Playful TV screen – The playability and role of TV in producing interactive experiences

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A television has never been just a TV set. It often plays a considerable part in creating gaming situations and playful experiences. TV is seen much less active medium than PC or mobile phone. Nevertheless, the idea of making TV interactive has emerged throughout the development of the media. A qualitative study of Finnish television and television in general as a part of an active gaming experience is conducted by analyzing TV as a broadcast screen, as a monitor and as an interactive screen and as a participatory (multi)screen. The future TV is just one piece of a larger puzzle of many interconnected devices.

KEYWORDS: TV HISTORY, INTERACTIVITY, PLAYFULLNESS, PARTICIPARY TV

La télévision ne se réduit pas à un poste de télévision et elle est souvent à l'origine d'expériences ludiques et peut même créer des situations de jeux. La télévision est perçue comme un media moins "actif" que l'ordinateur ou le téléphone mobile. Pourtant, l'idée de la rendre interactive traverse son histoire. Nous présentons ici une étude de la télévision finlandaise et de la télévision en général, envisagée aussi bien comme un écran de diffusion que comme un moniteur ainsi qu'un écran interactif et participatif. La télévision du futur est l'une des pièces d'un vaste puzzle comprenant de nombreux dispositif interconnectés.

MOTS-CLÉS : HISTOIRE DE LA TÉLÉVISION, INTERACTIVITÉ, TÉLÉVISION PARTICIPATIVE, JEUX

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At first

A television has enlightened people already for years. That warm heart of the living room has both brought families together and given possibilities to consume entertainment individually. Actually TV means different things to different people and there are several ways how to use it. A television is overall very versatile broadcast medium (Näränen 2006, 29). It has been seen as a complex medium, at the same time collective and disjunctive. (Heinonen 2008) Information- and communication technology differs from other equipment at home by their ability to connect the people and the outside world – either interactively or passively (Silverstone et al. 1994, 15). According to John Fornäs, interactivity is a notorious term because of its polysemic nature. One can either highlight the social interaction between the users, between the machines or the cultural interaction between the text and the users (Fornäs 1999, 37). The digital games are commonly seen activating and interactive, which basically departs them from watching TV since gamers are creating and maintaining the game world actively, not just watching TV passively. (Huhtamo & Kangas 2002). On the other hand, the wide ranges of digital games are actually quite deterministic based on their strictly written code. The position of the player can then be surprisingly passive in the terms of surrendering to the game's pre-determined choices and paths (Parikka 2004, 84). However, when for example (inter)active game console is combined with passive TV, it does transform the TV as a part of the active gaming process as well.

Nevertheless, in academic research as well, television is seen as a passive medium. (eg. Tichi 1991) Even today when television is constantly being developed with new technical and social features, it is pursued to also maintain the TV as a passive form of entertainment. Interactive and social features are widely acknowledged, but the idea of people relaxing in front of the TV is still important. Television is more or less the model example of a 'push' media and one-way mass communication. Still, TV has been interacting with the viewers in many different ways already for years. (Tuomi 2009, 15)

Picture 1: TV can be many things. Television plays versatile roles and offers different watching experiences.

Screening the screens

To begin, a television can obviously be seen as a screen. Based on Lev Manovich (1996), Archeology of a Computer Screen, the screen itself has had lots of different functions such as: 1) classic screen, 2) dynamic screen, 3) real time screen and 4) interactive screen. The classic screen is flat and it is watched directly from the front. A classic screen is located in our lives and it operates as a window to other worlds and dimensions. The dynamic screen has all the features classic screen has, but also something new. Its picture and content changes temporally. This is a screen for the TV, videos and movies. A real-time based screen shows the changes on the screen in real time. Interactive screen is a space where the user is able to influence the content on the screen for example via computer. (Manovich 1996, 171-172). TV can be seen as a dynamic screen for game based and playful broadcasting, real-time based screen that shows the current gaming process and as a today's interactive and participatory screen as well. Mobile TV represents a new kind of moving screen. It is often associated with mobile phones that allow people to watch TV whenever, wherever. The mobile screen is not however part of this article.

To be more precise, in this study, the TV is seen (modified based on Manovich's theory) as 1) a broadcast screen. Already the first TV-quizzes enabled viewers to compare their own knowledge with participants' and other co-viewers'. 2) a monitor screen. TV got quickly adopted to be a pair for different consoles (Kortti 2007). 3) an interactive cross media screen. International TV game "Hugo the Troll" jumped onto the TV-screen. Soon after millennium, interaction was best seen in interactive cross media formats that were based on SMS messages. 4) a participatory (multi)screen. Nowadays, television, the so far "lonesome rider", has become a part of the big picture of interconnected devices, operating on several platforms. The audience is invited to take part in the actual content of a TV or to participate on Web platforms that offer numerous ways of enhancing the viewing experience (Tuomi, 2010, 6).

1. TV as a broadcast screen

Very often the interactive features of television are seen as a novel phenomenon or something that will happen sometime in the future. In reality interactive television has a long history – actually, just as long as television itself. Already in the 1920s when television technology was developed, interactive features and formats were explored and tested. (Jensen 2008, 1; Kortti 2007: 12) Remote controls can be seen as first steps of interactive TV since they enabled instant interaction between the screen and the user. The first remote control, Lazy Bones, saw daylight on 1950s. It was a control with a cord and it was used to switch the TV on. In 1957 came the Space Command that controlled the TV with ultrasound. In the 1980s a remote control that used infrared technique came to the living rooms and after this, remote controls became the basic accessories of television, also in Finland (Electronic Adventure 2003-2008). Another interactive feature from the 1980s is the tele-text/text TV. It was an interactive add-on facility that was used by the remote control. The user is able to read text pages that offer extra-information and other content. This is also a technical innovation that has lasted during the years (Kortti 2007, 5).

One of the earliest forms of, at some level, interactive TV content was the different game- and quiz format. Trough these formats, a passive TV was actually interacting with the audience, thematically. As a genre, the quiz shows were one of the most common and important formats of early TV and had its roots on radio. (Fiske 1987, 265.) The first TV game shows were broadcasted already on the 1950s and they were cost-effective and very popular among the audience. The viewers were drawn to the idea of putting ordinary people into dramatic situations without knowing what will happen next (Murray & Oullette 2004, 3). As well as the common people were able to attend the shows as contestants; also the coach potatoes were able to take part in the game show, from their very own home coaches. One of the main societal tasks that were given to the game shows was the spreading of the common knowledge to the audiences. (Fiske 1987, 268) As known, anyone could test one's knowledge and compare it to the participants' wit. In addition, there are also hierarchies of game shows that are based on the level of wisdom required in different quiz formats. The highest ranks go to the quizzes that measure academic knowledge and the lowest are quizzes that are purely based on luck and guessing. (Fiske 1987, 269)

Picture 2. Tupla tai kuitti (1958-1988) is the longest running Finnish quiz show aired on TV.

The role of TV as a broadcast screen for playful TV-formats is still significant. Actually, people have empathized with the content of the TV also for example in different nationalistic sport events or just with the dramatic plot of any TV series for ages (Tuomi 2009). However, the quiz show genre will probably never disappear from TV. They will just develop and by that endure in the broadcast flow year after year. What is interesting is the fact that the playfulness of the entertaining nature of different game/quiz shows has been slightly replaced by the gamefulness in today's formats. The playful part of the shows has become more intense, as a competition. Nowadays there are many different games inside the game shows itself for example different home games that enable audiences to take part in the show as well - in the form of a competition. The change can also be seen for example in shows like "Meidän isä on parempi kuin teidän isä/My dad is better than your dad" (NBC 2008, USA) The main intension behind the game shows is no longer just entertainment; nowadays it is a question of winning and outdoing the others. This is probably due to the fact that in today's shows the prizes are also bigger and better. The prizes have always been a key factor in different quiz shows. (Ojanen 1995, 39) The innocent play quickly evolves into a game, when one wants to win a great prize badly!

2. TV as a monitor screen

The role of TV as a monitor screen can be approached from several angles. TV can be seen as a counter part for broadcasts, videos & DVD's, digital images and different game consoles. These all have brought extra-value to the TV experience. For example the VCR was never a rival to TV, on the contrary it just complemented the TV set and gave more ways to use it (Hellman 1988, 165).

As a curiosity, a one form of interactive TV and monitor took place already in the 1950s in United States. CBS channel broadcasted a show called "Winky Dink and You" (CBS 1953-1957). For the interactive part of the show there were plastic "magic drawing screens" for sale. They were large pieces of vinyl plastic that stuck to the television screen via static electricity. Trough these vinyl plastics children were able to for example draw pictures by connecting dots to dots in order to help Winky Dink in his adventures. (Kortti 2007, 12) Winky Dink is actually often called the world's first interactive video game.

Picture 3. WInky Dink and You (1953) is often considered to be the world's first interactive video game.

In the 1970s electronic industry produced lots of game-based entertainment for the youth. Pretty soon TV started to act as a monitor for many game consoles. (Kortti 2007, 12) In the year 1971 the first home console Magnavox Odyssey was released. More complex version Atari 2600 came to markets in December 1977 (Saarikoski 2005). The role of TV in creating gaming experiences was shaken in the beginning of the 1980s when the first personal game computers (Commodore Vic-20 that sold over million units) arrived to households. They were naturally considered as active tools of entertainment that created interaction between the machine and the user. The year 1984 was the breakthrough of home computers in Finland, Commodore 64 became more popular than Vic-20 (Saarikoski 2004). After this wave, TV looked even more passive and TV-games- and consoles like Atari 2600 soon lost their appeal.

However, television soon started to work on the second coming in the field of game consoles. Home computers were soon confronted by the new type of game consoles – the 8 bit consoles of Nintendo and Sega (1980). Both NES – Nintendo Entertainment System and Sega Master System were a huge success also in Finland and just like that TV was again back in the picture. It brought an interactive sphere between the console and TV. The choices player did with his game pad were instantly seen on the TV screen. The TV screen had been a pretty stable device watched from a stable place, calmly with concentration. Suddenly the TV screen came alive and the fact that viewers were not used to it was well seen when people were playing for the first time. They would jump on the couch when the game figure would do the same and they would raise their hands and the pad high at the same time the figure was supposed to jump over a cliff. The game got immersive and players were really living the experience. However, the immersion was also seen from the negative aspect. The physical immersion (jumping, tweaking etc.) was later associated with epilepsy, hyperactivity and game addiction (Saarikoski 1999). However, a new type of interaction was born between the audience and the TV screen.

Picture 4. Nintendo's NES (8 bit) was one of the most popular game consoles in the 1980s and 1990's. It was released in Japan in 1983, in United States 1985 and landed to Europe 1986-1987.

3. TV as an interactive cross media screen

Operating as a monitor for long, TV started to turn more interactive in the beginning of 1990s. The audiences started to get the first bites of the interactive entertainment. Interactivity became a part of the Finnish TV especially in the beginning of 1990s when telephone exchange centers were digitalized. (Kortti 2007, 12) Interactive game shows, Hugo the Troll (1993) and Vito – Game Over (1994), appeared on TV. Hugo the troll was an international game where viewers were able to make a phone call to the TV- show and play the game via number buttons on a phone (Tuomi 2009, 16) Interactive connection to a TV studio by phone was not anything novel at the time in Finland. Interactive participatory phone shows were familiar already from TV ("Ruu-

tuysi", a popular Finnish call quiz-show in 1980s) and also from the different radio shows. (Mustonen 2001, 29) However, the interaction enabled by the Hugo troll was something spectacular since the viewers were now able to control the happenings on the TV-screen, in real-time. The viewer was able to guide the animated game world from one's own coach. People were entering the TV studio not only by their voices, but also as participative controllers of the visual world (Ojanen 1995).

Picture 5. Hugo the Troll was a funny little troll that appeared in an interactive TV game that people were able to play with their landline phones.

When looking back the 1990s, it is obvious that the roots of the 21st century's iTV lay on the formats like Hugo the Troll. In the 21st century the interactive TV was basically seen as 1) enhanced TV, 2) personalized TV and 3) SMS television. (Jensen 2008, 8) The enhanced television/Super teletext offered interactive extra features to the viewers. Personalized TV had to do with the personal choices viewers were able to make a lot like when recording material with the VCRs. The third term emphasizes the cross media TV, mainly supported by SMS messages. This means that another media steps in as a 'return channel' from the television viewer to the program broadcaster, for instance, the telephone, e-mail, web chat, fax, SMS, and MMS. The most popular forms of SMS TV worldwide have been different questionnaires/gallups, TV mobile games and chats (Jensen 2008, 9). The fill-up material of TV changed drastically in the beginning of the 2000's. TV started to exploit the mobile technology currently available (Tuomi 2008, 67). It could even be said that Finland is a forerunner when it comes to interactive, TV-linked, mobile technology. Of course these formats have later spread to Europe and Asia as well. TV chats, TV mobile games and interactive call quizzes became so-called fill up material on TV, formats that were usually broadcasted prior and after the actual prime time content. The first TV-chat saw daylight on a Finnish channel called TVTV at 5.6.2000 (Sihvonen & Suominen 2002, 10). First TV-chats were just plain text rolling on the TV-screen and one could send greetings with a text message (SMS) and almost immediately see his/her text on the TV screen. The biggest upgrade took place in the year 2001 when the first chat-hosts entered the broadcasts. Chat-hosts were located on the corner of the screen to read and comment on the messages. Around the years 2001-2002 TV-mobile games

were born. The games were usually based on coordinates that one must choose in order to make a move on a game field. The first games were usually strategy games where people tried to outwit each other on a TV-screen. There were usually no prizes, only honor to gain for your nickname and the interaction between the player and the game was limited to text messaging (Tuomi 2008, 68).

However, the mobile phone brought the user and the TV together. The mobile phone evolved into a game pad. For example in a mobile game called "Horse Derby" (2006). In Horse Derby the player is supposed to press phone buttons one and three as quickly as possible in order to make his racehorse run on the screen. The player makes a call, opens the line – either with the regular or mobile phone. After that, once the line is open, the game starts. The player was able to see his racing horse against others on the TV screen. There is a clear resemblance to the old Commodore 64 Konami's sport game Track and Field (1984), in which players were obligated to hit joystick buttons constantly in order to make the game figure for example run or high jump as high as possible (Tuomi 2009).

Picture 6. In Horse Derby (2006) the player hits the phone buttons 1 and 3 in order to make his racehorse run faster than the others.

Later on (2004), games developed further and a live human host stepped onto the playing field. Hosts were now playing against people on their coaches. For example, games were based on getting a football past the host or trying to hit her with a snowball. Since the participation took place via SMS or IVR, literally all viewers were able to participate. The level of interaction grew enormously; especially after the chat function was added to the games. Now it was possible to play against a live host and talk to him/her – and most importantly: to get a response to one's action! (Tuomi 2008, 69).

Picture 7. Beach Soccer (2005) was very popular among the iTV audience – and not least because of the fact the game host was dressed in bikinis.

In the early TV chats Finnish people used to talk with each other and that is why chats were often described as a collective, social activity on the TV screen. After the interactive formats started using the human hosts, most of the messages started to be aimed at them. This real time based mediated interaction was also something new since it has not been possible to have a conversation with the person on TV. In fact, the previous research seems to pin point the fact that TV lacks in a real time-communication. (Isotalus 1998, Näränen 2006) Usually TV and its stars are seen only simulating the interaction between itself and the spectators (Isotalus 1998, 176). In this new iTV-host culture it was possible to communicate with the "TV-stars" by text messaging (SMS). (Tuomi 2009, 17)

In TV mobile games the viewer/player was able to affect the host both in verbal but also in physical ways. The most important factor in creating the gaming experience was the iTV host, acting as an opponent game figure (one to one) or as a opponent against all the viewers simultaneously (host against the audience). The TV mobile games would not have been that popular and such a success if the live, unpredictable human host would have been pre-determined, virtual game figure instead. TV-mobile games tempt consumers to play again and again; just like to put coins into arcade games. (See Jenkins 2002, 155) The main tendency in these games is to maintain the player between two ends – on one hand, to attain control, on the other hand on the edge of loosing it. The iTV-host needed to make saves in a virtual football game or the players would complain he/she is not playing properly. On the other hand, the iTV-host must also pass footballs, so that the interest in gaming remains. This emphasizes the importance of the host in gaming situations and - experiences. The live host is able to manipulate

the gaming situation in a way traditional game figure would not. The trick is to give a promise that grips the player to think that with an adequate amount of energy (=money) player can finally be victorious. (Weinbren 2002, 224). The feeling of almost succeeding is one of the key elements of any game. (Hanski & Kankainen 2004, 67).

4. Participatory (multi)screen

Nowadays the iTV-entertainment has nearly vanished from Finnish TV. Mainly because of the bad reputation and problem areas concerning the high prizes of attending, lack of quality and problematic target groups (Tuomi 2010, 12). Today's interaction, or rather participation, comes from multiplatform formats that combine TV and Web platforms in order to create a wider TV experience. Since 1990s interactivity has been one of the most significant features of the future media culture. The growth of media culture's playability is one of the results that is triggered by interactivity; cultural products are no longer just products that are watched, read or listened – nowadays products enable active participation as well. (Parikka 2004, 84) The digitalization, internationalization and marketing of the media have created new competitive online and mobile communication forms that have changed both TV and radio. This development manifests in the increased competition and cooperation with online media (Ala-Fossi et al., 2008). "TV meets the Internet" is a global expression that characterizes digital and interactive TV (e.g. Jensen & Toscan, 1999). Also the boundary between active viewers and passive "couch potatoes" has started to blur. A user can be active in many ways, on various platforms, without breaking the link to a TV program format. Audience involvement has widened to include "passive" ways of using a broadcast platform, "active" uses of Web platforms, and in-between phenomena such as voting via mobiles and participating in net meetings (Tuomi & Bachmayer 2011, 55-56). In fact, multiplatform formats seem to stretch the whole passive/active dichotomy well beyond the breaking point (Ytreberg 2009, 483). It is extremely important to keep in mind whether we are discussing of attending on a TV-broadcast such as TV-chats/games (instant feedback) or influencing on a TV-content later on. (Näränen 2006: Tuomi 2008) Different TV chats and mobile games represent the ways to attend the broadcast in real time and different votings and formats that somehow count the public opinion of the audience represent the influencing way to take part in, with delay. (Tuomi 2009, 16; Näränen 1999, 57) SMS became a significant feature of participatory technology when it evolved to be everyman's right to influence on something that was happening on the TV screen. Usually the real TV formats that enable people to attend and influence are more popular than the ones where the people in the series make all the decisions. (Oullette & Murray 2004, 22) SMS-votings are still very popular in Finland and for example during the Big Brother seasons hundreds of thousands of votes are casted yearly.

Television's current role in multiplatform media, especially the web, is best represented in different TV spectacles that invite the audience to take part in the plot and the actual content of a TV series by voting via SMS for example in Idols and Big Brother. TV spectacles also enable participation in Web platforms that offer numerous, non-chargeable ways of enhancing viewing experience itself for example discussions and social media in general. TV-spectacles could be seen as one version of real TV-formats but usually they are bigger and wider TV-events. It is characteristic for a TV-spectacle to combine TV, net and mobile devices to build up the tension. In brief, the whole phenomenon lives in different mediums but eventually the main event, the final shows and results, still happen on the TV screen. (Tuomi 2010, 6) One can enjoy both TV- and web platforms but the main event is watched from the traditional TV-screen. The TV screen has a role also as a part of the different media spectacles that also take place mainly on the TV screen, but are also widely known among people also as non-TV events – Finnish Independence Day party, WC ice hockey tournaments and Eurovision Song Contest. (Tuomi 2010, 6) Entertainment has always been a prime field of the spectacle. (Kellner 2006)
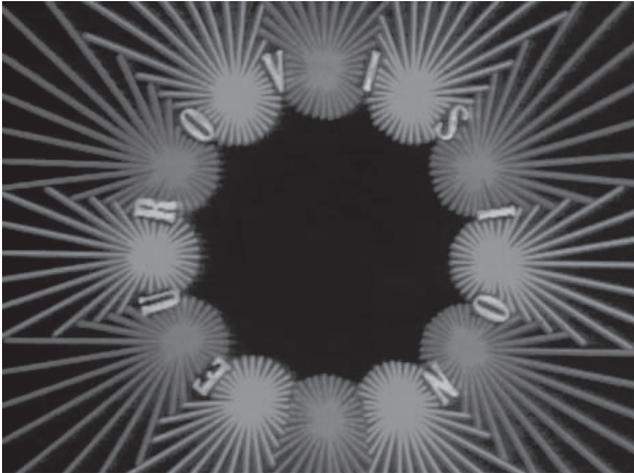
Picture 8. The very first logo of Eurovision Song Contest (1956). Eurovision Song Contest is, with the intermedial nature and voting feature, a perfect example of participatory TV-culture.

TV is in major transition where it is evolving from just scheduled broadcast to being always- on, participatory and social. Its traditional audience is now fully engaged with social media and here they effectively become "program" and content makers for each other but, in the back channel, they still drive conversation around traditional, compelling broadcast content (Hayes, 2009). Participatory formats are often built around a highly visible television compo-

nent. However, they also demonstrate that a format can be profoundly shaped by Web and telephony platforms that generate impressive audience participation – impressive both in terms of the number of people participating and the revenue generated from telephony charges. It is a workable and reasonable way of making money on "interactivity", which is difficult to deliver with Web features. Telephony facilitates audience participation, particularly through voting for contestants. Web platforms also facilitate participation, mainly through chats and discussion groups (Ytreberg, 2009). The linkage between TV and Internet in Finland is therefore mainly thematical, not technical (Tuomi & Bachmayer 2011, 63). The thematical linkage appears for example on: 1) added information, 2) extra-material, 3) advertising and 4) social interaction/communication. In media- and TV spectacles audiences are invited to take part and play with the content in several ways: voting during spectacle on TV (SMS voting for Miss Finland), online discussions (online polls and discussions of the Independence day's guests' dresses) shadow votings and/or via interactive features for example during WC ice hockey tournaments' round breaks ("Who is the best player in Finnish team?) (Tuomi 2010, 7). The viewer can play with these participatory elements and often the social media is described as playful playground online.

Conclusion

According to Juha Herkman media culture has become sort of a game itself. People are more and more aware of the artificial nature of it and they tend to 'play' with its different meanings and signs. Different interactive toys have been successful and emerged time after time. Herkman has argued that only time will tell whether these active and engaging toys (and services like Facebook for instance) will remain popular and desired form of entertainment. He thinks that it is highly unlikable that either way, the technical interaction, motoric playing would ever replace, fully at least, the other source of media culture's pleasure; a possibility of leisure and just doing nothing. (Herkman 2001, 193) Familiarity, conventionality and repetition can be as important factors of pleasure and amusement than active participation is. The movies and television are media representations that are at least partly kept alive because of their ability to let the viewer be swept away on the audio- and sound waves. (Herkman 2001, 193) There have been several tryouts to produce experimental and commercial concepts of interactive TV. Like stated during the text, it has mainly been done via telephony or web platforms. However like mentioned before, the borderline between active and passive is hard to draw. People still seem to want their television, not a computer for instance. (Jenkins 2008, 1) Still, media is always interactive because it requires usage and certain choices. (Parikka 2004, 84)

Whether the TV is seen active or passive, it should always contain the freedom of choice. In addition, Ien Ang (1996) states that postmodern audience and activity revolving around it should not be seen as a shaker of foundations of term passive audience and it does not necessarily mean resistance or unsettling the power of the media. Interactivity does not create only wider freedom of the user to influence the media contents but also more efficient tying of the user to the products his using (Parikka 2004, 95). Interactive formats are often seen to carry a cultural production change within them when the roles of the producer and consumer blur. On the other hand, the freedom of choice and the multiple paradigms to choose from confuses the consumer; the actual payer feels himself as an omnipotence influencer rather than financier of the particular format (Tuomi 2010, 12). However, from the audience point of view digitalization and multimedial contents enable more immersive participatory culture. (Jenkins 2006)

To conclude the discussion of the situation in Finland, it can be said that much could be achieved in the field of TV and Web broadcasts. There is great potential in the participatory features of Web platforms and social media in general that are not exploited at the moment. For example, many interactive features that are and have been used in SMS- based TV interaction could also be used in Web/TV participation (Tuomi & Bachmayer 2011, 63). In Finland there are some more innovating ways TV content and watching experience can be supported also with the assistance of the Web platform. For example a media spectacle "Linnan Juhlat", which is a yearly event that is held to celebrate and honor the independence of Finland. The president of Finland invites Finnish people that have been noteworthy and have forwarded equality and good values during the present year. This event is one of the most followed TV broadcast in Finland. In 2010 YLE (Finland's national public service broadcasting company) enabled people to watch the event and at the same time follow the Twitter conversation on the Text TV in real time. In addition to that, there were tweets coming from inside the Finnish Castle as well. This broadens the TV experience and at the same time brings the Web and social media closer to the TV content. It is noticeably that it is actually done through a quite old medium, Text TV, which emphasizes the fact that new connections can also be made with the help of the older devices as well. The use and exploitation of the social media features is all based on cultural play (e.g. Danet 2001, 19–23), but it is not happening on a TV screen anymore. However, there is a linkage to the TV content so the playfulness is still based on TV, not just as a physical medium/ one isolated screen.

Picture 9. Social media goes TV and vice versa.

To summarize, TV is not loosing its position in creating and maintaining game-based experiences either. There are several game consoles that still require TV in order to exist. For example the Xbox 360, PS3 and Nintendo Wii all rely on the TV screens in order to create a massive and immersive gaming experiences to the players. Time to time also new technical innovations see daylight like the game "Guitar Hero", which as a game heavily relies on the seamless co-operation between the game control – the guitar- and the TV.

There have been speculations concerning the death of television, at least in its traditional sense. TV-screen is often been defined in relation to other technologies such as mobile devices or game consoles. Lev Manovich however states that the screen itself can be either dynamic, interactive or real-time based, but it is still just a screen. TV just needs to re-shape itself by converging itself to other mediums since social mobile media and the Internet with the help of different mobile devices have gained more and more ground in TV-production. But like this article has stated, TV is capable of surviving; it has done that for years now.

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Pictures

Picture 1. ¨Kauniit ja Vihreät¨: http://www.akuankka.fi/kirjasto/julkaisu?yearSelect=2001&issueId=166&x=34&y=19

Picture 2. ¨Tupla tai Kuitti¨: http://img.mtv3.fi/mn_kuvat/mtv3/ohjelmat/   mtv_50_v/kotimaiset/430590.jpg

Picture 3. ¨Winky Dink¨: http://www.tvparty.com/requested2.html

Picture 4. ¨Nintendo: NES¨: http://upload.wikimedia.org/wikipedia/commons/b/b6/Nes-console-with-controller.jpg

Picture 5. ¨Hugo the Troll¨:Freely distributed wallpaper.   http://www.hugo-troll.de/images/d11a.jpg

Picture 6. ¨Rantalentis¨ A screen shot taken by the author.

Picture 7. ¨Horse Derby¨: A screen shot taken by the author.

Picture 8. ¨Eurovision Song contest¨: http://www.ebu.ch/CMSimages/en/dossiers_1_04_eurovision50_ve_tcm6-13890.pdf

Picture 9. ¨Social media goes TV and vice versa¨: http://wordofmouthuk.files.wordpress.com/2010/09/tv1.jpg

(webites checked 20.10.2011.)