

## **Re-written by machine and new technology: Did the Internet kill the Video Star?<sup>1</sup>**

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*I heard you on the wireless back in 52  
lying awake intent on tuning in on you  
if I was young it didn't stop you coming through ...*

*They took the credit for your second symphony  
re-written by machine and new technology  
and now I understand the problems you can see  
(lyrics from The Buggles: *Video Killed The Radio Star*)<sup>3</sup>*

### **Abstract:**

The traditional way of understanding television content consumption and viewer reactions may be simply summarised: information about the program, viewing at airing time, and interpersonal discussion after the program. In our digital media environment due to cross-media consumption and platform shifts, the actual trend in audiovisual, and traditionally television content consumption is changing, the viewer's journey is different across contents and platforms. Content is becoming independent from the platform and the medium is increasingly in the hands of technologically empowered viewers.

Our objective is to uncover how traditional content expressly manufactured for television (series, reality shows, sports) can now be consumed via other platforms, and how and to what extent audiovisual content consumption is complemented or replaced by other forms (text, audio). In our exploratory research we identify the typical patterns of interaction and synergies of consumption across classical media content. In this study we used a multimethodology qualitative research design with three research phases including focus groups, online content analysis, and viewers' narratives. Overall, the Video Star stays alive, but has to deal with immediate reactions and has to change according to his or her audiences' wishes.

**Keywords:** television content, cross-media consumption, audiovisual content consumption, video content, internet, producer, UGC.

## **Introduction**

Previous research shows that young adults can expressly identify themselves as abstainers from traditional media, such as television (see e.g. Nyirő, 2011), radio or paper-based press as against using new media (internet, mobile). However, they are still definitely interested in traditional media content like news broadcasts, reality shows, TV series or broadcasts of sports events. Not only have new media changed young adults' media content consumption patterns, but they have also downgraded traditional, low-interaction push media in their eyes – for these digital natives it seems that it is “uncool” to admit to get engaged with television (Nyirő, 2011), which suggests that any straightforward empirical research method focusing on media usage will be biased by this attitude.

In our research we take a different perspective. Our objective was to uncover how traditional content expressly manufactured for television (series, reality shows, sports) might be consumed via other platforms, and how and to what extent audiovisual content consumption is complemented or replaced by other forms (text, audio). In our exploratory research we identify the typical patterns of interaction and synergies of consumption of classical media content.

The scope of the research as a first step is Hungarian, focusing on younger age groups, university students between 18-22 years old generation, although the second research phase allowed us to consider active online audiences' reactions without an age limit.

## **Theoretical background**

The number of hours spent watching television hasn't decreased worldwide in the last 20 years: the European average is 26 hours and 28 minutes, 22 hours and 24 minutes in the world (Braun, 2010) and 33 hours 22 minutes in Hungary (Nielsen, 2012).

The appearance of television had a great influence on people's lifestyles. In the United States television changed dramatically a number of habits, for example that of eating, the timing and manner of supper, while it reduced the appeal of late-evening driving, and thus reduced oil consumption; whereas moving television into the living room made it uncomfortable for teenagers to use this as a location for courtship, making the car become a sort of mobile lounge (Levitt, 1962).

Therefore, before the internet, television was the mass medium *par excellence*, with a broad coverage and a general and mass consumption pattern: it cannot be attached to a specific group or demographic or psychographic attributes (Barwise-Ehrenberg, 1994). Notwithstanding this, different groups and individuals can be characterized by different amounts and frequencies of consumption, by different program choices and different channel preferences. However we can unquestionably state that television remains a

decisive mass medium which occupies a distinguished place among leisure activities from the point of view of time spent on it.

From the consumers' point of view, television viewing is an inexpensive, light and entertaining spare-time activity which nowadays is accessible to everyone, thanks to the *free-to-air* business model (just like listening to radio). Television viewing is not only a leisure activity but often carries a higher value to its viewer. Although today the consumption of audiovisual contents is possible through a number of platforms (primarily on a personal computer or laptop, thanks to downloaded or streamed content from the internet, while the exponentially increasing number of mobile phones and tablets connected to the internet also offer the possibility of playing these types of content), television remains the dominant platform for consuming video content. At the same time, an average American past the age of two watched 2 hours, 9 minutes of delayed television in 2010 (an 18% increase compared with 2009) and watched 20 minutes of video online (Nielsen, 2010). For the advertising market and marketing communications as a whole, television remains the most effective medium (Schreiber, 2008) to achieve extensive communication goals and to generate sales: it offers a high reach within a relatively short period of time and keeps one's attention as it is capable of sending various advertising stimuli (picture, color, movement, sound, written message) at one time (Goldenberg et al., 2002). In relation to advertising expenditure, television is also a decisive medium. Although it coexists in a changing environment with new and emerging promotional media like the internet, for the time being television attracts the majority of advertising expenditures (Zenith Optimedia, 2011). The same trends are observable in Hungary, where the younger age groups and the technology lead-users are more and more concentrating their video content and typical television content consumption to the internet, the proportion of digital video recorder owners and time-shifted content consumers is increasing while television is retaining large viewership and advertising expenditure (Nyirő, 2011).

However, the breaking-up of mass audience began in the analogue world with the advent of multichannel television (McQuail, 2000) where individual preferences are served by numerous thematic channels. This era began in the 1970-80s on the American and European markets. Content offerings grew at the same time as the number of channels, and a fragmentation and polarization of the audience got under way. Digitalization of the multichannel model allowed access to an ever broader range of channels. More and more content is available, although generally still at a particular moment. The entry of digital technology into the televisual market introduced computer hardware and many television-related applications, such as recording video to a hard disk by means of a digital video recorder.

Negroponete (1995), in his forecast about digitized media consumption, argues that the future of television is in on-demand video, and that beside each viewer's own channels (i.e. playlists of content compiled by users themselves) traditional television viewing loses all its sense, and time-shifting would disappear as this very phenomenon would only apply for

live broadcasts, for content would be accessible directly from content producers, be they professional or civilian (e.g. through web 2.0 applications). At the same time the concept of “My channel” would remain a distant idea as the cost of individual/viewer search is very high as creating one’s own flow (by selecting, editing, rating, compiling through numerous available programs) would require a considerable effort from the user, even more so because viewers are far from being perfectly informed concerning each program, and on that account viewers leave program editing to the channels’ programming divisions (Nyirő, 2011).

Even if audiovisual consumption stays by and large with television, the internet clearly appeared as the most important new channel for audiovisual content consumption. It became a competitor for the traditional way of consuming television content from the point of view of need-satisfaction and gratification-provision (Nyirő, 2011). The internet became a content-centric platform for users, being a potential form and competitor of television (Owen, 1999). As an access device, viewers may use personal computers or laptops or other mobile devices (e.g. smartphones or tablets) when consuming, viewing audiovisual content through the internet as a digital platform. They can download, stream, live-view or time-shift television content from various sites: pages of video content providers, social video sites (e.g. Youtube), ad-supported or subscription-based video-on-demand channels (e.g. Hulu, Netflix), homepages of television channels (e.g. CNN.com), or even they can share it through file-sharing options. Also the demand for and use of user-generated content and UGC-based video-on-demand systems are reshaping the way people watch television (Cha et al., 2007). Audiences therefore are now able to get television content not only from live broadcast, but also from digitally recorded, VOD forms, from professional content providers (e.g. television channels), or from non-professionals. At the same time professionals and content owners as well as non-professionals provide audiovisual television content on the internet not only in an audiovisual form, but also in text form. They tweet, launch blogs or Facebook fan pages with just pictures, illustrations and text-based content *about* television content. Audiences follow these new transcripts of the original television content. Of course this phenomenon is hardly anything new, as, for example, sports events were long before television broadcast on radio, but sharing it instantaneously in text- and picture-based forms, and not only by professional content creators but also by the audiences and users themselves, is new and distinctive to the present phenomenon.

Focusing on television content is not only important because of its general weight and dominance in audiovisual content consumption mentioned above, but also because of the complexity of its storytelling, and so as an example of cross-media content production. The adaptation of same message to different platforms or cross-media content is a common aspect of multiplatform media productions, and a process highly connected to the concept of convergence (Quandt – Singer, 2008). Also, Jenkins (2006) points out that the content flow between several content platforms is a consequence of media convergence. With this

cross-platform content production, journalists are moving away from creating stories just for one single medium. They are now collecting content as a pool, and distributing it through different platforms including the internet and mobile devices as well (Quandt – Singer, 2008). At the same time the technology-enabled audience also became part of the content pool creation, as a type of “produser” (Bruns, 2009), the participatory audience, influences these cross-media production processes.

The cross-media tendencies created by convergence show a trend towards faster increase in platform-overlap than the increase in actual numbers of platforms. That means that the cross-platform audience is growing faster than the audience for the separate platforms (eg. television-PC-phone) (Pagani, 2003).

The field of cross-media is related to many similar or competing concepts such as multiple platforms (Jeffery-Poulter, 2003), hybrid media (Boumans, 2004), intermedia (Higgins, 1966) or divergence (Jenkins, 2001). Alongside these heterogeneous concepts, we adopt the definition of Petersen (2006, p. 95) who describes cross-media production as “the communication of an overall story, production, or event, using a coordinated combination of platforms. Platforms are understood as physical devices such as TV-sets, mobile phones, newspapers and radio-receivers”. Petersen (2006) also defines cross-media from two perspectives: inward and outward cross-media. The outward is towards the users, while the inward moves within the media organizations themselves. Cross-media towards the users (the outward perspective) is about creating cross-promotion (Dailey, Demo & Spillman, 2005) and cross-media storylines (Dena, 2004). This approach implies the provision of added value to the users, and aims to get increased user-attention and retention strategies. The inward perspective addresses the cross-media facilities in the production, such as cooperation between platform employees, strategic planning of cross media initiatives, and tactical implementation of cross-media production processes. The cross-media companies are offering new forms (text, audio), new platforms (internet-ensured channels, mobile devices) for their audiences, and audiences are also acting in the production process on these platforms or on others (eg., their own blogs).

The question is whether these new services, cross-contents are able to boost the television industry, or whether they will be integrated into online services. Or in other words, did the internet kill the video star?

In summary, one can state that television and television content still remains decisive within media markets in terms of mass audience consumption. New technologies (internet and mobile) allow viewers not only to access audiovisual content but also to consume it in transformed formats (e.g. online text-based sport broadcasts) from professionals as well as from peers. In our empirical studies, our critical focus was aimed at audiences’ television content consumption patterns, and the changes in their means, platforms and formats. This allowed us to address and identify first of all the aspects of cross-platform media production of television content (both by professionals and non-

professionals); and second, to assess the phenomenon of cross-media consumption and its representation in the audiences' media experiences.

## **Research design and methodology**

### ***Research question***

The traditional way of understanding television content consumption and viewer reactions can be summarised as follows: (1) a process of gathering information about the program from the television program magazine, interpersonal communications, recommendations or from television itself through promoting ads triggers, (2) next, the viewing of television content on the television at the time of the airing (control), and (3) finally, if it is worth it, interpersonal discussion about the content, but with no feedback (reactions) to the broadcasters. As our previous research and the first research phase of the present project emphasize, cross-media consumption and platform shift is a substantial trend in audiovisual, and traditional television content consumption. Content is becoming independent from the platform and the medium. The way of collecting information about potentially interesting content may alter, or at least new and more efficient sources may appear. Viewer-control is increasing over content, although it remains a question whether viewers actually take the opportunity and if yes, in which forms. At the same time interactive platforms allow quick, immediate and even broadcaster-targeted reactions for the technologically empowered viewers.

Our main research question stemming from the above problem was: How are habits and behaviors toward these television contents changing, given the emergence of the Internet as a video consumption platform?

In our study we aimed to follow television audiences through their journey related to typical television content consumption. We used three research phases to understand television content consumption trends among young (18-22 years old) audiences.

The first and third research phases involved a convenience sample of university students. Focus groups were conducted and narratives were collected among university students. More than being a simple convenience sample, this age group (18-22 in our respective samples, and more widely known as "Generation Y" [Warner, 2010]) is also the most involved with the analyzed phenomenon of transforming audiences. Indeed, this generation marks the point of transition between "digital immigrants", for whom television (at least) once used to be the primary mass medium, and "digital natives", for whom television has never grown to be a primary source of information and entertainment.

### ***Research design and methodology***

In our study we used a multimethodological qualitative research design (i.e. a mixed-method research design integrating different qualitative approaches and methods, taking

advantage of the heterogeneity of qualitative methods [Collier and Elman 2008]). **Table 1** summarizes the research phases, scopes, methodologies and samples.

First, focus group interviews were conducted with light television viewers and non-viewers about their television use and consumption. Through this exploratory qualitative data collection, we could survey the presence of new platforms in television content consumption, and the shift from television to the internet as a platform.

Phase	Goal and Scope		Methodology	Sample
1.	Understanding the relation between the television and “refusers” of television	Hungary, May 2010, age group 18-22	Focus group interviews: 3 groups including one debate group mixing light and seldom viewers	18-22 years old university students, 22 male, 3 female
2.	Identifying the interactions and communication of viewers and television broadcasters in online contexts	Hungary, March 2012, Hungarian online content about specified television programs	Online content analysis, data mining	3000 blog comments, circa 1500 comments to Facebook posts, 9 standalone webpages
3.	Identifying the missing pathways between platforms and contents	Hungary, May, 2012, age group 18-22	Self-reported consumer, viewer narratives, content analysis	18-22 years old university students 170 one page long consumer narratives, 60 male, 110 female,

**Table 1:** Research design and methodology

The primary aim of the focus group study was to gather information about the ways in which digital technology raises the attractiveness of television viewing among those who have a less positive view of television. We were interested in participants’ patterns of audiovisual content consumption (i.e. what platforms they use, how frequently and what types of content they consume). To gather a consumption profile for our main study, this phase aimed to map all solutions in the market competing with television. A focus group study design was justified by the exploratory state of the research and by the fact that manifestation of one participant’s personal experience can also foster a group dynamic, and trigger other participants to share their views and opinions, and thus provide a greater body of examples and cases for each given subject (Malhotra, 2003; Patton, 1990).

For the focus groups, we were expressly looking for participants with a strong technology-orientation, for whom the internet is a decisive part of their everyday life, and who consider television viewing to be less important. Three focus groups were conducted

(with, respectively: rejecters of television; light viewers; and light and non-viewers mixed) with the same interview guide. There was no pre-test developed to identify the rejecters and light viewers, but a short 10-minute discussion introducing the research project and the self-description of the group members served as a basis for the categorization. One group included total rejecters of television, those who previously answered that they almost never watched television (with only some rare exceptions, e.g. the Olympic Games or the Football World Cup). Another group was composed of infrequent viewers who admitted watching television once or twice a week and do not reject television as such. A third, mixed focus group was conducted in order to assess and study the synergies and/or the debate from the clash of the two different points of view. In the first group, there were 5 men and 2 women; in the second group, all 8 participants were male; while in the third, mixed group, there were 9 men and one woman. The majority of the participants lived in Budapest (at home or in a student residence), only two were commuters. We asked students living in a student residence to formulate their opinion, information and examples of television viewing considering the environment where they most have access to television, which is most likely their place of residence, where they go home to on weekends, as in student residences they most likely have access to television in shared social spaces.

In a second phase we aimed to analyze the cross-media content appearances of selected television contents on the internet. For this, we studied both direct and planned (so-called “owned media” [Corcoran, 2009]) corporate content as well as user-generated content. The goal of this phase was to identify the various forms of transformed television content, which appears before, during or after the content broadcast itself in audiovisual, audio, or text form.

Data-mining from traces of online human interactions nowadays can reveal important aspects of people’s lives. Compared to mere internet traffic statistics, self-expression, as a result of a narrative world of social media where people “write their own stories through deeds of consumption” (Pace, 2008:213), can reveal truths about consumer psychology and interests (like television shows), trends, social issues, and other such issues vivid enough to make users express themselves. For these expressions, a holistic content analysis was conducted on four types of web surfaces: (1) official webpages, as a representation of business-initiated, business-controlled (owned) official content; (2) fan-created webpages as entirely user-generated and platform-free (owned) content; (3) Facebook pages as platform-dependent, business- or user-initiated pages with the intention of triggering user engagement (e.g. likes, shares, comments, etc.), with more or less identifiable users; and (4) posts and comments of thematic blogs as platform-dependent, semi-professional media and more or less anonymous user-generated comment content (**Table 1**). During the analysis, special attention was given the traces of user-engagement that the different sources triggered, through a thorough analysis of the generated user-comments.

The choice of comments as a focal point for the analysis seemed adequate as they not only continue a string opened by the blog entry itself or the opening post of a forum thread, but also, apart from microblogging (or tweeting), these can be used as a means of sharing fresh and vivid experiences, giving colorful and deep information about the consumption experience of these televisual contents.

Based on the responses of the preceding study and their supposed topicality at the moment of the analysis (March, 2012), we selected three idiosyncratic contents to be further analyzed, all topical (i.e. broadcast or about to be broadcast) at the moment of the analysis: one US television series (*Gossip Girl* [Hungarian: *A pletykafészek*]) with the peculiarity of Season 5 being broadcast in the US, while the series has been diffused up to Season 2 in its Hungarian language edition), a reality franchise (*Éden Hotel*, a Hungarian adaptation of Fox's *Paradise Hotel*), and an active talent-search television series (*Megasztár*, a Hungarian clone of the international *Pop Idol* series).

Altogether, 18 webpages (all of Hungarian origin) were observed (see **Appendix 1**). Content related to the six most recent episodes / broadcasts of the selected talent and reality shows (*Megasztár* S06E01-S06E06, *Éden Hotel* S02E07-S02E12), and the latest commented posts related to the current season of *Gossip Girl* were analyzed. In all, more than 3,000 blog comments, circa 1,500 comments to Facebook posts, and 9 standalone webpages were analyzed.

In a third phase, self-reported narratives of consumption patterns were analyzed to explore the young audience's consumption journey between different platforms and types of content. Based on the content analysis of these narratives we endeavored to link audience perception and interpretation of content to the results of our second research phase.

We used narrative analysis to further explore spontaneous thoughts relating to consuming television content on alternative, substitute platforms. Narratives are free and easy forms for expressing personal experiences. Narratives are present in our everyday lives. As Mitev (2005) states, narratives are not only genres of communication but also of human thinking, distinguishing them from logical or paradigmatic thinking (Bruner, 1990). Narratives justify themselves by being life-like, realistic, and aim at establishing truthfulness to life instead of truth itself (László-Thomka, 2001).

Narratives in the context of human interactions account for an important source of stimuli throughout people's lives and people equally interpret their own lives with the help of narratives: the narrative form is therefore suitable to understand others' actions (McIntyre, 1999 in Mitev, 2005:67). Throughout our analysis we follow Levy's (1981) and Stern's (1995) principles, who suggest that consumers' stories must be evaluated similarly to literary critics'.

170 participants (170 students: 60 male, 110 female) produced one-page-long written narratives based on the following instruction:

*Write a short essay with the title of "A memorable media experience"*

*Recall an occasion when you did not watch a television program on television, but in another form could that could be series, reality shows or sport broadcasts, and after all you felt you have to express your feelings about it. What did you find memorable? Why did you choose the given channel? How did the chosen channels relate?*

Gender distribution of the sample was not predetermined; as the participation in the study was voluntary, we did not use a forced selection. Sports as a genre was represented within both male and female narratives, however, as can generally be expected, the representation of series is higher in the female subsample (see **Appendix 2**). But for this study we concentrate on the main research question (identifying the general television content consumption trends among Hungarian young audiences), and so we do not aim to identify gender-related differences in this paper.

Although we intended to record answers relating to (a) series, (b) reality shows and (c) sports broadcasts, because of the open nature of the task, essays about documentaries, movies, talent shows or comedies were equally received. As these narratives pertain to the extended fields of interest of the age group and, in this sense, might complement our original study, we decided to include them in the analysis (for a thematic summary of the retained sample, see **Appendix 2**).

## **Results**

### ***The focus group study – first research phase: Viewing habits and the future of television according to participants***

The results of the interviews are presented following the structure of our interview guide along with the additional elements that were also categorized. In case of differences in opinion among different groups, we present the results for each group and signal whether the given feedback came from one or the other group. In cases where there was no difference of opinion on a topic, we proceed to a unified summary on that aspect of the results of the three interviews.

#### ***Viewing habits, contents consumed***

Given that participants were differentiated according to their viewing habits, the three groups gave different opinions on the topic, even though similarities appeared as well. One similarity was the viewing of sports events, which even total rejecters mentioned as a content they liked to watch on television.

... sports are an exception, if there's an event of this sort and if I'm interested in it and they also broadcast it in television, then I watch it on tv ... tennis, for example.

... football, me too, I watch on tv, it's far more enjoyable than with an online stream.

... sports are live... it's a bad feeling if others already know the score and I have to watch it later.

It is important to outline that the type of content that interests this seldom-viewing group is largely the same. Series come in first place, with as many as 7 to 10 titles of followed series mentioned during each one of the interviews; then come films and documentaries, followed by sports which they select from their televisual content portfolio. Nevertheless, some of this content is not followed by them on a television screen. Television had a relatively negative reputation among non-viewers, who considered it a waste of time, although they did admit that it was cheap, offered easy entertainment, and that a bigger television screen was more suitable than notebook and PC screens. The group with occasional viewers qualified television as a source of entertainment that required the least intellectual effort. In this group, the viewing of series produced by television channels themselves like entertaining programs and shows, appeared as well.

... all I can and I'd want to watch from a recording I can have from an alternative source, it's not television that first comes to my mind... I get information much easier than from television.

... we watch television more to relax, for mind degradation.

Among the reasons mentioned for abandoning television was the change in schedules, the fact that previously they had less access to other means of entertainment, and that, in many cases, they hadn't have access to the internet. They also mention a change in their needs that content broadcast on television was no longer able to satisfy.

I had more time in general at school, and less from the second part of secondary school.

it's too much of a constraint to adapt to program schedules. I mean in time.

at home, for example, we hadn't had access to internet ... it wasn't available in the whole village either.

we had a lower intellectual standard. Now you can spend time in a lot more intelligent way... *Mónika show*<sup>4</sup> or *Pokémon* are no longer that captivating.

Occasional viewers were not in agreement on the extent to which background television viewing was typical for them, there were both conscious viewers and multitaskers in the group.

if I'm bored, I turn on the television and anything is good.

I usually do it on "multi", I play on my notebook and sometimes take a peek on the tv screen.

if I want to watch something, I choose it and watch it but I don't like it when it plays in the background, it just disturbs me.

### *Video content consumption*

All three focus groups revealed that participants consumed a lot of content intended for broadcasting, although they did it in a large part on other platforms than television. Even occasional viewers said that they download a lot of series and movies from the internet in their original language, at the same time as it appears in the given country. Among those who didn't watch television at all, this was true for documentaries as well. Participants often watch series (which were ranked first among the consumed types of programs) in bulk: a number of episodes, or even a whole season at once. They outlined as an advantage of downloading the fact that they can decide when to watch a video, they can fast forward the parts they find boring, and that there are no ads.

series mainly ... I'd say series.

series, movies, nature documentaries, documentaries, movies from the internet in English.

with series, all episodes together, I download the whole season then I watch it... if let's say I do have time and I'm interested, I watch the entire season.

I watched all of *Prison Break* in a day.

I like to download in advance, sometimes I spend an hour to find like 10 torrents to download, and when I've got time, I already have them and I can watch them.

online at the beginning it's a bit annoying, but then it's easy, it doesn't restrain you as much as tv does... tv is also plugged into my computer, I always sit in front of it anyway.

They occasionally watch movies in cinemas, mostly in case this offers some kind of added value, in superior picture or sound quality. However they only buy DVDs as gifts or on very special occasions, when they wish to keep forever a content that is dear to them.

I like to watch a movie in cinema when it offers some added value, the films I watch at home are not even for movies.

action movies are better in the cinema, but a film that makes you think and runs on several threads – rather at home.

concert DVD, for the booklet ... after watching it, I buy it just to have it on my shelf.

### *The future of television*

Opinions differed as well on the future of television between rejecters and occasional viewers. On one hand the latter group considered it unlikely that television will disappear: according to them, at worst, it would transform and new solutions would appear. Rejecters, on the other hand, estimated that there was no chance television would become part of their lives.

I think streamed tv is what starts to become fashionable and would supplant television, although digital tv might keep its share with its HD quality, it's not unequivocal.

tv won't disappear, it will only change a lot... RTL should really change to HD, I often watch *Showder Klub*<sup>5</sup> in a better quality on RTL most.<sup>6</sup>

tv doesn't stand a chance, at least, in my life, it won't return.  
(quotes from rejecters)

At the same time participants in all groups were able to mention functions that would make television more attractive to them. These were the possibility to review their favorite programs (catch-up TV), a system of social recommendation, program recommendation, and access to an archive of vintage movies exempt of royalties. They also rejected an automated recording function of set-top-boxes.

something like RTL Most now. The possibility to review one's favourite programs.

there should be a "like" button on the remote control.

I could imagine an internal system of comments, an internal twitter ... I'm browsing the films and I watch what other people said about it ... that would be nice.

don't let the tv decide what I want to watch ... it could make suggestions but I wouldn't want it to record anything by itself ... I really wouldn't like that.

In conclusion, the focus group studies unequivocally showed that consumers' attitude to television as a medium and their content consumption can fundamentally determine to what extent they evaluate television positively or negatively, and the extent of technology acceptance of digital television and its functionalities. This also seems to reinforce the assumption that one truly discovers the advantages of the technology through personal experience, and thus a personal try-out would lead to real technology acceptance, at least in the case of technology rejecters.

It is also obvious that, just as in the case of our in-depth interviews, content is a key factor determining television viewing. The main question is whether offered content is capable of satisfying user-demand. It is thus imperative to incorporate user-gratification related to television into our model.

Participants in all three focus groups were active consumers of video content. They consume these contents mainly over the internet through streaming and downloading on their PC or notebook and sometimes attached to their television set. Occasionally they go to cinema, provided that large screens and audio effects carry a sufficient added value. Mobile television was not a feature used by participants.

This first research phase was carried out in May 2010 and opened up questions like how and where these seldom and light television viewers find television content on the internet, whether they change their habits of discussion and interpretation of television content as well, if their information search is changing about what type of content to consume. We were able to clearly identify that this social category of 18-22 year-old students in Hungary are definitely television content consumers, but the way, place, platform and time of their television content consumption is under transformation. There is a need then to identify the directions of this change and transformation. As a next step in our research, we turned towards the online content analysis approach in order to identify and clarify these trends and behaviors, based on the visible content and interactions of broadcasters and their audiences.

### ***Online content analysis – second research phase: Traces of television content on new platforms***

We present here a content analysis of online content related to three types of classical TV programs ([1] TV series, [2] reality shows, [3] sports events), including both direct and planned corporate content (program website, program Facebook page) and uncontrolled, user-generated content (blog and forum content, Facebook fan pages created by users) (see **Appendix 1**). In this phase we analysed the display and the echoes of traditional media contents combined with the interactive capacity of new media. Conversations often refer to external sources (e.g. quotes, links, embedded content), the study of which can disclose idiosyncratic patterns of consumption and related information-flows concerning traditional media content, i.e. how a given content emerges within social media after being first broadcast. We analyze the weight of the online conversations about these topics and the level of involvement of users compared to other types of online gossip.

#### ***Fan-created webpages***

The fan-created webpages in our sample included extensive information and press review on the series, the actors/participants, the shooting, etc. – content likely to be found on a fan page. While the possibility of user comments is offered on these pages, these Hungarian fan sites of the four chosen programs did not trigger a considerable number of these. The websites seem to serve as a primary source of content for a very limited community of aficionados, and showed no discernible effect on least engaged fans. Drawing on this, we did not find evidence that the analyzed sites participate in the consumption-participation chain of the audience, even with the presence of the most extensive and diversified content on the given shows.

#### ***Official websites***

The official websites of the three programs showed a larger diversity. The reality show and the talent show being two flagships of their respective broadcasters, they were accessible through one click from the broadcasters' main site. For *Gossip Girl*, one had to select the program from a list containing all programs broadcast by the television channel, and 3 clicks altogether were necessary to navigate to the sub-site dedicated to the series. Several basic pieces of information, two dozen images and a few video extracts were to be found on the page, with no external links and possibility to interact with the page (e.g. to leave comments). The two other flagship shows had far more comprehensive sites, with information about the players/singers, multimedia content and included social plug-ins (Facebook, voting, games, etc.). The close integration with the official Facebook page (links, social plugin, commenting, etc.) offered a first insight as to the expected source of audience engagement (e.g. all singers in the finals of *Megasztár* had their own official Facebook fan pages).

### *Facebook: official and fan pages*

The table in Appendix 3 shows a summary of the analyzed Facebook official and fan pages, as well as the related fan webpages.

Both *Megasztár* and *Éden Hotel* possess a comprehensive official Facebook page and promote their shows with questions and teaser videos posted on their walls. An average of 30-100 comments appeared at each analyzed post (while the two pages had respectively 70,000 and 44,000 fans). Fansites' Facebook pages turned out to be a mere channel for promoting content on the related website, little or no additional added value was inserted. One alternative Facebook page was found for *Éden Hotel*, which used the same concept as the official page (teasers, questions) and therefore had a comparable user-activity.

*Gossip Girl's* Hungarian social media manifestation seemed lost in the duality of Hungarian rebroadcasts and US premieres, and did not seem to generate a vivid interest (750 likers) among Hungarian *Gossip Girl* fans.

The fact that both the fan webpage and the fan-created Facebook page, as well as the analyzed blog entries, made reference to episodes currently premiered in the US and officially not available in Hungary (e.g. episode summaries, spoilers, etc.) make it clear that unofficial consumption patterns do exist in the case of these types of content.

### *Blogs*

From the sample, the posts of specialized blogs (on giving sarcastic, subjective summary of tv-programs) seemed most to engage fans of a given program. Each résumé of the episodes of the analyzed shows triggered between 20-30 and 200-300, totaling up to user 800 comments.

The study of blog posts and comments brought up the most intensive use by both posters and commenters of online collective intelligence. Unlike the static official webpage structure and the one-liner questions, and the impersonal content on Facebook fan page walls, in blog posts previous comments can be reflected upon by the poster / blog editor.

The analyzed post of *Éden Hotel* episodes was opened without, at first, any actual content for discussion at the same time the episode was broadcast on television, and the post itself (i.e. the summary of the show) was edited the following day.

Another example of direct reference to previous posts' comments was the following sentence concerning one of *Megasztár's* competitors:

And Pál Kökény is an artist working at our Budapest Operetta and Musical Theatre – an artist, not a prop guy nor a ticket collector. This I know from the comments, thank you for being here for me. (blog poster on *Megasztár* S06E04)

Posters and commenters show a number of signs of rebellion and warning against the inadequate use of the official channels of social media or the technical difficulties related to the following of the shows on other media than television:

At first I'd like to warn everyone of *Megasztár's* use of Facebook (I liked the page by diligence) because they didn't stop spamming my wall with the mini bios of each competitor during the whole day PREVIOUS to the broadcast (blog poster, *Megasztár* S06E02)

The videos on the website are unwatchable!!! Dear Responsibles: please upload the summaries and the extras properly or just let people upload them to youtube. I can't believe that in 2012 one has to constantly complain for an uninterrupted live stream video! F----k it! (commenter, *Éden Hotel*, S02E09)<sup>7</sup>

same for me. the broadcast of extra keeps lagging and now it won't even open. (commenter, *Éden Hotel*, Facebook post)

As time-shifting and consumption alternatives to traditional television screens seem to arise more and more, even in the case of self-produced flagship programs, one would expect that broadcasters do everything in their power to link the brand to the channel and to keep the audience within their own circle (e.g. official website, official page on Facebook, etc.).

The technical difficulties occurring on the official spaces of broadcasters related to the online consumption of content is therefore all the more problematic. Technologically-enabled audiences, in the absence of any legal alternative, find (hardly legal) substitutes to consume the content anyway (e.g. the aforementioned Youtube videos, which survive until deletion is forced by the broadcaster or by third-party online streams).

- Now guys, I'm off to the pub, I'm not gonna see it – at least I don't go spoiling here :D nice crouching on the show for you – tomorrow after watching it on youtube, I'll be back here! :) [...]

- hiiii! did you watch yesterday's episode? [...]

- yes yes, extra<sup>8</sup> included :) I can't wait to gossip it through with you here... :D (discussion fragments between two commenters, *Éden Hotel*, S02E08)

Now, I've just finished watching the extra, ... (commenter, at 9.03 a.m. the day following broadcast, *Éden Hotel*, S02E09)

@ [nickname] I linked a stream to the other post – take a look, it might still work :):) (commenter, *Éden Hotel*, S02E07)

Along with time-shifting, our analysis found evidence of parallel consumption (multitasking). Facebook posts involving questions to fans were timed to precede a live broadcast of the episode, in order to engage people to comment in real time. The aforementioned example of résumé blogposts opened without content at the same time as the program was being broadcast offered another space for a community of viewers to engage in a conversation about the program – which they duly did: about 33% of comments to the blogpost were sent the evening of the broadcast, between 8 pm and 12 am (*Éden Hotel* is broadcast from 9:20 to 10:50 pm), i.e. at a time where no actual content was published on the site. The number of comments to the post related to the show (an average of 494 comments per post in our sample) leads us to suppose that an important part of the blog's audience is content-aware and target-oriented, i.e. does not visit it by chance. This can be considered a form of deeper engagement (watching and commenting) from the audience but also a competition for the program itself (consumption alternative), with the blog becoming a primary source of information on the show (i.e. for reasons of social pressure, general interest, information necessity without having to watch it as such), i.e. the main content per se.

I only wish to thank you for summarizing the show to us in a humorous way, and in a nice style! :) I can't bear to watch it anymore because of Berecki, Tilla and the so-called show elements, but I love to read it! :) (commenter, *Megasztár* S06E03)

Thanks to your summarizing the show I no longer watch the show, I only read about it here. Now I have also watched the performances, later, cut from the show and I can't not agree with the [blog poster's] comments. (commenter, *Megasztár* S06E04)

Hogyvolt is great, thanks for it in advance! :) Now I don't have TV2. As I read it now, I shouldn't even bother to download the whole show from the internet to be chagrined for 3 hours. Instead I read it here in 10 minutes laughing (commenter, *Megasztár* S06E06)

My Friday night will pass without having to stare at lame tv2... But naturally I will be excited to find every summary here. Could you somehow indicate who we ought to listen to on the internet? (commenter, *Megasztár* S06E03)

Moreover, the inclusion of additional content through links within comments adds to users' level of involvement by helping their immersion in the given show. A question of concern is

whether this benefits the brand owner (i.e. broadcaster). In our analysis, we addressed the quantity of links pointing to external sources of information about the given show. While fan-created webpages turned out to be the most extensive (more than official sites, see above), user-generated links were more likely to be found in blog comments (out of 3,204 blog comments analyzed, 47 external links were collected) rather than in comments to Facebook posts (where hardly any were found in the sample, see **Table 2**).

As a whole, we did not find evidence on fan pages that the analyzed sites participate in the consumption-participation chain of the audiences, even when a most extensive and expanded content was available about the given shows. Official websites of programs showed the largest diversity. The studied reality show and talent show, being two flagships of their respective broadcasters, were accessible through one click from the broadcasters' main site.

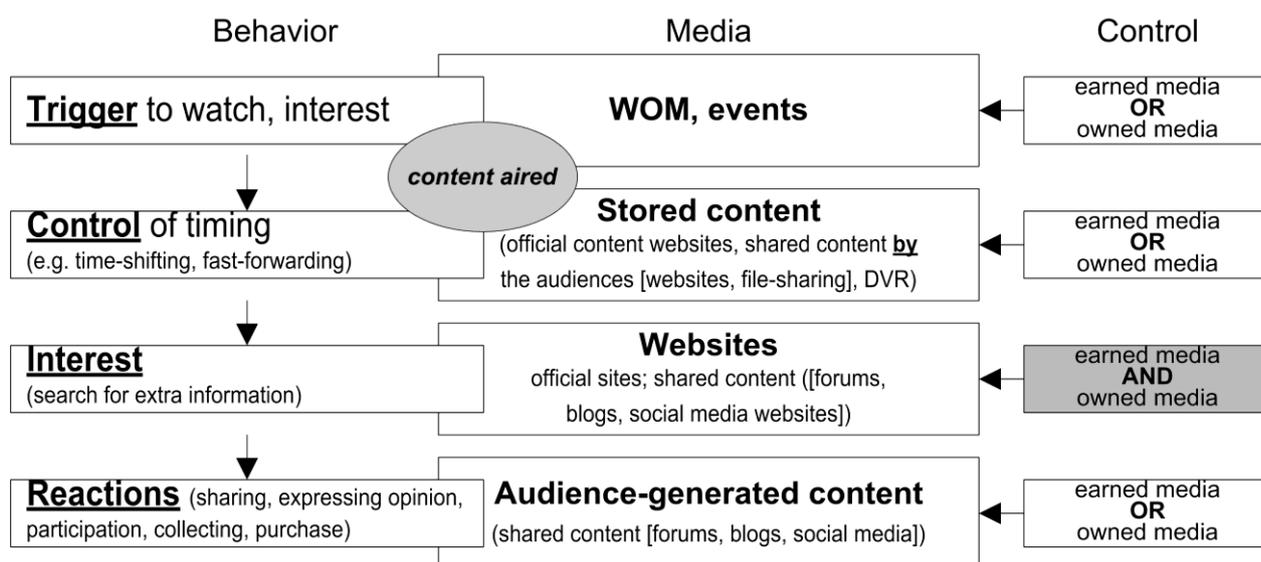
The fact is that both the fan webpage and the fan-created Facebook page, as well as the analyzed blog entries, made it clear that unofficial consumption patterns do exist in the case of these types of content. Posters and commenters show several signs of rebellion and warning against the inadequate nature of the official channels of social media, or the technical difficulties related to the following of the shows on other media than television.

We have found evidence of parallel consumption (multitasking). Facebook posts involving questions to fans were timed to precede a live broadcast of the episode in order to engage people to comment in real time. When quantifying the links pointing to external sources of information about the given show, fan-created webpages turned out to be the most extensive; more than official sites, user-generated links were more likely to be found in blog comments rather than in comments to Facebook posts. Even though readers of this essay may have the impression that there wasn't too much valuable information in this research phase and so this particular content analysis provides a less interesting perspective, we argue that without doing this phase we could not have addressed this aspect with clear proofs. The lack of consumer and viewer-activity, as well as the light use and the relative early stage implementation of the broadcasters, show that the interaction and interactive communication around television content is still in an early stage. These results may also highlight an issue about research orientation: that the netnographic analysis of the given television contents' related text is not the most suitable methodology to follow the cross-medial journey and interpretation of the viewers. At the same time, this research phase and the content analyzed clearly helped the orientation of our next research phase, and the identification of the content genres to follow. Also, these results triggered the next phase to move closer again to the young adult group Hungarian television audience, and to initiate a large-scale narrative analysis in order to overcome the missing lessons and knowledge of this second phase.

**Consumer narratives – third research phase: Consumption of television content on alternative platforms**

In this phase we analyze consumer narratives where young adults explain how one of their most memorable media engagements took place. That is, we seek information on the factors of motivation concerning users’ voluntary self-disclosure on these themes and on patterns of how this self-disclosure is carried out.

Regardless of program type, *substituting choices* for television content follows consecutive patterns, that is determined by behavior which could be described in a *series of acts* each connected to a specific medium (**Figure 1**). The idiosyncratic recurring pattern of behavior recorded in the data has the following stages: 1. a trigger to watch, interest; 2. a need to modify original timing of the program; 3. an interest in finding extra information; 4. reactions.



**Figure 1** – Flow of behavior, media and control. Sources: own elaboration

Substituting choices are results of the urge to control the original timing of the TV program; respondents’ choices of alternative media are dependent on what best fits their schedule: they either *postpone watching* or *watch programs in advance* (e.g. series that were already aired in another country). Based on their *interests*, people search for relevant information on related official websites (owned media) and among content generated by other audiences (earned media). Most of our respondents reported their intention either to share the discovered experience or even to express an opinion about what was seen. Furthermore, they are willing to participate at relating events or to collect DVDs.

**Typical routes in media usage**

All the analyzed narratives are about exchanging one channel for another in order to better consume the desired content. Better consuming means for participants better timing and

enriched or shared content. **Table 2** below shows what role and routes typical media choices take according to our data.

Trigger	Media consumption	Reaction
Event	Television program substituted by online content <ul style="list-style-type: none"> <li>• official program site</li> <li>• video sharing site (users)</li> <li>• downloadable content</li> </ul>	Social Networks <ul style="list-style-type: none"> <li>• Facebook official page</li> <li>• Facebook user-created fan pages</li> <li>• Facebook individual pages</li> <li>• Forum and blog sites</li> </ul>
WOM		
TV-program	DVR	Events
	DVD	

**Table 2** - Consecutive media choices for re-timing and enriching content

The current set of narratives is very rich and, besides mapping the typical routes of controlled media usage, a great deal more could be said about how earned and owned media platforms contribute to audience-controlled TV content consumption.

### *Control of timing and sharing*

It is logical and natural that young adults would not fit their daily schedule to television programs, and that they find ways to get the preferred content anyway. Postponed watching is therefore an obvious consequence. There is also evidence of *forward or advance* watching, when respondents found ways to see content earlier than is possible through the local broadcast. Preference for original content and controlled timing is clear.

One of my favorite series is *Family Guy*, which I watch regularly downloading it from the internet. In Hungary Comedy Central broadcasts it with a 2 or 3-year delay. So if you can't wait, you only have to solve some IT tasks. (female, about *Family Guy*).

Since its second season I follow it on the internet, because the new series are late in the Hungarian broadcast. (male, about *Lost*).

These quotes show that it is not a question of refusing television or audiovisual contents, it is a question of controlling as much as possible one's media consumption.

I expressed my point of view a few times in the form of Facebook posts. It's like I tagged a few of my friends who also like the series. These are mainly on Monday evenings (when the new episode appears on the internet after it was aired in the US on Sunday). My posts tell that my friends should also see it and that something unexpected happened in the part or it was very funny ... Once

I written a quote in the original language, therefore the experience was even greater: my friends also see, experience and appreciate what I like. (female, about *Desperate Housewives*)

### *Sharing opinions of media experience – mixed earned and owned content*

Most of the narratives we analyzed ended their media consumption experience by reporting an urge to at *least share the experience or even express opinions about it*. Respondents wanted to share unexpected events or success stories that were valuable for the community but at the same time reflected their individual identity and interest (**Appendix 4 and 5**).

**Appendix 4** gives an overview by program types of respondents' mixed use of owned and earned media. It is clear from the summaries that content-related websites (i.e. owned media) that are well-designed (i.e. fitted to the entertainment and social needs of the audience) are gladly visited by the audience.

The fact that today's consumers of television content do not necessarily watch programs in real time, but find alternative platforms, not only results in shifted viewing situations, but also in the advent of simultaneous sharing and commenting, giving the audience the power to make their judgments visible to other viewers, to program owners and to competitors. The quotes in **Appendix 5** show that it is content and channel that determine the motivation to share and publicly discuss about.

Our narrative analysis highlights some important issues. It seems that television content consumption has hardly decreased and we can assume that it will continue being consumed in the future. The question is, rather, how media owners and program producers can get (back) into the way of the flow of acts that happen before, during and after the actual content is aired.

**Figure 1** showed that the whole flow from getting interested through watching and sharing happens in a mixed-media environment through a mixture of owned and earned media. The audience's need for control indicates the requirement for companies to reconsider their selection of controllable and uncontrollable media platforms.

It is a managerial and also a further research question how the audiences' control (selection of timing, selection of programs and channels for the same content) will serve the interest of the corporation (program producer and media owner). Can an audience-controlled flow of media consumption serve the interests of the program producer and media owner?

### **Conclusions: the Video Star's Prospects for the Future**

Answering the question whether "*the internet kills the video star*", based on the present research, we would conclude that the internet will not kill the video star just yet, even though it may modify and shape its presence, popularity and reputation. Today's self-conscious media consumers of the studied young age group (18-22 years old) are likely to fit

their watching according to their spare time and concrete interest. Their behavior is a lot more active, even proactive with the expression of messages to the program owner.

Original content though is not re-written by new technology, but new technology modifies the way the Video Star is seen and appraised. Owned and earned media come hand-in-hand to take on an equally important role: viewers are still attached to professional, quality content, that they gladly share (i.e. controlled content with uncontrolled sharing) and share *about* (i.e. comment on content) (uncontrolled messages about the original program).

It can be seen from the above study that light television viewers may shift their watching from television to the internet, and they expect television to make “efforts” and come up with new, innovative solutions and services to keep their interest. At the same time we explored the different cross-media content related to the analyzed shows as the representation of outward cross-media content production. During this analysis, fan pages turned out to be outliers in the audience’s chain of consumption-participation. Official websites of programs showed the greatest diversity regarding the different shows and types of shows. Content owners, or broadcasters, provided different levels and depth of content which, however, did not always follow, or reflect the audience’s transforming consumption patterns (e.g. time-shifting or multitasking). Both the fan webpages (outward cross-media) and the fan-created Facebook pages (inward cross-media), as well as the analyzed blog entries, made it clear that unofficial consumption patterns do exist in the case of these types of content. The produser-type of television audience is identifiable at different levels: content creation (producers), content editors and content distributors, disseminators, while they are sharing. These actions require diverse efforts from audience members. Dissemination via a click-to-share button is much easier than making a comment on a fan page, or creating one’s own content through blogposts.

The audiovisual television content clearly appears in a cross-media environment. At the same time its consumption might not always be directed by the broadcasters, as other content providers or audience-generated content appear in the cloud, serving as a basis for an interactive and extensive community engagement and discussion.

In today’s media landscape, where content is stable but channels and timing may be substituted according to viewer-preference, the quality of content and well-established community spaces may help program producers to be heard and shared by audiences. With the journey flow of the viewers shown in **Figure 1**, the broadcasters or original content providers may monitor, manage and exploit better the new audience behavior. They may generate triggers in the manner and timing of viewing that fits their interest; however in terms of control they are definitely losing weight, they may at most orient and help the audience members by information-giving, open accesses towards further content and generating gossip, hype and discussion around their own content. It is a clear challenge how to collect and treat the reactions of the audience, but it seems to be unavoidable.

Overall, the Video Star stays alive, but has to deal with immediate reactions and probably change according to his audiences' wishes.

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## Appendices:

### **Appendix 1:** Framework for analysis (research phase 2: online content analysis)

	owned (indirect)	owned (direct)	owned + earned	earned	earned (media)
Éden Hotel (reality)	channel's website <sup>1</sup>	program's website <sup>2</sup>	official Facebook fan page <sup>3</sup> (44000 fans)	unofficial Facebook fan page <sup>4</sup> (11000 fans), fan club webpage <sup>5</sup> , fan club Facebook page <sup>6</sup> (655 fans)	social media presence (blog) <sup>7</sup>
Megasztár	channel's	program's	official	fan club	social media

(talent show)	website <sup>8</sup>	website <sup>9</sup>	Facebook fan page <sup>10</sup> (70000 fans)	webpage <sup>11</sup> , unofficial Facebook fan page <sup>12</sup> (17000 fans)	presence (blog) <sup>13</sup>
Gossip Girl (series)	channel's website <sup>14</sup>	program's site on Hungarian broadcaster's website <sup>15</sup>	no official Hungarian-language Facebook fan page	fan webpage <sup>16</sup> , unofficial Hungarian Facebook fan page <sup>12</sup> (750 fans)	social media presence (blog) <sup>18</sup>

<sup>1</sup> <http://www.viasat3.hu>; <sup>2</sup> <http://edenhotel.hu/>; <sup>3</sup> <http://hu-hu.facebook.com/edenhotel/>;  
<sup>4</sup> <https://www.facebook.com/EdenHotel2?sk=info>; <sup>5</sup> <http://www.edenhotel.tv>;  
<sup>6</sup> <https://www.facebook.com/edenhotelfanclub/>; <sup>7</sup> [http://hogyvolt.blog.hu/tags/%C3%A9den\\_hotel/](http://hogyvolt.blog.hu/tags/%C3%A9den_hotel/);  
<sup>8</sup> <http://tv2.hu> <sup>9</sup> <http://megasztar.hu> <sup>10</sup> <https://www.facebook.com/megasztar>  
<sup>11</sup> <http://megasztar.tv> <sup>12</sup> <https://www.facebook.com/pages/Megaszt%C3%A1r/183453788405455>  
<sup>13</sup> <http://hogyvolt.blog.hu/tags/megaszt%C3%A1r> <sup>14</sup> <http://rtlklub.hu>  
<sup>15</sup> <http://rtlklub.hu/sorozatok/gossipgirl> <sup>16</sup> <http://gossip-girl-fan.gportal.hu>  
<sup>17</sup> <https://www.facebook.com/GossipGirl2007> <sup>18</sup> <http://www.sorozatjunkie.hu/tag/gossip-girl>

**Appendix 2:** Distribution of the sample by gender and types of narrated programs in the narratives (research phase 3: consumer narratives)

Mentioned programs	Gender		Total
	Male	Female	
Sport broadcasts	27	26	53
Series	15	44	59
Documentaries	4	7	11
Realities	4	9	13
Talent show	4	8	12
Movies	-	2	2
Comedy, cabaret	3	5	8
Other	3	9	12
<b>Total</b>	<b>60</b>	<b>110</b>	<b>170</b>

**Appendix 3:** Official and fan presence on Facebook and fan pages within the sample  
(research phase 2: online content analysis)

	Official Facebook	Fan page (Facebook)	Fan page (web)
Éden Hotel	<p>Links to the blog and the official pages of the tv channels.</p> <p>Posts: teaser for the upcoming episode, facebook game, questions to the public about players, events on the show (quite successful compared to episode teasers, with 30-120 comments), and even a 'press' review (blogposts on the topic).</p> <p>Comments: same as on live blog: speculations about players, comments on their attributes (e.g. culture) + anticipation of the episode. 30-50 comments to a post and 50-100 likes/post.</p> <p><b>Content generated lacks of external links.</b></p>	<p>Unofficial facebook page: uses the official facebook page's format: same teasers, questions to the public press review, additional information (e.g. list of songs played during an episode) – an added value compared to the official page</p> <p><b>comparable number of comments to each post than official site</b></p> <p>Fanclub's page: links to other content (players' official fb-pages, fan pages of players, other fan pages, etc.)</p> <p><b>content is a mere reproduction of the contents of fan webpage</b> (linked through RSS)</p> <p>hardly any comments</p>	<p>Episode summaries.</p> <p>Other content (press review, images, etc.).</p> <p>Comments (20-40 / post) – more partial than blog or Facebook.</p>
Megasztár	<p>Integration  contents: video content through broadcaster's streaming site (e.g. excerpts taken from the broadcasters star news program, etc.), links to participant singers' own official facebook fan pages.</p> <p>40-100 likes per post.</p> <p>Other functions: voting, facebook game, applications, live chat</p> <p><b>(reproduces official</b></p>	<p>Content is a <b>mere reproduction of the contents of fan webpage</b> (linked manually).</p> <p>1-15 comments to posts, fails to involve fans.</p>	<p>Blog-like structure, articles.</p> <p>Very few comments (fb plugin), several facebook-shares.</p>

	webpage's functionalities)		
Gossip Girl	-	Limited engagement of users. Follows both <b>current (US) episodes</b> and Hungarian rebroadcast with episode summaries and other content (making the page somewhat <b>confusing</b> ).	Blog-style. Teasers for <b>current (US-broadcast) episodes</b> , reminder for Hungarian reruns, magazine articles on the series, filming photos and infos), episode recaps (US broadcast episodes), images chat/message panel.

**Appendix 4:** The urge to share media experience (research phase 3: consumer narratives)

Program type	Narratives quoted	Media used for sharing
Series	<p><i>"The series are about an American collage's football team with a lot of parties, idiotic jokes and hilarious situations. ... Later <b>I found the intro's of each part of the series on YouTube</b> and I just posted it on Facebook. (male, about Blue Mountain)</i></p> <p><i>Family Guy often uses cutaway scenes, which is an unrelated funny scene in the series. I have several friends on Facebook who post more and more funny cutaways, jokes, funny scenes. I also did that. Once <b>I have found a Facebook fan-page, from which I lead me to the fan-page, where everyone can see the intro's of the coming parts, and discuss about them on the forum.</b>" (female, about Family Guy)</i></p> <p><i>"My urge to share it with others was a result of that I wanted to recommend the excitement these series give to those of my friends who haven't heard about it. I did this on Facebook. One of my friends told me about Fringe, I also posted on her Facebook wall too." (female, about Fringe)</i></p>	<p>Youtube – owned Facebook – earned</p> <p>Youtube – owned Facebook – earned</p> <p>Facebook – earned</p>
Sports	<p><i>"I shared YouTube videos of the finals and <b>relating articles</b> on Facebook. At the same time I wanted to give useful info and provide value." (male, about World Aquatics)</i></p> <p><i>"The Super Bowl event made many of my friends express their views on Facebook. Some wrote about the actual happenings, some complained about touchdowns. I posted the Chevy ad (although a few days later). Many of my friends replied that they liked it, some pasted the links of</i></p>	<p>Youtube – owned Facebook – earned</p> <p>Youtube – owned Facebook – earned</p>

	<p><i>their liked ads.” (male, about Superbowl)</i></p> <p><i>“After her victory I posted the news on Facebook and pushed a <b>“like” on Tímea Babos’ good news of winning</b> from Index.hu portal, that called her “Princess of Serves”. I chose Facebook, because this is where I share and comment what I like.”</i></p>	<p>Facebook – earned</p>
<p>Reality – talent show</p>	<p><i>“She posted the video on her Facebook wall with the comment “I can’t believe it :D :D” There came the response: “Please cope with it because I can’t :D” There was a short time and my classmates also gave some “likes” ... and more and more “likes” and comments arrived, we had fun ... !” (female, about reality show Való Világ)</i></p>	<p>Youtube – owned Facebook – earned</p>

**Appendix 5:** The urge to express opinions about seen content (research phase 3: consumer narratives)

Program type	Narratives quoted	Explanation for expressing opinions
Series	<p><i>“It was after the closing episode of the 3<sup>rd</sup> season when I couldn’t stop writing something about it. My enthusiasm came from the unexpected act that they closed with a cliffhanger, which brought a 360 degree change in the story. Everything got a new light, and everything had to be reconsidered as a result...” (male, about Lost)</i></p> <p><i>“Without Charlie Sheen the whole series lost its grounds, and wouldn’t bring the same quality and unique style. Somehow I felt I had to express my opinion how much such a special program loses its major attraction.” (male, about Two and Half Man)</i></p> <p><i>“First I read the opinions about what happened in the final episode, than shared my “theory” about it. After all we had an “analytic” discussion. I got feedbacks on my comments, which were completing my views.” (male, about Mentalist)</i></p> <p><i>“As this is a new series, I thought a “like” would express my knowledge about films. I chose Facebook, because I am confident in this virtual space. I did not get many responses, but I could see who share similar opinions by their ‘likes’.” (female, about How I Met Your Mother)</i></p> <p><i>“Besides I published my opinion on the “Once Upon a Time” Blog, I consider it important, because if those media owners follow it, they could see that many people are involved with the series and should buy the rights for broadcasting”. (female, about Desperate Housewives)</i></p>	<p>an unexpected scene</p> <p>disagreement with film direction</p> <p>sharing of own concept</p> <p>expression of individuality and taste</p> <p>feedback to the producers</p>

Sports	<p><i>"In the forum of the origo.hu portal I expressed my point of view relating to the case, although 1 or 2 days later. Most of the time I am only a reader of this forum, but I felt it is a good community, who like the sport and they are good partners in the debate ... this time everyone had the opposite opinion."</i> (male, about Formula 1)</p> <p><i>"I felt like sharing it on a blog that is for volleyball players and fans. This blog is good because knowledgeable people react and share views there. It is good that people dare to share expert critiques as well"</i> (female, about, volleyball championships)</p> <p><i>"The good performance of the team made me share my view on Facebook. I chose this channel because it may make others react as well. I wanted to motivate my friends – I have friends in the German national team if they happen to see Facebook before the match, and they feel good about that people encourage them."</i> (female, about Male Handball European Championship)</p>	<p>expression of opinion</p> <p>sharing and discussion</p> <p>sharing and discussion</p>
Reality – talent show	<p><i>"I search for information, talk about it, browse forums and search for the finalist on Facebook (during the program they are not there, only their fan-pages). I contributed to the forum several times e.g. when Janicsák Veca quitted, then not Takács Nikolas won, or Keresztes Ildikó was irritating. I not only expressed my opinion on the forums but also in Facebook posts."</i> (female, about X-Factor 2010)</p> <p><i>"In each case I chose the internet to express myself as it is the fastest to spread my views. I wrote on the official Facebook page of Enikő, which is full of with enthusiastic friends. Sometimes even Enikő posts comments to keep contact with fans. Many responded to my posts, with similar encouraging words, because we all agreed that Enikő should win the competitions."</i> (female, about X-Factor 2011)</p>	<p>commitment, disagreement</p> <p>being a fan, expressing commitment</p>

**Notes:**

<sup>1</sup> The authors thank the special issue editors and reviewers, Laura Gemini and Ismael Medel for helpful comments on various versions of this manuscript.

<sup>2</sup> Corresponding author.

<sup>3</sup> <http://www.youtube.com/watch?v=W8r-tXRLazs>

<sup>4</sup> a famous daily, late-evening talk show in the 2000's in Hungary on the channel RTL Klub

<sup>5</sup> Hungarian stand-up comedy show on the channel RTL Klub, than Cool Tv (cable channel affiliated with RTL Klub)

<sup>6</sup> RTL Most [RTL Now!] – online VOD portal for the channel’s video contents (URL: [www.rtlklub.hu/most](http://www.rtlklub.hu/most))

<sup>7</sup> As a curiosity, in a more global analysis, we verified this complaint, and a random video on the channel’s website only opened after a second try in a second browser

<sup>8</sup> “Extra” being the extended summary of the days event, with more explicit content, broadcast later at night