help to build an understanding the evolution of traditional TV content consumption to new media. Moreover, an interpretive inquiry will be used for the focus-interview in order to find out the extent to which new media affected the way people watch television. By taking the interpretative inquiry approach, the study will allow for more accurate data when determining how the new media has changed the way that viewers consume television content. Thus, this chapter will focus on the method of research that will be used for this investigation. The research questions asked for this study are also presented, as well as a detailed account of the population sample chosen for this research. Finally, the research questions that will be utilized in the focus interview is offered in the appendix of this paper, for a clearer understanding of the themes that will be collected for this study.

4.1 Instrumentation

In order to assess how new is new media and if new media has the tendency to fall into the same traps of old media, the qualitative approach will be used. There will be an arranged face-to-face interview with around twenty to thirty the respondents which was designed to probe deeply into how the new media affected or changed the way they as viewers watch TV content. A quantitative approach, such as using the survey method was not utilized since there are already a lot of surveys in this area, so the researcher would like to try a different approach of data gathering and analysis.

4.2 Focus Group Interviews

The objectives of this study are to find out the extent to which consumers perceive how the conceptual transformation of new media affected the way that viewers watch television and to investigate how the new media changed the way that viewers consume television content. To accomplish these objectives, it is essential that the investigation should be based on the data that reflect consumers' perceptions of the new media and its effects on how it changed the way that viewers consume television content. Hence, a focus group was used in order to investigate intensively how the new media affected or changed the way viewers watch TV content.

In a focus group, an in-depth interview procedure is used. In-depth interviews are a widely used method within the interpretive paradigm to help understand lived experiences. The in-depth interview allows for the participants to speak freely about the topic at hand, giving the researcher rich, thick descriptions of the problem. Interviews provide an appropriate approach for this study to obtain detailed information about the perceptions of the respondents on how the new media has affected the way they watch TV and how it changed the way that viewers consume TV content.

In-depth interviews are valuable because they allow the dialogue to flow freely in interviews. This method allowed me to ask additional probing questions as provoked by the conversation (Creswell, 2009). Interviews lasted between twenty and thirty minutes in length. Some of the interviews were conducted in person either at the interviewee's place of work or a local coffee shop. The interviewees were provided an informed

consent document that outlined the nature of the research and they were asked permission to record the interview (all participants were agreeable with recording). A digital recorder was used to record the interviews. A few interviews that could not be conducted in person were conducted by phone. For phone interviews respondent had to consent to them being recorded over the phone.

The questions asked in this focus group interview were chosen and modified to fit the possible themes needed for this study. This included any questions that asked what people thought about new media and how it affected the way viewers watch TV and questions on whether they use traditional TV or the New Media TV content. Most of the questions were then modified to make them more relevant to this study's particular focus regarding traditional TV viewing versus New Media TV viewing. Finally, additional questions were developed and added that could not be found in other polls. These took the format of questions in the two polls, but asked questions such as why a person does or does not consume TV traditionally or using the new media. These questions were developed in order to find more detail about why people use traditional TV or New Media TV content. So participants answered questions about their viewing habits with respect to watching traditional television, or watching TV on new media, such as on the internet or mobile TV, or both.

While there are many benefits to in-depth interviews, as with any method, there are also limitations. First, in-depth interviews can take an extensive amount of time to collect. The interviews for this study took approximately ten hours for the meetings, and about 100 hours for transcribing interviews. To deal with this challenge, very careful planning and scheduling on my part was essential, and I transcribed each interview immediately

after it was completed. Another limitation to in-depth interviews is that participants' responses may be distorted by personal bias, anxiety, or emotions (Patton, 2002).

To counteract this, I will assure each interviewee that all of the information they will share during interviews will be completely kept confidential and that identifying information would be masked for anonymity. This seemed to relieve some tension or anxiety they might be experiencing. The participants may also be subject to recall-error, reacting to the interviewee, or providing self-serving responses (Patton, 2002). To deal with these challenges, I will allow the participants to speak for as long as it took them to fully explain each response. If something is unclear, I will then ask a follow-up question.

To guide the interview process, I used an interview protocol (Appendix A) as a guide to each interview while also allowing the flexibility to ask additional questions as seemed appropriate to obtain information pertinent to this study. The questions to be asked should provoke the participants to explain their TV viewing behaviours, TV viewing motivations, TV viewing self-presentations behaviours as related to the study's research questions and its guiding theories. A complete list of all interview questions can be found in Appendix A.

4.3 Sample

To ensure the diversity of the data to be collected, the study will randomly sample thirty to forty respondents using face-to-face interview. The population of interest for this research included adult members of the general population (over the age of eighteen), who were current users of either the traditional TV and/or New Media TV at the time

the interview was done. A face to face interview was arranged with around thirty the respondents.

4.3.1 Sample and Sampling Procedure

The intended sample size was approximately thirty - forty respondents. Respondents were recruited using a snowball sampling procedure, in which links were posted to the researcher's Facebook, Instagram and Twitter accounts, along with requests for followers to share and re-tweet the online qualitative interview link (i.e., disseminate the link to their own friends and followers).

Snowball sampling is a non-probability data gathering method, which is frequently used when the sampled population is broader and cannot be easily accessed via other sampling methods (Council of Europe, 2004). A basic assumption of snowball sampling is that there exists a link between the initial respondents and like-minded others within the same target demographic (Atkinson, and Flint, 2001). This was advantageous in the current study, as respondents shared the qualitative survey with the very social media circles that they used to facilitate their TV content viewing habits, which, in turn, helped garner more respondents who actively use TV content.

4.4 Method of Analysis

The recorded audio from each of the interviews was transcribed, and identifying names and locators masked for anonymity to protect the identification of the participants involved in this study. I personally transcribed each of the interviews, which allowed me to re-examine each discussion and begin taking mental notes of the important data themes.

The transcribed interviews totalled 60 pages of single-spaced data (using 12-point Times New Roman font and 1" margins on each page). Prior to collecting data, all data collection procedures were discussed with my supervisor, it was agreed that it was not necessary to acquire ethical approval as there was no risk to the category of respondents to be interviewed. As participants were provided with detailed information regarding their voluntary consent to participate, they were also provided contact information for my supervisor and I in case questions regarding the study should arise. Participants were also provided with a copy of the informed consent document to keep for their records.

In order to thematically analyse the collected data through in-depth interviews as previously mentioned, a thematic analysis of each respondents (the case studies) was conducted (Kvale & Brinkman, 2008). Thematic analysis is qualitative data analysis method that looks for themes or categories that emerge from the data. I began to systematically analyse the data. I first read through all of the transcribed interviews and made notes in the margins of the pages as something caught my attention as being directly tied to the two overarching research questions. I then used highlighting capabilities in Microsoft Word to code the emerging themes by specific categories. Such characteristics included how media changes one's TV viewing.

Many people described some positive ways in which their TV viewing has changed (such as the ability to be more efficient, reach more people quickly, reach out to a new audience). While many participants also described the negative impacts of New Media TV adoption (such as the increased time to watch TV). Each of the emergent categories that emerged were grouped together until multiple cases combined to create an overall theme for the study.

4.5 Summary

This chapter gave an overview of the methodology that was conducted, how the focus group interview was done. Systematic data collection, analysis, and verification of findings have guided this study's goal to complete a case study resulting in thematic analysis (Yin, 2009). Overall, the proposed research represents a qualitative study to offer a descriptive understanding of how viewers select the media content of their choice, as well as their viewing habits. The use of focus groups allowed for an examination of the research problem in the context of a group that is representative of the population of interest. The collected data was organized into themes, since doing so can offer trends among focus group responses, and therefore inform the knowledge that is held regarding the transition between the old media and the new media.

5.0 RESULTS AND DISCUSSION

This chapter will be divided into three sections. The first section will discuss the age demographic profile, including the TV demographics of the respondents. The second section will present the results for each individual open-ended question that was asked in the interview so the audience will have a clear indication of how the participants responded. A total of 20 respondents participated in this study, which provided the researcher with a significant pool of individuals, in order to see a possible trend as to how the new media affected or changed the way viewers watch TV content. The answers to additional, follow up questions, where participants were asked to expand upon their initial responses, are also provided. The results for each survey question are as follows. The final section will analyse and discuss each of the two research questions of this study with the appropriate thematic analysis.

5.1 Age Demographics

The age of respondents ranged from 18 to 50, with the age range 25-34 years old as the most many or 70% of the respondents.

Age Range	Frequency	Percent
<18	0	
18-24	2	10
25-34	14	70
35-49	4	20
>50	0	

Table 4.1 Participants' Age Range

There were four participants or 20% from the 35-49 years old age, and two participant or 10% of the total respondents from the 18-24 years old age range.

5.2 TV Demographics

5.2.1 Number of Television sets access at home

Ten of twenty (50%) of the respondents have two television sets at home, and four respondents have three and four sets respectively. Two respondents have one set of TV accessed at home as shown in Figure 4.2. In addition, all respondents have cable or satellite television to one or more of those television sets. Thus, sixteen of the twenty respondents (80%) described their cable or satellite TV service as, “Too many channels you don’t need”, while two respondents each described it as, “Not enough channels you do need” and “About the right amount of channels” respectively. Moreover, thinking about how each respondent currently watch entertainment TV shows, most of the respondents (60%) described themselves as watching television shows mostly on the Internet or on demand and watch television shows primarily on the Internet or on demand.

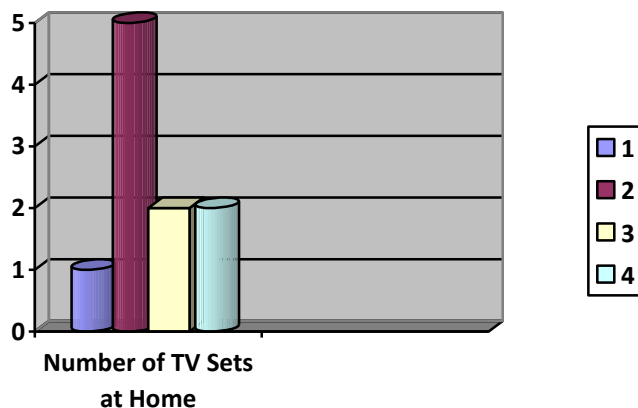


Figure 4.1. Number of Television sets Accessed at Home

Four respondents (20%) watch television shows primarily on traditional television and another four respondents (20%) watch television shows mostly on traditional television, but sometimes on the Internet or on demand. It is noteworthy to mention that none of the respondents watch television shows equally on traditional television and on the Internet or on demand.

5.3 Interview Findings

The researcher conducted the interview to the twenty respondents and had emphasized that, for the purpose of this study, the traditional TV would be referred to as Terrestrial, cable/satellite TV while the New Media would be described as TV using internet as a protocol for content delivery.

Question 5. What are your views regarding traditional television and New Media TV?

Participants viewed Traditional media as less popular nowadays as people watch satellite/cable television less since they now watch TV shows and other forms of entertainment via New Media TV. Almost all or 90% of them said they use the New Media TV more due to its easy accessibility, such as from multiple locations and can be accessed and used whilst on the go. Only two participants (10%) held the view traditional TV is striding up to New Media TV, and thus providing very similar services and shows provided by the New Media TV.

Question 6. What differences do you notice between the two viewing platforms?

Participants provided various answers to this question. Some noted the ease of use or access, better content, “live tv or viewing functions”, or no time restrictions, and flexibility for the New Media TV. While for the Traditional TV, one participant mentioned the TV shows are fixed and programmed and is more costly with the upfront cost, particularly with cable/satellite.

Question 7. What needs are being fulfilled when you are exposed to traditional television?

Several respondents said that by listening to news and learning needs were fulfilled when they are exposed to traditional TV. Basically continuity, relevance to what is happening currently in the world and the ability to be able to connect with other viewers who are also watching live TV in order to build knowledge of current affairs. One participant expressed that no needs were met since he was not really watching traditional television at all.

Question 8. What needs are being fulfilled when you are exposed to New Media TV?

The majority of respondents indicated that the needs that are being fulfilled is an ease of access of New Media TV and that they can tune into TV whenever and whatever they like. Thus increasing their knowledge of current affairs internationally as they are exposed to new information, it broadens their knowledge base and information disseminated or received is tailored to suit personal interests. The New Media TV also introduced viewers into new hobbies/pass-times with greater access to people of interest and role models.

At the same time, most of them say that New Media TV has given viewers more control and basically the need to be in control, being able to watch on the go, viewers can record the programme, watch when pleased at own leisure and can even repeat the programme as many times as they like (on Demand). More so, seeing movies via New Media TV internet and thus saving money.

Question 9. Between the two Television platforms, which one do you think is more influential to you? Why?

Most of the participants or 80% chose New Media TV as more influential due to the fact that most teens, toddlers and young people generally tune into New Media TV for updates on music videos, gossip, even programmes that broadcast on TV are put online. Also, it's influential as a lot of kids for example copy what is shown in videos and other things online. Memes are created online from just random video clips and the trends spread worldwide. A participant cited as an example Michael Dapaah's "Mans Not Hot", or his SWIL (Somewhere in London) series. On the other hand, 20% of the participants chose the Traditional TV as for influential for such reasons as they can concentrate and not get distracted, and that probably because it's more convenient since they are used to it.

Question 10. How informative for you is traditional television? In what ways is it informative?

Half or 50% of the participants indicated that traditional television can be informative especially as they get to listen to news, weather reports, and watch TV program live, depending on the channel you tune into. A participant cited BBC News, ITV News or even documentaries as examples. 30% of participants stated, it is very informative, with the programmes cutting across current reality, happenings, occurrences and social issues and one consider it just quite informative. Two respondents did not find traditional television informative since they do not watch it.

Question 11. How informative is New Media TV? In what ways is it informative?

All of the respondents agreed that New Media TV is informative, and many of them stated it is very informative due to greater access to world events reported from different locations. Thus more global awareness due to greater access to programs across the globe. One respondent expressed that he could get to listen to news and watch TV programs anywhere without using any cable/satellite. Another respondent expressed that the New Media TV is informative as a range of topics can be discovered with an ease and speed that traditional TV does not have.

Question 12. On a scale of 1 to 5, how informative do you find traditional television?

Almost half of the respondents, 40% found traditional TV informative, while another 40% claimed it a little informative. Two or 10% of the respondents claimed it was very informative. The reasons for these ratings was discussed in Question 10 above.

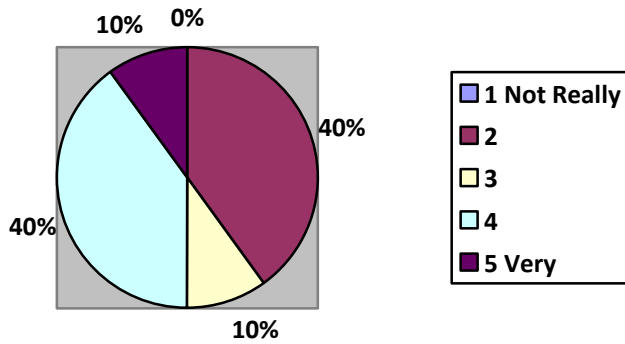


Figure 4.2. Perceptions of the Respondents as to the Informativeness of Traditional TV

Question 13. On a scale of 1 to 5, how informative do you find New Media TV?

For the New Media TV, more than half of the respondents or 60% found it Informative. Two respondents found it not really informative without giving any reasons or explanation.

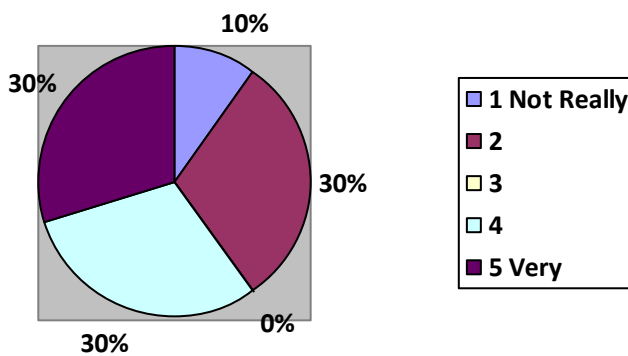


Figure 4.3. Perceptions of the Respondents as to the Informativeness of New Media TV

Question 14. How entertaining for you is traditional television? In what ways is it entertaining?

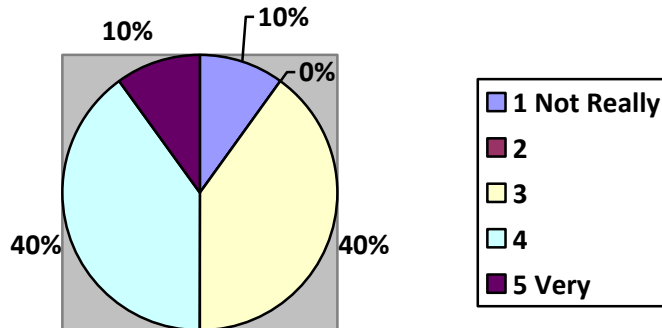


Figure 4.4. Perceptions of the Respondents as to the Entertainment Effect of Traditional TV

Most of the respondents still find traditional television quite entertaining. One respondents noted that there is always new programmes, new content and continuous programmes all striving to be on top, relevant and compete for viewership and trends. Moreover, two respondents reminisced that, the only way it is entertaining is because a lot of media has its original basis from programs they watched growing up on traditional TV. The nostalgia of how programs made viewers feel and how they were entertained cannot be forgotten. That’s what makes it entertaining. It is worthy of note that the respondents who gave this answer were of the older age bracket.

Question 15. How entertaining is New Media TV? In what ways is it entertaining?

More than half of the respondents or 60% find New Media TV very entertaining. Most of the reasons they have provided are related to its accessibility, specifically that it is easily accessible at whatever time they chose. Moreover, that they can engage with

various diverse types of entertainment and much more, they can pause, replay, rewind the shows.

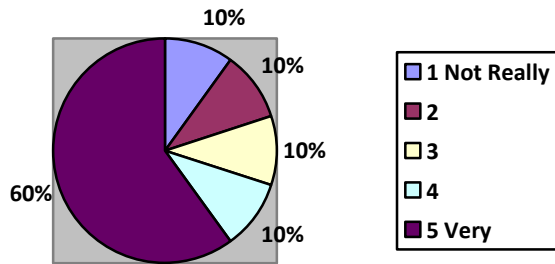


Figure 4.5. Perceptions of the Respondents as to the Entertainment Effect of New Media TV

Question 16. On a scale of 1 to 5, how entertaining do you find traditional TV?

50% of the respondents find traditional TV as entertaining with 10% of these respondents stated very entertaining. Also, 20% of the respondents find it less and not really entertaining.

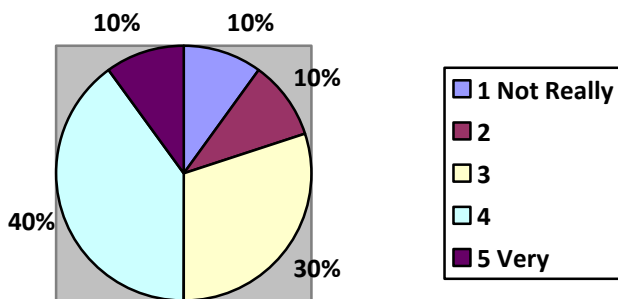


Figure 4.6. Perceptions of the Respondents as to how Entertaining is Traditional TV

Question 17. On a scale of 1 to 5, how entertaining do you find New Media TV?

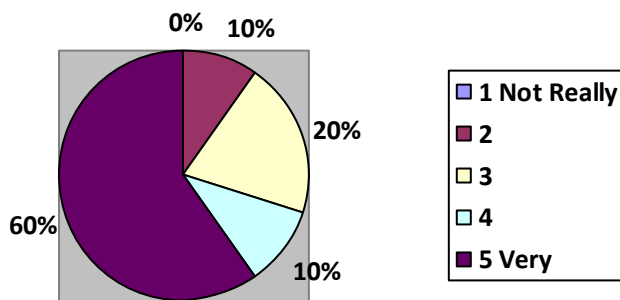


Figure 4.7. Perceptions of the Respondents as to how Entertaining is New Media TV

Most or 60% of the respondents find New Media TV as very entertaining, 10% entertaining, and 30% less entertaining. It is noteworthy to mention that none of the respondents find it not really entertaining.

Question 18. How irritating for you is traditional television? In what ways is it irritating?

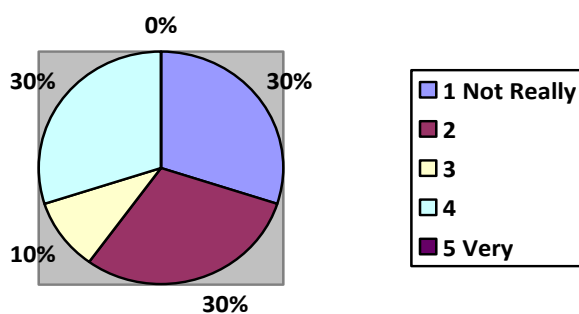


Figure 4.8. Perceptions of the Respondents as to how Irritating is Traditional TV

60% of the respondents find traditional TV irritating, with 30% very irritating. It is very irritating for these respondents since they find traditional television lacks flexibility with

unengaging and outdated programmes, it lacks a range of shows and movies, a lot of shows on traditional TV are re-runs, thus it does get stale as you cannot really binge watch old shows on traditional TV and it gets very repetitive at times. Other respondents find it less irritating, particularly when it is not possible to access the programme by any other means, there are too many channels and the fixed timing of programmes is sometimes irritating.

Question 19. How irritating for you is New Media TV? In what ways is it irritating?

When it comes to New Media TV, 50% of the respondents find it Not Really irritating as these viewers usually binge watch TV shows. Thus, they can watch certain shows when they have the time to. But an equal percentage, or 50% find it irritating, with 10% of these respondents find it very irritating.

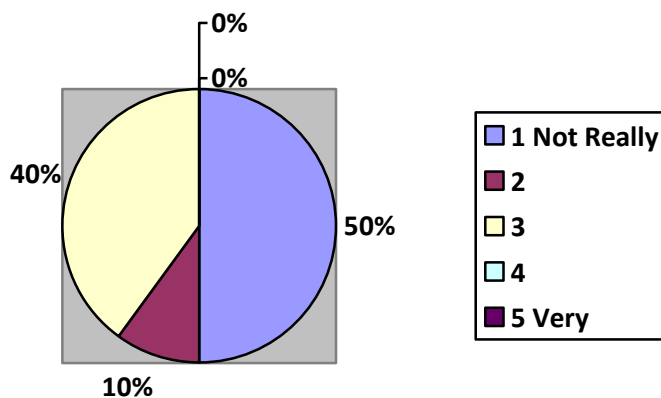


Figure 4.9. Perceptions of the Respondents as to how Irritating is New Media TV

Respondents had various reasons for their answers, for example, proliferation of content, lack of focus on important issues in the society, hence viewers’ final destination for validation is always the traditional TV. Respondents who used web-based platforms stated that cookies were the main reasons why they found New Media TV irritating, cookies

have the ability to track your activity and hence influence what adverts are “pushed” in our faces.

Question 20. How would you describe the impact New Media TV or social media usage has had on your TV viewing?

It was a general consensus between most of the respondents that New Media TV has changed the way we watch Television. One of the major issues highlighted was family time. Gone were the days when families sat in their living room to watch an episode of EastEnders together. While it is a good thing that you can watch your programmes when and how you want to, it negates the ability for families to watch programs together. Another issue raised which was similar to the first was that New Media TV does not allow the need for structure when it comes to time being spent watching programmes. Bingeing on TV programmes allowed some of the respondents to lose track of time and focus, unlike traditional TV.

Follow-Up Interview Questions

1. How would you evaluate the way TV networks/streaming platforms have translated their brand, or perhaps created a new brand, on social media? Are there particular examples that come to mind of companies that do this really well, or really poorly? What would you identify as their strengths or weaknesses?

Most of the respondents who answered this follow up question stated that the way TV networks/streaming platforms have translated their brand, or created a new brand, on social media is just more practical for the current generation`s lifestyle. A respondent R, cited three particular examples; BBC, Netflix and Spotify:

I believe that the BBC has translated their network on social media well. They have done this through frequent advertisement. I recall BBC doing a count-down of the launch of the online platform which ensured all viewers were aware of it, some programs moved to online viewing only, some programs are available strictly online and the popular TV shows were accessible online after being broadcasted in case you were unable to watch it whilst screened or even if you simply want to watch the show again. They also have a profile on social media platforms, such as Twitter, where they can also advertise programs and viewers can engage with them directly.

Netflix and Spotify have all created their brands extremely well. Both are available through new media and provide multiple forms of entertainment. Users can tailor the content to suit them personally. You can create your own playlists on Spotify. You can favourite programs and series on Netflix, which is useful in locating other movies of the same genre that you may enjoy along with ensuring you are informed of the release of new episodes or sequels.

One common strength of the companies listed above is the use of strategic advertising. Additionally, through the process of registration, creating accounts and profiles and the selection of preferences these companies also submit tailored advertisement to users by email (Interview with R).

2. How would you evaluate the way in which TV networks/streaming platforms try to facilitate engagement? Does this sort of stuff appeal to you at all, a lot, or a little?

Twelve among the twenty respondents all agreed that TV networks/streaming platforms tried to facilitate engagement very well. For instance R2 stated:

They are very active on social media platforms and frequently engage with users, which increases user awareness of their platforms and shows. Their posts generate online conversations and can even appeal to people who may not have previously been aware of them (Interview with R2).

3. What are, if any, improvements you would personally expect from TV content providers.

Most of the respondents did not think of any improvements that they would personally expect from TV content providers. Two respondents provided their personal expectations from TV content providers;

B3 answered; I think TV content providers should consider more variety in the types of programmes shown to appeal to the current generation. I believe that there needs to be more programmes that reflect the current demographic of the country to appeal to people more. They should also be aired during prime time to increase engagement. TV content providers should increase their online presence and engage with people more in order to reintroduce them to Television programmes (Interview with B3).

4. What are your thoughts on the future of Television as a whole?

Majority of the respondents still think there would always be a place for traditional TV even with the continuous improvement and introduction of streaming services and new media providers. Four of the twenty respondents stated that traditional television will no longer exist and it will be solely New Media TV or a new form of TV.

5.4 DISCUSSION

This final section of the chapter discusses the answers to the specific research questions provided in the Methodology of this thesis. The discussion addresses not only the interview data gathered in this study, but also assesses where these findings stand in comparison with material already in existence in the literature reviewed. This research focuses on two questions of interest; this section will present each research question individually and then end with some themes or common trends that presented themselves when analysing the data.

5.4.1 Interview Findings with Research Questions

Research Question One (RQ1)

Research question one asked, “Has the conceptual transformations of New Media affected the way that we watch TV”? To answer this question, participants reflected on their own experiences with traditional TV and New Media TV. The Diffusion of innovations theory (Rogers 1995), serves as the theoretical guide for this question. In addition to having the individuals speak to the adoption of New Media TV, participants were asked about how the adoption of New Media TV influences their TV viewing experience and their attitude about TV viewing as a whole.

From their responses several themes emerged across the questions that were evaluated. The following is an analysis of the themes.

5.4.1.1 Theme 1: TV viewing is affected by New Media

Throughout the discussions with the respondents, it was observed that there is a trend that the conceptual transformation of New Media is often the main force spearheading its adoption and popular use. In most participants, especially in their 20's or early 30's for whom New Media TV is a part of their daily living. They were early adopters who either bought New Media TV or expanded new media uses for TV viewing.

These respondents also regarded New Media TV as a revolutionized platforms for viewing. For example, a respondent stated,

Traditional television has been revolutionised by platforms such as YouTube & Netflix. To the point where programmers (content providers) such as SkySports have had to re-think their model and have taken an active approach online to put out highlights straight away after matches as TV does not have the same impact as it did before (Interview with D, 1-2).

D is an early adopter of New Media TV (such as YouTube & Netflix). O1 has also confirmed the great impact of New Media TV usage on his TV viewing when he said:

I get to do anything I want to do via the Internet which has had a great impact on my generation. (Interview with O, 2).

J concluded that:

Traditional TV brands now understand that New Media TV is here to disrupt the industry and there is a need for brand repositioning. It is also almost impossible

to compete with the new wave of New Media TV brands out there. Brands like Sky are now collaborating with New Media TV brand like Netflix in creating a new product. After previous attempt to compete with Netflix with its own product (Now TV) proved not very successful. BritBox is the new proposed streaming service from BBC and ITV in an attempt to compete and remain in a fast-changing market (Interview with J).

Research Question Two (RQ2)

RQ2 assessed how has New Media changed the way that viewers consume Television content. Overwhelmingly, responses indicated that no real change was impacted in the way that viewers consume TV content as perceived by the respondents in this study. Some respondents even shared that there would always be a place for traditional TV even with the continuous improvement and introduction of streaming services and new media providers. If at all for anything, the live content will always be required, except if New Media begin to provide Live TV content. The issue of latency (delay) was raised by D regarding New Media TV, based on his knowledge of the industry, he highlighted the fact that most programmes on Internet based mediums cannot be classified as 'live' as there is a delay in the delivery.

When assessing answers to follow up questions regarding if participants see a real change in the way that consumers consume TV content, many respondents claimed to have no real change except that that it has reduced the time that they spend watching TV and that they very rarely watch anything other than the news on TV.

This survey revealed that the majority of respondents still rely on traditional TV services, especially for news and live content. The majority of participants said that cost was the main factor in whether to keep their cable or satellite service, although the availability of shows online came in at a close second. The answer to the second question has helped to better understand the current trends with respect to how people consume television content. Some of the results were expected while others were not. As will be shown in the next chapter, this can be used to guide researchers in where to look further into this topic.

5.4.1.2 Theme 2: Gratification Effects of New Media TV over Traditional TV

With almost half the participants saying that they keep traditional TV because they like it, with some of the reasons, as such, according to D2:

It largely depends on the viewers taste and preferences, but as of now, it looks like traditional tv is really stepping up to New Media TV, and providing very similar services and shows you'll predominantly get from New Media TV
(Interview with D2)

This was a very different outcome than was expected since 60% of respondents said that the cost of Traditional TV, cable or satellite service was too high. As R, another respondent explained that,

Difference in cost. With television there is an upfront cost, particularly with sky/satellite. Whereas with New Media you can access entertainment without paying a direct fee, you can tailor the cost of things to suit your needs and you can share the cost of particular services with a number of people, reducing the overall cost (Interview with R).

Thus, the personal gratification that respondents had from merely watching TV in a traditional manner would trump the economic gratification of not having to pay for New Media TV service. An anonymous respondent expatiated:

I cannot really remember traditional television but new media television seems easily accessible, easy to use at your own leisure but whereas traditional television if you miss the program it is missed. With New Media TV, I can engage with various diverse types of entertainment and I can pause, replay, rewind shows. New Media TV means saving money.

The study of uses and gratifications as applied to the New Media TV shows many of these motivations in the respondents of this study.

6.0 CONCLUSION

This study aimed at making an adequate and meaningful influence on the continuing discussion about the place of television in new media studies. In-depth interviews and surveys were employed to collect the data. The questions aimed at assessing the perception of viewers towards traditional television sets and new media. They guided the study in an attempt to provide adequate information about the topic. Such questions include; (1) has the conceptual transformations of New Media affected the way that viewers watch TV? and (2) how has New Media changed the way that viewers consume Television content? The discoveries ought to offer not only evidence to support and backup prior study claims, but ought to also justify the necessity to continue this stream of research.

This section will have three sections; discussion of the outcomes of the study, the implications of the study and finally the suggestions for future research. Primarily, a short form of the outcomes from the thematic investigations will be provided. The summary will follow with the hypothetical implications. The applied insinuations of the study will also be discussed. The final section will be the restrictions of the study and the need for impending exploration in this part of the study.

6.1 Discussion of the Findings

The aim of the research remained to make considerable input to the continuing discussion around television's place within studies of new media. The respondents' age extended from 18 to 50, with the medium age range 25-34 years old.

6.1.1 For Intention to Use the New Media TV over traditional TV

This study acknowledged the factors of a viewer's intention to use New Media TV and further compared the influences of using New Media TV with the predictors of traditional TV use. To identify these factors, this study integrated innovation diffusion theory, the technology acceptance model, the theory of planned behaviour, flow theory, and uses and gratification. Comparing the factors of the two different types of TV viewing platforms (i.e., the New Media TV and traditional television), this study took a fresh approach. Instead of applying the perceived characteristics of television, the current study applied the perceived characteristics of the New media as a TV platform to predict consumers' intention to use television. The central aim of this approach is to investigate how the two different types of TV platforms, which coexist as viewers' video viewing options, influence viewers' use of them.

The "Cost of service" was the common cause of not having outdated TV or with cable or satellite services. Nevertheless, "everything is online" claim came in a close second. These two motives were nearly tied, each with 60% and 40% votes respectively. It would appear to designate that the private satisfaction that respondents had from purely watching New Media TV was a significant part of their motive to not have cable or satellite services. The monetary indulgence of not having to pay for outdated TV service also played a key role. Almost half the contributors said that they keep out-of-date TV because they preferred it to satellite television. The private gratification that respondents had from simply viewing TV in an outmoded way would outperform the financial enjoyment of not having to pay for traditional TV service.

6.1.2 Perceptions of the New Media TV as the new Television Platform

To predict the intentions to use the different types of TV platforms and to examine the differences between users and non-users of New Media TV, this study categorizes the constructs: 1) perceived characteristics of New Media TV platforms. The findings regarding the perceived characteristics are summarized.

This study revealed some unexpected findings regarding consumers' intention to use the New media and traditional television to view TV content. The perceived substitutability between New Media TV platforms and traditional television was originally hypothesized to boost the likelihood of viewers' use of the Internet to watch television content. Given the fact that New Media TV has attracted more TV content viewers than any other medium since its advent, it seemed legitimate to expect a positive relationship between its substitutability and the intention to use New Media TV platforms. This study discovered that the perceived substitutability between New Media TV platforms and traditional television has a statistically significant relationship with the intention to use the new media to watch TV content. However, it turns out that the degree to which people perceived the substitutability between New Media TV platforms and Traditional television reduces consumers' intention to use online TV platforms. That is, the less consumers think that online TV platforms and traditional television are substitutable, the more likely it is that they intend to use the new media to watch TV content.

The popularity of traditional TV audiences likewise selected to watch entertainment TV in the new media set-up. Some who selected to use New Media TV went to the internet preferred payment services (such as Netflix or Amazon Prime) as their websites of choice. For New Media TV users, expense services were also the websites of choice as well as those who trail recent shows online. It was also noted that respondents in the

outdated TV group also selected New Media TV . By contrary, none who preferred the Traditional TV did the vice versa. The possibility could be that those who preferred both TV options are additionally expected to use New Media TV more than those who bound themselves to the traditional TV viewing format only.

6.2 Theoretical Implication

This study contributes to the part of research dedicated to investigating motivations of New Media TV use by availing a fresh background for inquiry. The use of a case study procedure to study the use of New Media TV has aided in the provision of numerous theoretic and applied effects for this specific area of research. Mentioning back to the implication of this thesis, this section will talk about the theoretical effects of the examination of New Media TV use.

Uses and Gratifications

From a hypothetical viewpoint, this examination explained the use of inspirations through interview practice to explore the phenomenon of New Media TV. A profound consideration of such drives will expand our understanding of New Media TV and will help researchers accomplish appropriate future research. Moreover, these conclusions contribute to the increasing body of intelligence concerning the drives for using New Media TV, and the satisfaction gained from this use.

The U&G standpoint alters the emphasis from direct media implications on inactive users to spectators associates who energetically select and use the media (Rubin, 2009a). Within U&G, mass media uses and implications can be interceded by viewers' actions, media orientation, practical changes, and social and mental environments. The

subsequent segment highlights how this study's outcomes contribute to not only understanding new media use but also understanding the importance of media orientation and circumstantial age in future U&G research.

Though New Media TV usage necessitates extra lively effort from a user than traditional television watching, respondents in this study described using New media TV as more meaningfully and ceremonially than instrumental. The same result was found for traditional television usage. These two mass media orientations primarily based on the exploration of old-style television use with some inadequate examination of internet use. The instrumental (i.e., active) and ritualized (i.e., passive) orientations should be reconsidered and must deliberate the user to interact in the new media environment.

Traditional concepts of utility, intentionality, choosiness, and involvement may not apply as they did while using traditional mass media. Due to the fluid nature of the internet, a user may not propose to watch tv content or intend to communicate with others when he or she goes online, yet some sites combine many uses into one location. Therefore, levels of selectivity and intentionality may impact new media orientation differently. It is no longer assumed that the ritualized orientation involves less intention, selection, and attention (Rubin, 1993). Perhaps new orientation types will emerge as a result. Since the instrumental orientation has been associated with increased media effects (e.g., Garramone, 1984; Kim & Rubin, 1997), this area of research is important to the broader area of media effects research.

6.3 Practical Implication

There are some practical implications of this study as well. First, many industry reports propose that audiences are drifting to New Media TV for their entertainment and that this development is constant across all age groups (Cantone, 2008). Part of the alarm over the rise of New Media TV is the dread that outmoded television content will become obsolete. Certainly, the same worries rose about television substituting radio, the VCR replacing cinema, the computer replacing television and so on. Some of these media are still in use and relevant today. Though, since broadcast television is sustained by marketing and advertising income and alike content can be retrieved online—sometimes sidestepping ads—prevailing transmission income models may no longer apply. Additionally, specialized newscasters are no longer the only ones with content provision capabilities in the New Media TV setting. User-created video distribution sites like YouTube permit anybody with a camera, a computer, and an internet connection to upload content.

Nevertheless, the consequences of this study show that New Media TV is not substituting traditional television content as many fear. Grounded on U&G, New Media TV would become a practical substitute for traditional television if both media met similar needs. In this study, most respondents (25-34 years age group) seemed to roam to New Media TV for the entertaining incentive but they still select traditional TV for news and up-to-date affairs, including “live” TV. If the broadcast industry worries about losing their television audiences, they should find ways to leverage New Media TV content so that it serves a more harmonizing role.

This difference can be seen in the two-channel (i.e., complementing TV) versus parallel broadcasting (i.e., same content as TV) content models. Though web-exclusive content such as sneak peeks and erased parts can serve similar requirements as television content (e.g., entertainment, pass time), this content balances the television watching experience. Certainly, numerous networks now stream so-called “webisodes” which include characters in television programs, though they are originally—or completely—made accessible online.

Broadcasters should be more aware of the growing influence of New Media TV content, as it has a higher chance to substitute traditional television content. Nevertheless, attentiveness about implied implications should be engaged when we hear New Media TV viewership has doubled in the last two years. This could simply mean more people are viewing online TV content but do not automatically mean they are replacing their Traditional television time with New Media TV. Thus, research ought to determine whether the New Media TV use is truly generating a television time alteration, or is purely accumulating to the time spent watching television.

6.4 Limitation and Suggestion for Future Research

The nature of the qualitative interviews used in the study implied several limits to the research. The interview was conducted by ‘word-of-mouth’ (via the internet), thus it was limited on the observational non-verbal cues of the interviewees. This included things like tonal variations, facial expression etc that would determine the confidentiality of the answers given. The data gathered from the interview were also not random as a research survey results would be. Because of this, the results of this interview was automatically biased in their findings.

Another limitation resulting from the nature of this qualitative study was that the sample size was extremely small, with only twenty respondents, it was hard to get an accurate picture of how the average person would use traditional TV versus the New Media TV when viewing television content. Since nearly half of the respondents were in the age range of 25-34 years old, this may have also affected how the results showed the respondents using New Media TV versus the traditional TV. Besides, previous research has shown a generational gap between people who use traditional TV on a regular basis and people who only use internet (Rasmussen, 2014 b; Rasmussen, 2015 b). It was also hard to get an accurate picture of the average person. Therefore, the analysis of the research questions were limited to looking at the younger generation. All of these limitations had to do with the nature of this survey. Nevertheless, this survey was the best means of research for the topic of the conceptual transformation of television and where people go to watch TV because it followed the style of past research on traditional TV versus New Media TV.

6.5 Future research

The findings of this study can be used as a foundation for further research on this topic. Further examination could comprise more investigative studies without the limitation of this research. This means a research that creates a larger study that is both random and shows an improved assortment of age demographics. Regional demographics should also be included as some people may answer in a certain way because of what is offered by the cable/satellite/internet service providers in their area. What type of device viewers use (e.g., computer, tablet, TV set, etc.) could also be a valuable addition to future research? With more and more television sets being sold with internet capabilities and applications such as Netflix and Amazon Prime already installed, future studies will

need to differentiate between watching cable/satellite on a TV set and watching the internet on a TV set. Many companies, such as Samsung, are now featuring devices that work together — the viewer can begin a show on their TV set, then finish the same show on their tablet or smartphone (Samsung, n.d.). This would take the place of having to equip each room with a cable or satellite feed, thus possibly affecting how cable/satellite users use their service.

Future research could study how the use of these devices affects cable/satellite use in addition to New Media TV use only. It is possible that just as New Media TV viewing is the parallel of traditional TV news and information viewing, the use of these devices could parallel internet use in moving away from what viewers may consider being “traditional” TV (i.e., TV sets).

Future studies should also have clearer, more comprehensive questions on where traditional TV viewers go online. The answers they gave in this interview would have been more complete. As well, there would have been better data on where New Media TV -only viewers go and how internet viewers spend their time watching entertainment TV online and where they go for specific types of shows (i.e., older shows versus current shows) could be valuable information for the websites involved. Especially, TV networks who now find their websites competing with original content from online subscription services. With almost half of the respondents liking traditional TV and another half of respondents choosing the New Media TV, future research could look into several aspects.

6.6 Summary

Firstly, further study could be done on the qualitative aspects of watching traditional TV (e.g., what exactly draws people to keep their cable or satellite regardless of the cost). Secondly, the research could be done to flesh out the New Media TV category. One suggestion would be to have an interview option to identify regions where people live. Perhaps what is available to a person in their area affects why they choose traditional TV versus someone from another area. Finally, studies could include looking into how people might change their stance if there were more live streaming capabilities for sports and other live events.

7.0 APPENDIX A: Interview Questions

As part of my dissertation research, I'm interested in viewers' " TV viewing habits" and their experiences of traditional TV (if any) and New Media TV. This survey will take no more than 10 minutes to complete.

Name (first name optional)

Email (optional)

Age:

- <18 _____
- 18-24 _____
- 25-34 _____
- 35-49 _____
- >50 _____

For the purpose of this study, traditional TV would be referred to as Terrestrial, cable/satellite TV. New media would be described as TV using internet as a protocol for content delivery.

Likert Scale (For Questions based on scale)

Not Really -----Very

1

2

3

4

5

QUESTIONS

1. How many television sets do you have access to at home? ____ (number)

2. Does one or more of those television sets currently have cable or satellite television?

___yes ___no

3. Thinking about how you currently watch entertainment TV shows, which of the following best describes you?

___I watch television shows primarily on traditional television.

___I watch television shows mostly on traditional television, but sometimes on the Internet or on demand.

___I watch television shows equally on traditional television and on the Internet or on demand.

___I watch television shows mostly on the Internet or on demand.

___I watch television shows primarily on the Internet or on demand

___I don't watch television shows.

4. Which best describes your cable or satellite TV service?

___Too many channels you don't need

___Not enough channels you do need

___About the right amount of channels

Other: _____

5. What are your views regarding traditional television and New Media TV?
6. What differences do you notice between the two viewing platforms?
7. What needs are being fulfilled when you are exposed to traditional television?
8. What needs are being fulfilled when you are exposed to New Media TV?
9. Between the two Television platforms, which one do you think is more influential to you? Why?
10. How informative for you is traditional television? In what ways is it informative?
11. How informative is New Media TV? In what ways is it informative?
12. On a scale of 1 to 5, how informative do you find traditional television?
13. On a scale of 1 to 5, how informative do you find New Media TV?

14. How entertaining for you is traditional television? In what ways is it entertaining?
15. How entertaining is New Media TV? In what ways is it entertaining?
16. On a scale of 1 to 5, how entertaining do you find traditional TV?
17. On a scale of 1 to 5, how entertaining do you find New Media TV?
18. How irritating for you is traditional television? In what ways is it irritating?
19. How irritating for you is New Media TV? In what ways is it irritating?
20. How would you describe the impact New Media TV or social media usage has had on your TV viewing?

Are you willing to answer further questions about your New Media TV habits in a further interview?

Follow-Up Questions about New Media TV

1. How would you evaluate the way TV networks/streaming platforms have translated their brand, or perhaps created a new brand, on social media? Are there particular

examples that come to mind of companies that do this really well, or really poorly?

What would you identify as their strengths or weaknesses

2. How would you evaluate the way in which TV networks/streaming platforms try to facilitate engagement? Does this sort of stuff appeal to you at all, a lot, or a little?

3. What are, if any, improvements you would personally expect from TV content providers.

4. What are your thoughts on the future of Television as a whole?

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