

## Art

### Query paper:

**Title:** Approaching the cultures of use: Netflix, disruption and the audience

**Abstract:** This article draws on an empirical research project on cultural consumption in order to respond to particular concerns this project raised about our understanding of the current regimes of consumption for television, or what this article describes as the 'cultures of use'. While there are rich literatures around many aspects of television consumption, this article argues that there is a gap in our direct knowledge of how individuals and households consume television, across platforms and devices, in domestic spaces. In order to fill that gap and to better understand how television consumption is embedded within people's everyday lives, television studies may need not only to ask new kinds of questions through its research but also to adapt and modify some of the modes of audience research that marked the beginnings of television audience studies.

### Candidate papers:

1. **Title:** Media, society, world: Social theory and digital media practice

**Abstract:** Media are fundamental to our sense of living in a social world. Since the beginning of modernity, media have transformed the scale on which we act as social beings. And now in the era of digital media, media themselves are being transformed as platforms, content, and producers multiply. Yet the implications of social theory for understanding media and of media for rethinking social theory have been neglected; never before has it been more important to understand those implications. This book takes on this challenge. Drawing on Couldry's fifteen years of work on media and social theory, this book explores how questions of power and ritual, capital and social order, and the conduct of political struggle, professional competition, and everyday life, are all transformed by today's complex combinations of traditional and 'new' media.

2. **Title:** Transmedia television: Audiences, new media, and daily life

**Abstract:** The early years of the twenty-first century have seen dramatic changes within the television industry. The development of the internet and mobile phone as platforms for content directly linked to television programming has offered a challenge to the television set's status as the sole domestic access point to audio-visual dramatic content. Whilst there has already been some exploration of these changes, little attention has been paid to the audience and the extent to which these technologies are being integrated into their daily lives. Focusing on a particular period of rapid change and using case studies including *Spooks*, *24* and *Doctor Who*, *Transmedia Television* considers how the television industry has exploited emergent technologies and the extent to which audiences have embraced them. What does the shift from television schedules to online downloading mean for our understanding of 'the television audience'? *Transmedia Television* will consider how the relationship between television and daily life has been altered as a result of the industry's development of emerging new media technologies, and what 'television' now means for its audiences.

3. **Title:** TV living: Television, culture and everyday life

**Abstract:** TV Living presents the findings of the BFI Audience Tracking Study in which 500 participants completed detailed questionnaire-diaries on their lives, their television watching, and the relationship between the two over a five year period. Gauntlett and Hill use this extensive data to explore some of the most fundamental questions in media and cultural studies, focusing on issues of gender, identity, the impact of new technologies, and life changes. Opening up new areas of debate, the study sheds new light on audiences and their responses to issues such as sex and violence on television. A unique study of contemporary tv audience behaviour and attitudes, TV Living offers a fascinating insight into the complex relationship between mass media and people's lives today.

4. **Title:** Watching Dallas: Soap opera and the melodramatic imagination

**Abstract:** Dallas, one of the great internationally-screened soap operas, offers us first and foremost entertainment. But what is it about Dallas that makes that entertainment so successful, and how exactly is its entertainment constructed?

5. **Title:** Reality TV: The Work of Being Watched.

**Abstract:** Drawing on cultural theory and interviews with fans, cast members and producers, this book places the reality TV trend within a broader social context, tracing its relationship to the development of a digitally enhanced, surveillance-based interactive economy and to a savvy mistrust of mediated reality in general. Surveying several successful reality TV formats, the book links the rehabilitation of 'Big Brother' to the increasingly important economic role played by the work of being watched. The author enlists critical social theory to examine how the appeal of 'the real' is deployed as a pervasive but false promise of democratization.

6. **Title:** Book Review: Television 2.0. Viewer and Fan Engagement with Digital TV

**Abstract:** Television 2.0 sets out to document and interrogate shifting patterns of engagement with digital television. Television content has not only been decoupled from the broadcast schedule through the use of digital video recorders (DVRs) but from broadcasting itself through streaming platforms such as Netflix, Vimeo and YouTube as well as downloading platforms such as iTunes and The Pirate Bay. Moreover, television content has been decoupled from the television screen itself as a result of digital convergence and divergence, leading to the proliferation of computer and mobile screens. Television 2.0 is the first book to provide an in-depth empirical investigation into these technological affordances and the implications for viewing and fan participation. It provides a historical overview of television's central role as a broadcast medium in the household as well as its linkages to participatory culture. Drawing on survey and interview data, Television 2.0 offers critical insights into the ways in which the meanings and uses of contemporary television are shaped not just by digitalization but by domestic relations as well as one's affective relationship to particular television texts.

**Exemplary analysis:**

1. **Relevance:** The book's focus on power, ritual, and social order offers theoretical frameworks that could underpin the query paper's analysis of "cultures of use."

**Reason for Citation:** This book is likely cited because it discusses the transformation of media in the digital age and its implications for social theory. The query paper is concerned with how

digital platforms like Netflix are changing television consumption, which aligns with the book's exploration of how digital media practices are reshaping social interactions and understandings of media.

2. **Relevance:** This work directly addresses the integration of new media technologies into the daily lives of audiences, which is central to the query paper's investigation. By examining how audiences engage with television content across different platforms, this paper provides insights into the changing nature of television as a medium and its consumption patterns.

**Reason for Citation:** The query paper likely cites this to support its argument that television studies need to adapt to these changes by asking new kinds of questions about audience behavior.

3. **Relevance:** "TV Living" presents empirical data on how television is consumed and its role in viewers' lives, offering a foundation for understanding the relationship between television and everyday life.

**Reason for Citation:** The query paper might cite this study to highlight the importance of empirical research in uncovering the nuances of television consumption, especially in the context of digital disruption and the proliferation of viewing platforms.

4. **Relevance:** The query paper might draw on this to argue that understanding the "cultures of use" around platforms like Netflix requires a genre-sensitive approach that considers how different types of content influence consumption practices.

**Reason for Citation:** This citation could be used to illustrate a historical perspective on television audience studies, focusing on how specific genres like soap operas engage and construct their audiences.

5. **Relevance:** This book's exploration of reality TV in the context of surveillance, interactive economies, and mediated reality offers theoretical insights into the broader cultural and economic forces shaping television consumption.

**Reason for Citation:** The query paper might cite this to discuss how the reality TV phenomenon reflects broader trends in audience engagement and the commodification of viewer attention, which are relevant to the study of Netflix and similar platforms.

6. **Relevance:** This review provides an overview of changes in television viewing practices in the digital era, including the shift away from traditional broadcasting. The focus on fan participation and the role of digital convergence/divergence aligns with the query paper's interest in how consumption is embedded in everyday life.

**Reason for Citation:** It's likely cited in the query paper to support arguments about the need for television studies to address the implications of digitalization for viewer engagement and the decentralization of television content.

**Exemplary ranking:** Ranked order: paper 1, paper 2, paper 3, paper 5, paper 4, paper 6

1. **Explanation:** This book's theoretical frameworks for understanding the impact of digital media on society could provide foundational concepts for analyzing how Netflix and similar platforms disrupt traditional television consumption.
2. **Explanation:** This paper is directly relevant to the query paper's focus on how digital platforms are integrated into daily life. It provides a comprehensive look at audience engagement across

platforms, which is central to understanding the "cultures of use" that the query paper aims to explore.

3. **Explanation:** Given its empirical approach to understanding television's role in everyday life, this paper offers valuable insights into the consumption patterns that the query paper seeks to understand. Its focus on the relationship between television and viewers' lives makes it highly relevant.
4. **Explanation:** While offering a historical perspective on audience studies and genre-specific consumption, this paper might be less directly relevant to the query paper's focus on digital platforms. However, it could still provide useful context for understanding genre influences on viewer engagement.
5. **Explanation:** This paper's examination of reality TV in the context of broader cultural and economic forces offers insights into specific genres that are popular on platforms like Netflix. It could help in understanding how these genres contribute to the changing landscapes of television consumption.
6. **Explanation:** Although this review covers changes in television viewing practices in the digital era, its broader and possibly less empirical focus might make it less immediately relevant than the other, more focused studies. However, it still provides important context for understanding the shift towards digital consumption.