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OMA OLIVIA, ACTIVATING AUDIENCES IN CONTENT PRODUCTION

- Production of media content through audience participation

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With the development of the internet, media and its formats have started changing. New online media formats have enabled more audience participation in the production of media content, and this has given space for innovation and more co-operative media content production. *Oma Olivia* is a concept from *Olivia* magazine that actively seeks to activate its audiences in content production.

This thesis examines the production patterns and audience participation in *Oma Olivia* and two *Oma Olivia* magazine editions. Through the use of content analysis the thesis examines challenges posted on the *Oma Olivia* website for the audiences, and the magazine content produced from these challenges.

The thesis aims to see where in the production processes are the audiences of *Oma Olivia* placed and what do they produce. The thesis also uses political economy as its theoretical framework and concentrates on examining how the audience produced content can be seen in relation to commodification and the labor theory of value. Other valuable insights to political economy in this thesis are provided through the examination of the blindspot debate, and its later digital media considerations.

The thesis findings from this thesis show that the audiences of the *Oma Olivia* concept add their own personal opinions and experiences to the topics provided on the *Oma Olivia* website, and through simple means of interaction add a valuable personal layer to the content of the magazine. The thesis also shows that the *Oma Olivia* format adds a new pattern to the traditional production patterns in the labour theory of value, and produces content within the traditional production cycle.

Additionally from the findings it is concluded that the value produced in the audience production may not be measured in economic terms as the process itself does not add direct economical value. This conclusion raises the need for further research into the value production in these concepts as well as the production patterns suggested in this thesis.

Key concepts: media, audience, production, digital economy, digital media, political economy

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## **1. INTRODUCTION**

In the early 1990's the move to a new private and commercial internet (the web 2.0) was complete. This move towards a more structured and open stage for interaction and flow of information set ground for online advertising and commercialization of this new communications tool.

The changes in the web 2.0 were significant for its capitalist elements, and although it encompassed various suspicious and even exploitative features, it also now offered new freedom for anyone to participate. As the access to the internet grew and became more available to people, the exchange of ideas and information rapidly increased. Today the internet is one of the biggest communications tools in the developed countries and the developing countries are quickly catching up.

The internet now offers a freer stage for exchange of ideas and information, and does this on a global scale. However with these new features of freedom and community the internet has also become a challenging place with its cultural, social, political and economic relationships. The ever-growing commercialization of the internet has also made it a complex place for production and labour. It is now difficult to distinguish where our free time begins and working time ends. The internet is now a place that combines elements of enjoyable leisure activities with those of production and labour.

This thesis will conduct content analysis on a new platform from Olivia magazine, *Oma Olivia*, where the audiences produce content, which is then used in the Olivia magazine directed to those audiences. The content analysis will systematically examine the articles in the magazine and the challenges presented to the audiences on the *Oma Olivia* website, and will seek to analyse the production patterns within the *Oma Olivia* challenges as well as the magazine articles. The hypothesis for the thesis is that the audiences of *Oma Olivia* are producing content through the concept and creating additional value in the production processes of media content. But the

production of the content is also adding a new production layer in the traditional production cycle that has been described in its most simple form by the Labour Theory of value.

The analysis will also take into consideration the blindspot debate by Dallas Smythe (1977), and the later extensions of the debate of the new media formats, to examine if the new media concepts that have been developed to co-create content with the audiences, still have their blindspots.

## **2. BACKGROUND OF THE THESIS TOPIC**

### **2.1 OLIVIA MAGAZINE**

Olivia Magazine is (mainly) a women's magazine targeted at thirty something women in Finland. The publisher of the magazine, Aller (2014) describes the magazine to be aimed at educated 30+ city women, who have to combine complicated issues in their life such as power and attractiveness, ethical living and materialism, and career and motherhood. The magazine has over 110 000 readers (KMT, 2014).

The second *Oma Olivia* was published in January 2013 and the third *Oma Olivia* magazine was published in January 2014. The first challenges for the *Oma Olivia* platform for both magazines were launched around September and ran over the months prior to the release of the magazine. The Magazine featured 22 articles based or featuring the content created by the members of *Oma Olivia* platform, ranging from direct quotes to full editorial features and cover stories. This study concentrated on challenges posted on the *Oma Olivia* website that were linked or generated content for the magazine content.

## **2.2 THE OMA OLIVIA CONCEPT**

*Oma Olivia* is an online sourcing platform for a Finnish women's magazine Olivia, a magazine owned by Aller Media (Olivia magazine was purchased by Aller media from Bonnier in 2014) Publishing. The idea for *Oma Olivia* was developed in 2009 and launched in 2010 as a Federation of the Finnish Media Industry founded initiative, due to its innovative form in Finland.

*Oma Olivia* operates on a website that, through active participants, creates content for Olivia magazine. The platform enables direct involvement in the making of the magazine, and provides the audiences the possibility to influence its content.

*Oma Olivia* attracts an average of 5,000 unique weekly visitors, and the magazine itself has a circulation of 130,000. About 900 users are registered through the platform (Witkin 2013). The challenges posted on the website are often topic driven and the platform supports various ways to interact and participate such as commenting, voting, suggesting ideas and even nominating oneself for activities revolving around topics. The platform is most active during the months before the magazine, after which some more casual challenges are left open for participants.

The co-creation process is structured, as each story being its own "challenge". These challenges are divided into phases following the journalistic process: the challenges start from the ideation stage, proceed to choosing the story topic, then to refining the angle, choosing the questions for interviewees, choosing the headline and the hosting journalist customizes the process in each challenge. Online users participate by doing tasks ranging from submitting story ideas and sharing experiences related to a story topic. The magazine staff writers have constant dialogue with the readers. Based on the readers' input in the previous stage, the journalists build the following phases. (Aitamurto and Lewis 2012)

Most challenges posted on the website are one phased, meaning that they are posted once and the material is collected based on that post. Some challenges however can be multiphased, meaning that the first post may collect a good amount of material out of which another post can be created based on the same topic but incorporating some of the *Oma Olivia* members ideas and suggestions.

The concept of the website is very simple. The members can take part on the challenges, and there is only a limited ability to comment and socialize with other members. The *Oma Olivia* does however arrange offline meetings for the members to interact and come up with more ideas for the concept, which in itself creates a feeling of belonging and being a part of something.

The members of *Oma Olivia* website are also offered some concrete incentives to take part in the challenges, as there are prizes ranging from high-end cosmetics to gift cards, that are drawn between all active members of the *Oma Olivia* platform. However the incentives are not guaranteed for participation, and are not considered as direct incentives for the web portal activities in this research.

The *Oma Olivia* concept also offers a direct business incentive in the platform for advertisers.

Although the *Oma Olivia* website does not support direct advertising, advertisers are able to launch their own "challenges" on the platform which can then be turned into advertorials, meaning they can be involved in both production and have a presence in the end article (Bartlett 2013). The Magazine does support advertising and the advertorials are presented there.

### **2.3 AIMS AND OBJECTIVES OF THE THESIS**

In 2014, over 64% of the Finnish population (ages 16-89) were online using the internet in their everyday lives (Statistics Finland 2014), and with the 1Mbps broadband connection range covering most of Finland since 2010 this number is rapidly increasing. It is therefore no surprise that commercial companies in Finland have started to utilize the productive elements of the internet and



the Finnish online population. The *Oma Olivia* concept is a unique experiment in the Finnish media landscape by Aller media (Olivia magazine was purchased by Aller Media from Bonnier in 2014), and Olivia magazine through online interaction, is able to activate audiences in the production process of media content.

The topic for this thesis originates from the idea created by Dallas Smythe in 1977. Dallas Smythe initiated the blindspot debate that argues that audiences, while watching television, are also working by watching advertising content. The blindspots of media consumption have been analysed in various forms, but from its original form, this thesis developed into a study about the kind of audience labour that is generated through concepts designed to activate the audiences in media content generation. When I first started planning the idea for this thesis, the online co-creation concepts were only starting to raise their popularity in the media landscape and the *Oma Olivia* had just published its first version of the *Oma Olivia* magazine.

The concept in its simplicity and obvious activation of the audiences started a thought process and research cycle where the simple starting point of the blindspot debate grew towards the political economy view of media production and in the end the research ended up at the origins of the production of products “the labour theory of value”. Once finding this theoretical starting point the research started moving towards a very simplistic and structured content analysis aspect of the *Oma Olivia* concept, as it had been researched through various other qualitative research methods before. In the beginning of the research I tried to approach this particular thesis topic through interviews with the Olivia magazine journalists, but as the research started to get too complicated and broad, I decided to only use content analysis to maintain focus.

This study aims to provide insights to the materials produced in the *Oma Olivia* concept. The hypothesis for the thesis is that the audiences of *Oma Olivia* are producing content through the concept and creating additional value in the production processes of media content. But the

production of the content is also adding a new production layer in the traditional production cycle that has been described in its most simple form by the labour theory of value.

The research seeks answers to the following research questions:

- Where in the media production process does audience production take place in the *Oma Olivia* format, if anywhere?
- What do the audiences produce in the concept?
- Are the audiences commodified in the concept?
- How do the audiences produce content in the *Oma Olivia* media formats?
- How much are the audiences producing from the *Oma Olivia Magazine*?

### **3. KEY CONCEPTS**

This chapter will aim to define the main topics of this thesis and some of their origins. There will also be further clarification about the way certain topics are used in this thesis and why some were not taken into more consideration in this thesis.

#### **3.1 THE DIGITAL ECONOMY AND DIGITAL LABOUR**

##### **3.1.1 DIGITAL ECONOMY**

Digital economy in this research encompasses the changes in the economy brought on by technology. The term digital economy originated in the 1990's and as a term it describes a formation that intersects on the one hand with the post-modern cultural economy (the media and the arts) and on the other hand with the information industry (the information and communication complex) (Scholz 2012). The term digital economy is often used simultaneously with the term "new

economy”, but as a phenomenon it is less transient and based on the key features of digitized information (Terranova 2004).

According to Barbrook (2005), digital economy is characterized by the emergence of new technologies and new types of workers, whom he defines as digital artisans, and who in this thesis, are considered as the digital workers. The digital economy is a mixed economy that consists of a public element, a market-driven element and a gift economy element. Digital economy is about specific forms of production, but it is also about forms of labour we do not immediately recognize that have developed in relations to the expansion of the cultural industries, and are part of a process of economic experimentation with the creation of monetary value out of knowledge/culture/affect (Terranova 2000).

According to Terranova (2000), the digital economy is the fastest and most visible zone of production in the late capitalists societies. The production that takes place in the digital economy however, is forming around the labour that is produced within technologies, such as the internet, and the patterns of labour and production are changing with the new means of these technologies. The role of continuous, creative, innovative labour as the ground of market value is crucial to the digital economy (Terranova 2000). In general technologies such as the Internet that support and created the digital economy rely heavily on labour and are therefore extremely labour intensive.

### **3.1.2 DIGITAL LABOUR**

According to Lunenfeld (2009), the capacity of the electronic computer to encode a vast variety of information digitally that has given it such a central place in contemporary culture. The modern technology, especially the computer and the internet, have started to generate new forms and channels for communication. These communication methods enable interaction and exchange of information, but in exchange they also enable feedback and content production.

The changes in the economy, society and technology have started shifting the form of labour and where it is produced from its industrial roots. Various companies are shifting operations to countries where labour is cheaper, and this is making workers work harder and longer for their wages while being constantly under the threat of redundancies. In the midst of these changes, companies have had to begin to rely heavily on new forms of “free labour”, brought on by technological advances and produced by the masses that use these technologies.

In short, Digital Labour asks whether life on the Internet is mostly work or play. People tweet, tag photos, link, review books, comment on blogs, remix media, and upload videos to create much of the content that makes up the web. And large corporations profit on our online activity by tracking our interests, affiliations, and habits and then collecting and selling the data (Scholz 2012).

“Crowd sourcing” is a term that describes an activity similar to what we consider digital labour to be. What is different, however, is how crowd sourcing is perceived and how it actually is defined. Crowd sourcing can be considered to be more open in its practical use. Ahlgren et al, (2011) define crowd sourcing as an internal task of a company that is given to an external group to perform. They consider that this phenomena is especially rooted in the development of the internet. In order to decrease labour costs, some tasks can be transferred to hobbyists, part-timers and dabblers through crowd sourcing (Hove 2006).

Digital labour is one of the concepts that originated from the free labour created in the media, or while following media content. The definition of digital labour varies and can be extremely broad or narrow. Cohen (2008) considers that the digital labour depends on the audience producing the content, while Bermejo considers the other end of this spectrum, by including various other activities as labour, such as clicking and typing, and argues that we are witnessing a process of appropriation - commercialization or commodification – of interactivity (Bermejo 2009). This thesis will agree with Bermejo’s definition of digital labour. Although the new free labour can be

considered to be something as substantial as user generated content, this definition does not take into account the various other aspects of the internet that create a whole array of utilizable content.

As an economic pattern, digital labour is considered development and a technological innovation that may create confusion information for the consumer and can go unnoticed. For example while sites like Facebook offer participants entertainment and a way to socialize, the social relations present on these sites can obscure economic relations that reflect larger patterns of capitalist development in the digital age (Cohen 2008). Therefore digital labour can be considered something hidden or something the audiences do not actively understand or think about.

Digital labour is heavily reliant on technology. As one of the main ways to harvest digital labour, technology offers a platform for production, and a way to gain more attention from people. Internet is one of the places where digital labour manifests itself. The internet with its interactive and entertaining features has made production and participation in these labour-like activities feel like fun, which eliminates the feeling of exploitation and work. Digital labour then consists of the very things that people do during their time off. It is the fun-like activities and social networking online that in this thesis can be considered as digital labour.

### **3.2 THE MEDIA**

The concept of media in this thesis is central, as it is the basis for understanding the online media formats as well as the audiences of the media. In its most simple form, the Oxford Dictionary defines the media as the main means of mass communication (2012). The term “media” in itself derives from being in the middle of something (Ridell, 2012), but for this research, media must be analyzed for the phenomena of media themselves and not just what they contain (van Loon 2008).

According to van Loon (2008), when exploring the consequences of media technological innovations we always have to pay particular attention to the entire social, economic, political and

cultural formation within which such media technology systems operate. For this study, the media will be considered as an environment in itself, which is why its own environmental factors pay such high regard to its definition. The way economic, social, political and cultural relations affect the formation of the researched media formats is vital in understanding the relations formed in the labour production processes.

Due to the interaction and content produced by the audiences in the media, media can be considered as somewhat of a platform, where communication circulates from sender to receiver and back, and both parties interact with each other, but it is also vital to understand that media cannot be considered to be just a tool, but a vital part of the production process of content and labour, and it ties into the researched topic closely. This definition is also supported by McLuhan, who considers that talk of “cyberspace” has brought new attention to the idea that media research should focus less on the message and more on communication technologies as types of social environments (Meyrowitz 1999).

Given the ambiguity of media today, it is a focus on technology-as-form that enables us to understand mediation as incorporating a vast range of different practices (van Loon 2008). In short media can be defined as an environment, but also a factor in the content production process. It offers variation and a way to interact and communicate, but also affects the social, economic and cultural relations given to the digital labour produced within it.

### **3.3 THE AUDIENCE**

The term used for the consumer and creator of free labour in this study is fundamental, as it is exactly the shift from passive viewing to active producing that signifies the labour in this research. From the original “Blindspot debate” to the new conversations about audience production, the terms

have been thrown around simultaneously, which is why it is important to be clear as to what the producers of content are considered as.

As Mark Deuze (2008) argues, “considering the gradual shift towards co-creative media work and a corresponding industry-wide framing of the audience as collaborators or otherwise ‘active’ publics, the key issues moderating such corporate appropriation of participatory culture are notions of transparency (of all parties involved) and control (over all communications)”. From this, it becomes clear that participatory culture, and digital culture as a whole have become subject to considerable scrutiny

The concept of an audience was originally developed for commercial segmentation purposes, and has been widely debated for its complex nature. According to Allor, the concept of the audience is the underpinning prop for the analysis of the social impact of mass communication in general (1988). In this research the audiences are in a vital role when analyzing the further impact of content produced in given online media formats. However, the nature of the research brings forth a question of whether the term audience is the correct concept for the creators of content in the researched media formats. Is an audience a correct term for active interaction online, or should the term “user” be taken into account in this instance?

One of the most debated issues in the audience concept is whether audiences are active or passive in the consumption of media products. Many scholars have contested this issue and the active vs. passive debate has grown in its importance with the further developments in media. It is obvious that although this issue can be debated, Smythe considered the audiences to be active viewers of media formats, who consume and actively interpret media content. In this research especially, audiences will be considered as active participants in their use of the researched media formats, who interpret but also amend and create further content.

Newhagen (1998) noted that traditional concepts of ‘audience’ become virtually irrelevant in the

context of the Internet. Rather, the individual user comes forward to a conceptual center stage. The interactive and digital nature of computer-mediated communication results in several new tensions in the author-text-audience relationship, predominantly through blurring the line between author and audience, and eroding older technological, policy and conventional models for the ‘control’ of the text, its narrative sequencing and its distribution (Cover 2006).

The concept of an audience is often said to have lost its potency in describing the new media viewers and producers, but for this research it still claims a valid place in the production process. Although the producers of media content on the researched platforms are interactive in their media use, they are also mainly the people that the media companies target their content towards, it can be argued that the term “audience” is more accurate for this research as also Dallas Smythe considered the digital labour to consist of the actual audiences of those media.

#### **4. THEORETICAL FRAMEWORK**

According to Mosco (2010), political economy research has three main starting points: commodification, spatialization and structuarization. For this research the starting point for the theoretical framework and understanding is commodification and the study will especially examine the way that commodification of audiences in the *Oma Olivia* concept, is changing the production processes of the media content.

Commodification is a process where use value is transformed into marketable exchange value. In this study the use value is the content audiences produce while using the *Oma Olivia* website and exchange value is the form it takes in the commercial publication of *Oma Olivia*. In commodification, the products that are valued for their ability to meet individual and social needs are turned into products that are valued for what their price is on the market. In economic terms there are three types of commodities: primary commodities (e.g., wheat), intermediate products



(e.g., flour), and end products (e.g., bread). In economic terms, the audiences of the mass media are intermediate products. Like other factors of production, they are consumed in producing, i.e., selling, the end product; their production and use by the advertiser is a marketing cost (Smythe 1981). In the *Oma Olivia* concept, however, the audiences break their traditional form and role in commodification. Commodification of audiences is not a new concept, but has become more common with the rise of the internet. Through the use of the internet, commodification of the audiences, and their social and creative activities online, can be approached and utilized with more structured methods.

The use of media formats like *Oma Olivia* highlights methods like these, which have been created to further the willingness of the audiences to improve and create content for their selves. Online media formats like *Oma Olivia* display a change in more traditional media formats like magazines, where the media aims to further the production process and include the audiences they serve, as part of the producers of the content. As an idea this provides a very interesting circle, where the audience can be considered as the recipient of the media messages, but also as the creator of the messages themselves.

#### **4.1 CLASSICAL POLITICAL ECONOMY**

The towering figures of early political economy forged a new way of thinking systematically about economic affairs in the late seventeenth and early eighteenth centuries with little more than the writings of business people and moral philosophers to guide them. Every one, from Karl Marx, who created the term “classical political economy,” to modern-day conservatives, recognizes the enormous intellectual achievement of these early economists (Perelman 2000).

The classical view of political economy was rooted in the very early analysis of economy in the 18<sup>th</sup> century and is derived from three immediate traditions that derive ideas from self-interest, private

property and the labour theory of value (Mosco 2009). Adam Smith, the pioneer of classical political economy developed the first ideas of classical political economy in his *The Wealth of Nations*. In these writings (1776) he states: “Labour was the first price, the original purchase - money that was paid for all things. It was not by gold or by silver, but by labour, that all wealth of the world was originally purchased.” For Smith the aim of economics was to provide his audience with a psychologically convincing understanding of their economic experience and a satisfying account of the relation of their efforts to the system of social economy (Foley 1997).

Although rooted in the very beginning of the capitalist world, classical political economy highlights many effects from the economy that still relate to our modern society, and offer a valuable view into the research topic of this study. The view of classical political economy provides enough historical insight and an evolved view into the economy today to highlight the advances that the production process has taken. The classical political economy view also offers a valuable insight to the production process of media content, which has developed from the labour theory of value. This will be introduced in the following chapters of the research.

#### **4.1.1 CRITIQUE OF CLASSICAL POLITICAL ECONOMY**

Although valuable, the classical political economy has been criticized for its approach to the “waged” economy and for its capitalist involvement. The texts used are often taken at face value by their readers, and therefore objectivity in regards to these ideas is necessary. Classical political economy has been criticized for emphasizing the influence of economic structures over production, distribution and consumption of content and their effects on politics and ideology (Mosco 2009). A notable critique of political economy, especially classical political economy, came from Utopian and Marxian socialists, who developed critique based on the struggle for democracy and the overall inequality of the theoretical backdrop. Significant to this research is to address the Marxist

assumption about the exploitative nature of the capitalist system. According to this idea, the production process creates significant amounts of surplus value, which leaves the labour in an unfair position in the process.

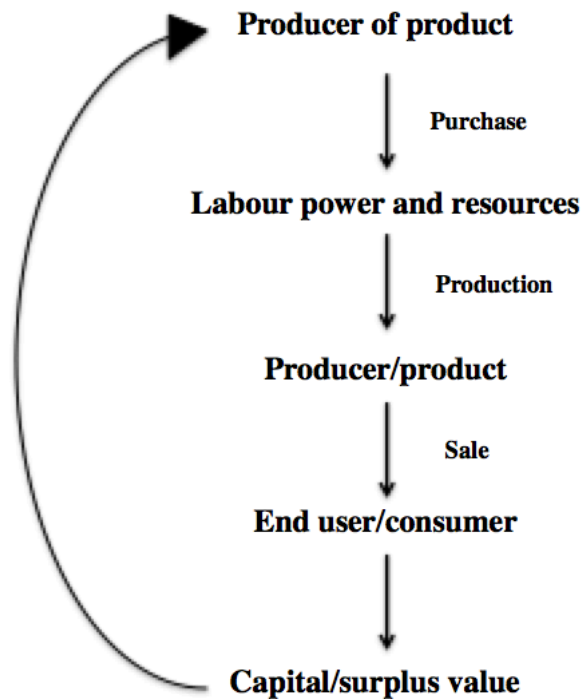
The notion of this Marxist idea is significant to this research, as some considerations in the next chapter will lean towards Marxist ideology. The study will, however, aim to maintain a neutral approach to the surplus creation process, which is why classical political economy was chosen to support the research. According to classical political economist such as Adam Smith, this unfair relationship or conflict for capitalism is a self-evident and nature-imposed necessity. The reason for a neutral approach is the high concentration of new relationships and the establishment of new motivators for labour, which may not be capitalist in their nature at all.

#### **4.2 LABOUR THEORY OF VALUE**

Labour theory of value is a part of the very early thoughts of classical political economy, for this research it highlights the basic ideas behind digital labour. The theory in its simplicity considers that the value of a product depends upon the labour that has produced it. Its emergence in the late 18<sup>th</sup> and early 19<sup>th</sup> centuries as a coherent basis for economic analysis grounded the penetrating and fertile development of classical political economy which found its peaks in the work of Adam Smith and David Ricardo, and the equally fertile critique of Karl Marx (Foley 1998).

The production process from the capital point of view starts by purchasing the labour power and the production resources. The end product that is produced is then sold on to the consumers of the product, usually for more than the production costs. The additional capital gained is called surplus value, which may be invested further. In essence, capital is value that expands through processes of production and exchange (Mosco 2010). However, the production process here includes an essential

set of social relations that connect capital to the commodity labour in a struggle for control (Mosco 2010).



‘For Smith, the primary function of the *labour* theory of value was to locate the source of wealth in the productive activity of the population. Masterful pedagogue that he was, Smith bolstered this vision with parables like the exchange of beaver for deer in the primeval forest in which the link between labour time and the production of wealth is transparent. He also asserted that the discomfort and tedium of productive effort was the fundamental price humanity had to pay for meeting its imperious bodily needs (Foley 1997).

For Smith, the labour theory of value is a return to fundamental realities of human existence, a way of redirecting the attention of his audience from ways to take already produced wealth away from others through interest or rent, toward projects for creating wealth through the organization of

productive labour (Foley 1997).

However Ricardo (1817) raised criticism, writing that Smith's account of natural price as the adding up of natural levels of wages, profit and rents is inconsistent with the labour theory of value itself. This observation leads, Ricardo to the elaboration of the labour theory of value as a logically consistent framework for the analysis of the distribution of the value of the product between wages, profit and rent. For Ricardo, the labour theory of value provides the crucial image of the determinate totality of economic value production, which then allows for the rigorous deductive analysis of its division into functionally relevant parts (Foley 1997).

The idea behind the labour theory of value, leads us to examine how production of value and commodities works and how value is asserted in this process. Can we consider that the labour used to produce the commodities in concepts like *Oma Olivia* would fit into traditional production models like this? And what kind of value does the production process actually generate? In the next chapter the study will analyse the concept of “free labour” and how that value of this kind of labour has then been seen in media consumption and production.

#### **4.3 DALLAS SMYTHE AND THE BLINDSPOT DEBATE**

“Digital labour”, a feature of the cultural economy at large is an unacknowledged source of value in the capitalist societies (Terranova 2004). The internet offers a channel which through “human intelligence” renews its capacity to produce (Terranova 2004) and while the Internet is vastly becoming one of the most popular networks for people, the digital media use is also expanding.

Two scholars supporting the view of audience commodification within political economy are Nicholas Garnham and Dallas Smythe. Dallas Smythe was a founding figure in the establishment of the Political Economy of Communications and taught the first course in the field (Mosco 2009).

Granham (1979) considered that media as an economic entity has a direct economic role as creator of surplus value through commodity production and exchange, and an indirect role, through advertising, in the creation of surplus value within other sectors of commodity production.

In 1977, Smythe took Garnham's idea further by suggesting that the audience was the main commodity in his "blindspot debate". The debate focuses on the economic dimension of media industries in capitalism and points to audiences as the main commodity manufactured by these industries (Bermejo 2007). Smythe's blindspot debate considers that media audiences work during their free time, consuming advertising in the midst of their media viewing. The media and their consumption then turns the audiences into a commodity, which is sold onto advertisers. In Smythe's opinion, the viewers are getting a "free lunch" in return, in the form of information, entertainment or education. In short, the production process then makes the audience labour for free as a commodity.

Smythe's blindspot debate made a central contribution, which brought together a triad that linked the media companies, audiences and advertisers in a set of reciprocal relationships (Mosco 2010). This debate was then discussed and argued by many scholars, and new media has amplified the elements of Smythe's argument according to Shimpach (2005).

#### **4.3.1 BLINDSPOTS OF NEW MEDIA**

As Caraway (2011) states in his research, we should exercise caution in building upon the audience commodity theory, as it tends to overstate the realization of the unacknowledged and voluntary efforts of internet users at cooptation. The harnessing of free labour to the logic of accumulation is a contingent, contradictory and contested process. While considering the relevance of the blindspot debate in the light of new media formats, there are various scholarly considerations that should be pointed out to clarify and specify the approach used in this research.

It is true, that Smythe's debate was lacking in some very substantial considerations for this research. The main ones being, the way the audience as a commodity fits into the capitalist production pattern and to whom do these audiences labor for. Scholars such as Livant and Jhally (1986) argued, that the audience does actually work for the mass media, instead of the advertisers and that the advertising revenue was merely the surplus value of the process.

In a later contribution to the debate, Jhally and Livant (1986) tried to refine Smythe's approach to the issue of audience labour and place it within the process of communication rather than the process of consumption of goods. In their opinion, the audience works at watching 'extra', that is, at watching what it actually does not want to watch – the commercials. It is this 'watching power' that is appropriated by the media and sold to advertisers (Bermejo 2009).

Another issue in the original blindspot debate was the activity of the audience. As the original debate was based on television viewing, it is only natural that new media and their interactive nature have changed the activities performed by the audiences. Van Dijck (2009) argues that the role of audiences has been expanded to include not just the consumption of goods and services, but also the production of content and the generation of personal information for use in aggregated marketing data. Yet Van Dijck also argues that the implied juxtaposition of passive audiences with active audiences is a historical fallacy as there is remarkable continuity in the economics of old and new media. Bermejo also included various other activities as labour, such as clicking and typing and in this sense, argues that we are witnessing a process of appropriation - commercialization or commoditization – of interactivity (Bermejo 2009).

Cohen (2008) then considered that digital labour depends on the audiences producing the content. As an economic pattern, digital labour is considered to be development and a technological

innovation, which for the consumer creates confusing information that often goes unnoticed. For example while sites like Facebook offer participants entertainment and a way to socialize, the social relations present on these sites can obscure economic relations that reflect larger patterns of capitalist development in the digital age (Cohen 2008). While sites like Facebook offer participants entertainment and a way to socialize, the social relations present on these sites can obscure economic relations that reflect larger patterns of capitalist development in the digital age (Cohen 2008).

Adam Arvidsson (2011) formulated a critique of the digital labour hypothesis and of Smythe's audience commodity approach. According to him, the labour theory of value only holds if labour has a price, if it has been transformed into a commodity that can in some way be bought and sold on a market. It is clear already at this point that it is difficult to apply the labour theory of value to productive practices that do not have a given price, and unfold outside of the wage relations.

The circumstance that digital labour has no price and that it becomes impossible to distinguish productive time from unproductive time, would make it difficult to sustain, as Arvidsson (2006), Fuchs (2009), and Cote and Phybus (2007) have done, that the Marxist concept of 'exploitation' would apply to processes of customer co-production. But since 'free labour' is free, it has no price, and cannot, consequently, be a source of value (Arvidsson 2011). Arvidsson's conclusion is that digital labour is not exploited because it has no price (i.e. it is un- paid).

Further in this thesis I will examine the wage of audience labor. Just like Arvidssons critique, it becomes clear that the role of the audiences in digital labor, and this thesis research, generates more questions, when discussing monetary value of their labor. However, the fact that audience labor cannot be directly valued in money, does not diminish the fact that the audiences generate a product of value, and the wage, or more importantly their motivators, should be researched further.



All of these considerations raise valid points for this research and showcase how the production of labour in new media formats like *Oma Olivia* can formulate new ways to approach media content production and its value generation. The commodification of the audiences and value creation in a production process like *Oma Olivia* establishes new social relations and therefore will have to be analyzed against the ideas presented in this chapter.

#### **4.4 CIRCUIT OF CULTURE**

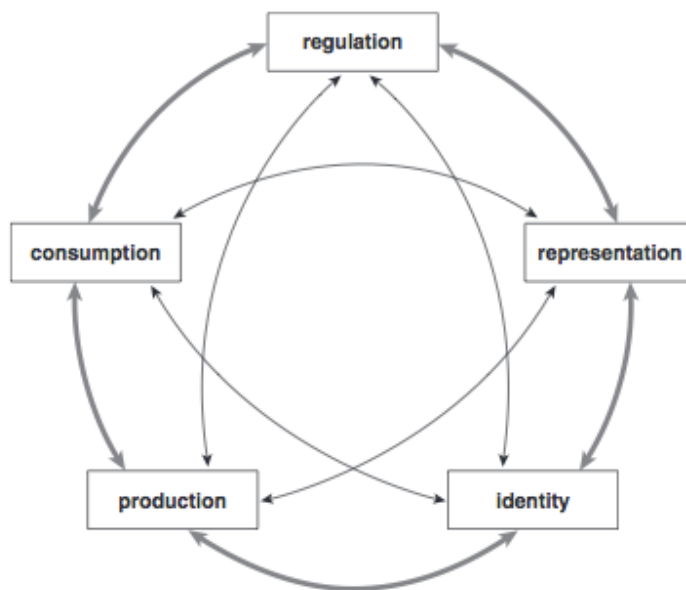
The circuit of culture consists of five moments in a process—regulation, production, consumption, representation, and identity—that work in concert to provide a shared cultural space in which meaning is created, shaped, modified, and recreated (Curtin & Gaither 2007). The circuit of culture is discussed in this chapter as it provides understanding to the way the shared cultural space affects the production of media content.

The moment of regulation comprises controls on cultural activity, ranging from formal and legal controls. The moment of production outlines the process by which creators of cultural products imbue them with meaning, a process often called encoding. Representation is the form an object takes and the meanings encoded in that form. Remember that meaning isn't inherent in the object itself but is socially constructed. Producers of content encode meaning into a cultural artefact, often with a specific target audience in mind. They hope to convey a certain meaning through all aspects of how they present the artefact. The content, the format, and even the method of distribution communicate an intended meaning (Curtin & Gaither 2007).

Failures are often attributable to meanings that arise during the moment of consumption, when messages are decoded by audiences. Consumers, more commonly spoken of as target publics in public relations, or as audiences in this research, bring their own semantic networks of meaning to any communicative exchange. They are active creators of meaning, putting issues and products to

use in their everyday lives in their own ways. The creators of the circuit of culture note that although production provides a series of possibilities, they can become actualized only in and through consumption (du Gay et al., 1997).

Consumption itself becomes a form of production as new meanings accrue to an artefact as a consequence of use. Identities are meanings that accrue to all social networks, from nations to organizations to publics.



Above illustration from du Gay et al., (1997).

1. Representation: how signs are used to present a meaningful concept (e.g. advertisement)
2. Production: how does the product come to be/how is it made
3. Consumption: how this product is used, what meaning people give to it when they use it, what kind of social context it is used. Often consumption happens in very different contexts
4. Identity: once meaning is constructed, how is the product used to construct individual/group identity. Often created through the assertion of sameness and difference. Also reproduced through systems of representation.

5. Regulation: not just government (e.g. censorship). To do with the norms and values of society. Influences how the products come to exist in society.

(du Gay et al., 1997),

The idea of the circuit of culture is important to highlight in this research as it entails some of the very basic ideas that can be seen in the *Oma Olivia* concept. The production process in the concept is especially ideal for encoding cultural meaning in the product and clearly highlighted in the case studies. However the circuit of culture will not be central to the analysis of the study, mainly since the central analysis will be formed around the economic patterns and processes of production and the content itself and its cultural value and meaning will not be thoroughly analysed in this research in order to gain further focus for the topic in hand. This view would, however present an interesting topic for further research in the *Oma Olivia* concept.

#### **4.5 HOW THEORY IS APPLIED TO RESEARCH AND CASE STUDIES**

In this study, political economy will be used as the main theoretical framework. To highlight and specify the way production, labour and commodification processes work in the chosen case studies, the blindspot debate alongside with the labour theory of value and the theoretical understanding of the production of commodities will be used in the analysis. Each will provide understanding of the processes in a historical context and highlight the changes that can be seen in the modern media format and value creation.

What the political economy theory provides here is a starting point with the production pattern and the labour theory of value. If the traditional form of production is that the producer of an end product pays for labour of said product, which is then sold for more than its production costs, in the case study this should be recreated in another form. In the examined case study, according to the changes made to the blindspot thesis by Livant and Jhally (1986), the producer of the product is the

media company. In the case studies the audiences, who produce media content in their free time, then create the labour and this product is then packaged and sold onto audiences as well as advertisers. What is very different from the original production pattern is that the labourer of the product here is often the same as the consumer of the product, and although there is capital in the later phases of the production process, the motivator or the incentive for labour is not actually a specified wage. Value of the product and what generates this value also changes in the production process like this.

Through the theoretical understanding of the traditional production process and capitalism, the research will examine the changes in the production pattern, from the different production phases to the motivators of such free labour. The study will also use the theoretical understanding to see if tasks that feel like fun (Scholz 2012) are truly enough to motivate people to work for free, or if there are more incentives behind the process.

## **5. METHODOLOGY**

### **5.1 CONSTRUCTING THE RESEARCH FRAMEWORK**

In order to fully highlight how the media content is produced and where the audiences are placed in the production processes, there has to be understanding of the media content itself. Therefore this research had to look into the content that audiences provide, and what is made out of it, in the *Oma Olivia* magazine. Content analysis in this research was conducted through a framework of categories, which were represented in a analysis form. This form was filled in for each text within the sample and the findings were analysed against the theoretical framework defined in the earlier chapters of the thesis.

The categories for the content analysis form were gathered after an initial review of the materials on the *Oma Olivia* web portal, as well as in the *Oma Olivia* magazine. From the web portal, only challenges were reviewed, and in the magazine all related pieces/articles were assessed. As all of the materials found from the magazine were not full articles, a term “piece” will be used to describe all of the found materials. From the initial review of the material, a content analysis form was created, which can be found in Appendix 1. The analysis will aim to gather findings that can correspond with the research aims and objectives and provide data to support or eliminate the hypothesis of the research.

### **5.1.1 CONTENT ANALYSIS**

The trademark of cultural studies, both in its classic and contemporary forms, has been the analysis of texts or discourses, to the point that the paradigm has been accused of a tendency to reduce all social phenomena into texts (Ferguson & Golding, 1997). Analyzing texts or discourses from multiple points of view, in order to tease out the social contradictions and contestations embedded in it is one of the trademarks of cultural studies (Saukko 2004).

Content analysis is a systematic technique for coding symbolic content (text, images, etc.) found in communication, especially structural features (e.g., message length, distribution of certain text or image components) and semantic themes (Bauer, 2000). It can be a useful technique for allowing us to discover and describe the focus of individual, group, institutional, or social attention (Weber, 1990). Content analysis provides the ability to interpret quantitative findings further and can help generate reliable and replicable data. Prior to the 1950's, content analysis was considered as a highly quantitative research method, used to count specific themes within materials of different nature. As the method begun to gain more popularity within media research and communication research, it started to develop a more qualitative aspect and is now used to support studies of a more 'qualitative' nature as well (Stokes, 2003).

Qualitative content analysis defines itself within this framework as an approach of empirical, methodological controlled analysis of texts within their context of communication, following content analytical rules and step-by-step models, without rash quantification (Mayring 2000).

Weber (1990) notes: "To make valid inferences from the text, it is important that the classification procedure be reliable in the sense of being consistent: Different people should code the same text in the same way" As Weber further notes, "reliability problems usually grow out of the ambiguity of word meanings, category definitions, or other coding rules" Yet, it is important to recognize that the people who have developed the coding scheme have often been working so closely on the project that they have established shared and hidden meanings of the coding. The obvious result is that the reliability coefficient they report is artificially inflated (Krippendorff, 1980). In order to avoid this, one of the most critical steps in content analysis involves developing a set of explicit recording instructions. These instructions then allow outside coders to be trained until reliability requirements are met. Content analysis is praised for its systematic approach to research, but the very reason it is considered a strong method also makes it a difficult method to use (Stokes 2003).

### **5.1.2 WHY CONTENT ANALYSIS?**

For this research content analysis was chosen for a very specific reason. The *Oma Olivia* concept, as a pioneer of such concepts has been widely researched. The previous research on this topic has largely concentrated on the audiences of the concept, or the action of crowd funding and activating the audiences in general. This research will aim to research the production patterns of such concept, and the aim is to maintain an outsider view of the process. Therefore a systematic analysis method to the actual materials produced will be important for this particular research.

Content analysis represents a formal approach to qualitative data analysis (Collins & Hussey 2003). Its origins are in the early communications research, and it is still used widely to research media texts, news and advertisements.

Initially, due to the nature of the concept, content analysis was not a clear choice of method for this research. In very early research planning, a mix of qualitative and quantitative methods was considered. Interviews were a very strong candidate for the early stages of the research, but they did not support the content analysis to the extent that was needed, and steered the focus away from the topic of the research. In the end, to maintain the focus for the research, a study of the texts and content was chosen. Content analysis was selected for the research as it can provide both quantitative findings as well as qualitative analysis of the nature and message of the texts.

Content analysis is a qualitative research method, but also supports quantitative research to some extent. For this particular research, the qualitative findings will be analysed against the chosen theoretical frameworks, and quantitative analysis will be utilized to find possible patterns from the use of the texts within the magazine.

Content analysis also provides more flexibility and space for interpretation within the analysis.

According to Stokes (2003), although content analysis gives you evidence to support an argument, it does not provide you with an argument in itself; it is up to you to make sure that the powerfully persuasive description which content analysis provides is an adequate test of your hypothesis.

Content analysis gives the researcher a tool to find the patterns themselves as long as a strong framework is created for the study.

Content analysis is a systematic method of research. It provides the researcher the tools to create a framework for the study, but also provides the possibility to change and amend the framework according to the findings during the research process. It is the diagnostic tool of qualitative researchers, which they use when faced with a mass of open-ended material to make sense of (Mostyn 1985).

The challenge for the research method in this study is that it may rely too much on the framework that is created for it. The framework for the study corresponds to the material of the studied issues

of *Oma Olivia* magazine. If repeated on a new issue of the magazine, the framework would not be as effective.

## **5.2 HOW WILL THE RESEARCH BE CONDUCTED?**

As a multiphased process, The *Oma Olivia* concept raised an interesting challenge in this research. While the articles/pieces in the *Oma Olivia* magazines were relatively straight forward, they still had to be analysed against their corresponding challenges on the website in order to gain best insight to the way the audiences are interacting within the texts. In this research, these challenges required a combined content analysis that addresses both the website challenges and the magazine content, while still maintaining emphasis on the magazine content.

The first steps of the analysis were to identify and separate the unit of analysis, the *Oma Olivia* pieces, from the entire magazine and also the corresponding challenges from the website. This was first done on the last (third) version of the *Oma Olivia* magazine (January 2014). From the magazine a total of nine pieces were found that corresponded to challenges posted on the *Oma Olivia* website.

To ensure that the analysis form (see Appendix 1), created to research the available data, was comprehensive enough, a test was conducted on one of the articles. This test showed that there was some additional information within the articles that had to be added to the form, so the form went through a round of changes that were added before the final analysis.

### **5.2.1 CONTENT ANALYSIS FORM**

After the initial test analysis was performed on one of the articles from the third *Oma Olivia* magazine, the analysis form was reconstructed to better highlight larger categories in the articles



and challenges and also some aspects of the *Oma Olivia* concept that were not fully taken into consideration at first.

The first change to the analysis form was to divide it into four main categories. The first category highlighted the background and specifics of the pieces/articles. This category consisted of topics related to the placement and size of the article and whether it was featured on the cover of the magazine or not. This category was significant for the research as it highlighted, how much of the content in the magazine was produced in the *Oma Olivia* web portal, and what types of pieces were actually found from the magazine.

The second category concentrated on the *Oma Olivia* concept. It consisted from topics that specified how the content was produced on the *Oma Olivia* website, how many stages there were and what kind they were. A section about the *Oma Olivia* stamp and concept description was added to this category after the initial test, to better highlight how the audience produced content is described in the magazine, if at all.

The third category of the form was created to define what kind of audience involvement or content was in the articles, and how involved the audiences could be seen to be in the articles/pieces. The fourth category was created to highlight the advertising related pieces/articles, and how they were structured in the magazine.

To ensure that the analysis form was valid and comprehensible, a colleague conducted the same research test on one of the *Oma Olivia* pieces, and based on the findings of this test the form was finalised. Once the form for the analysis was complete, each *Oma Olivia* piece within the magazine was analysed according to it. From these forms, the quantitative data was counted and numerical interpretations were created. Qualitative data was collected through open-ended questions in the form and will be better explained within the analysis section of the study.

This division of the categories made the analysis of the content a lot easier and structured, but also fragmented the findings a bit. Due to the structure of the form, it was difficult for the researcher to identify and link findings during the analysis. It required a more statistic overview of the findings to better attach meaning between these categories and understand the connection of some pieces and articles.

### **5.3 SAMPLE AND LIMITING THE STUDY**

The sample for this study consisted of the pieces from the magazine and the challenges posted on the *Oma Olivia* website. The research gathered all corresponding and released challenges from the *Oma Olivia* website and matched them against articles in the magazine. All related materials were collected for the analysis from the January 2013 and January 2014 issues of Olivia magazine as the unit of this analysis\*. <sup>1</sup>

This study was limited to only include the frameworks of the challenges in the *Oma Olivia* web portal and concentrate on the actual *Oma Olivia* content within the magazine. This way the research was able to address how the audiences participated in the content making, while also studying how the content was further utilized in the media texts.

Because of these limitations, the study will not look into the raw material produced by the audiences on the *Oma Olivia* web portal. This may affect some of the findings of the study, as they will only be able to take into consideration the end product of the audiences content.

Another limitation within this study is that it will exclude the material from the *Oma Olivia* magazine, that does not feature *Oma Olivia* web portal content. While the magazine also features

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<sup>1\*</sup> As the research was conducted, the latest issue of Oma Olivia magazine was published. The January 2015 issue will not be a part of this thesis, but it is valuable to note, that the latest issue no longer identifies the articles created by Oma Olivia audiences with Oma Olivia stamps or other identifiers. This would have significantly changed how the research was conducted.

editorially produced media texts, these will not be included in the study to maintain the focus for the study. This should not affect the research or create inconsistencies in the analysis.

After the initial limiting of the study, a sample was gathered from the *Oma Olivia* Magazines from January 2013 and 2014. The sample included all texts within the *Oma Olivia* Magazine that featured *Oma Olivia* web portal produced content. The sample also included all advertising that had *Oma Olivia* related content within them.

## **5.4 SAMPLE OF THESIS**

### **5.4.1 WHY OMA OLIVIA**

The *Oma Olivia* concept was chosen for this study because it is the first of its kind in the Finnish magazine publishing industry, and has acted as the example for various similar digital sourcing platforms. *Oma Olivia* has shown development over the years and reached a certain stage of maturity that enables better research results and a large enough sample. The magazine form of the *Oma Olivia* content is well presented and clear research can be conducted on the content.

Olivia magazine is a magazine aimed at thirty something women in particular. This is an age group defined by the shift in media formats. According to Herkman and Viinikka (2012), there is an age group that can be defined as the generation of newspapers and television, and a younger generation, that can be seen as the internet generation. The thirty something year olds can be considered as an age group that has lived through the shift from the newspaper and television generation into the internet generation, and, according to Matikainen (2011), are increasingly defined through media and communications technology.

In Finland over 59% of people are reading digital forms of magazines and newspapers (Kansallinen Mediatutkimus KMT 2013), and the shift to more digital forms of publishing has been rapid over

the past few years. *Oma Olivia*, however, has started a new trend in online activation of its audiences and begun to activate them in the content making instead of readerships. How these members are producing content and how the content they produce affect the magazine production patterns, is what this thesis aims to discover.

## **6. FINDINGS**

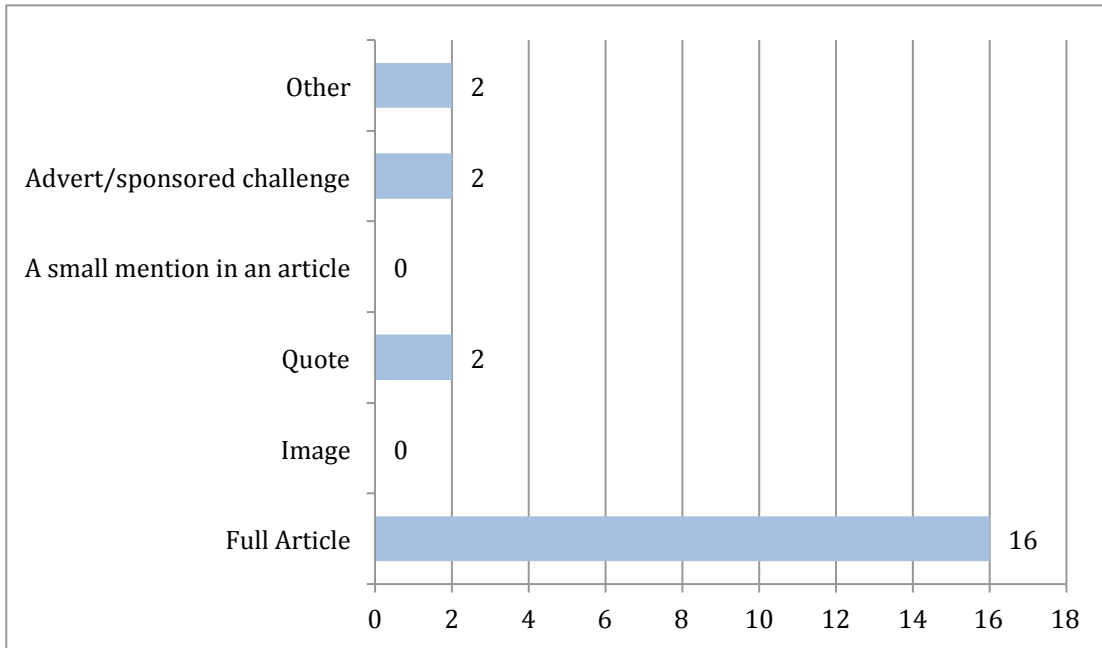
### **6.1. OVERALL FINDINGS OMA OLIVIA MAGAZINES 2 AND 3**

The two magazines (January 2013 and January 2014) analysed in this research both provided a significant amount of material that directly linked to the *Oma Olivia* website challenges. In total there were 22 pieces within the magazines, and in addition to these there were three general information pieces, that offered more concrete information about the concept, which were not included in the analysis since they did not correspond to the actual work done on the *Oma Olivia* website.

In the second (1/13) *Oma Olivia* magazine there were 13 articles directly related to the *Oma Olivia* website and challenges. The second magazine also featured a more comprehensive insight to the concept, including a piece from Tanja Aitamurto, who has been researching the co-creation concept of *Oma Olivia*.

The third *Oma Olivia* magazine featured 9 pieces in which the *Oma Olivia* website and challenges were used. In addition to the nine *Oma Olivia* pieces, there was an introduction to the concept in the magazine, which did not include *Oma Olivia* website material, so it was excluded from the actual analysis of this research. From both magazines, the cover was included in the analysis as it was featured in both *Oma Olivia* website challenge series. The audiences were able to produce content

for over 25 pages from the 138 pages of the third *Oma Olivia* magazine and over 30 pages from the 114 pages of the second *Oma Olivia* magazine.



From all of the analysed pieces, 16 (73%) were full articles that formed an independent part of the publication. The other popular types of content created from materials from the *Oma Olivia* website, were quotes, sponsored articles and other type of content. There were two of each before mentioned categories in the analysed pieces. There were no individual images related to the *Oma Olivia* content, they were always included in the articles or other materials.

## **6.2 FINDINGS: FULL ARTICLES/PIECES**

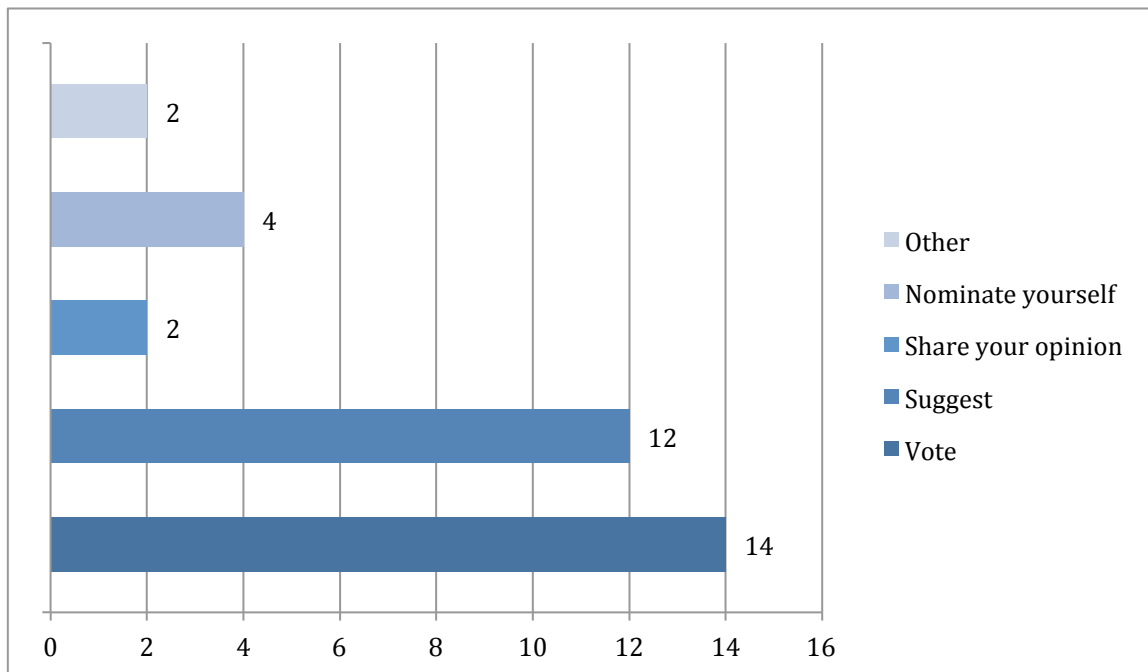
From the analysed 16 full articles more than half (10) were more than one page of length, and out of these 10 long articles six were featured on the cover page of the magazine. These longer articles were often either style features with different styles and ideas presented in highly visual form, or more in-depth articles where either the actual audience members were interviewed and presented in

within the article topic, or a topic suggested by the audiences was shown, for example food articles, personal interest pieces.

The shorter articles featured in magazines by the *Oma Olivia* concept were similar to the longer pieces in their topics (small fashion features, short person of interest interviews). However, the shorter articles seemed to have a lot less involvement from the audience, and were not featured on the cover of the magazine.

All the articles were analysed against the *Oma Olivia* website activities. And as shown in the chart below, voting and suggesting were the most popular ways of generating content for the articles. Nominating oneself was also one of the popular ways of generating content. From the overall materials, only the longer articles used this form of materials from the *Oma Olivia* website.

Please note that one article in the magazine often had more than one activity on the *Oma Olivia* website. For example, voting and suggesting were used together to create an article in 5 different articles.



The challenges for the articles were also analysed by number of stages on the *Oma Olivia* website. This related to the number of different activities posted by the editorial staff to generate content for the specific articles on the *Oma Olivia* website.

Most (9) of the analysed articles only had one stage to gather the necessary content for the article. There were only four articles that had required two stages for content creation, and three articles that had more than two stages to develop the article. However these three articles were also some of the longer or main articles for the magazine covering up to 6 pages.

13 of the articles had the *Oma Olivia* stamp in them. The stamp that defines the article as *Oma Olivia* website generated content, was missing from 3 analysed articles. Out of the analysed articles that featured the *Oma Olivia* stamp, only five had no description for what the stamp meant or how the content had been generated. For the eight articles with the stamp, the description either described how the article was generated with the audiences, or directly described the different stages that were used to generate the content for the article on the *Oma Olivia* website. The description of all of the stamped articles was very short and descriptive, but did not go into detail to describe the overall process of production.

From the 16 articles from the magazine, 50% featured a direct quote from the audience. From these eight articles, five also had an image of audience members (as seen in the example below, taken from an article about work related makeovers). The other half of the articles did not feature a quote from the audiences, and none of these eight articles had an image of the audience either.

Most of the articles with images and quotes of the audiences featured them heavily throughout the whole article. The audiences seemed to be the focus of the topics in the articles and they were shown to either highlight the topic of the article (as in the example on page 38), or to showcase the ideas and suggestions presented in the article, such as a makeover and its effect on job searching (example below and on page 47).

The examples shown below and on page 47 are both from an article “Pientä Säätöä”. This article was a four page long piece about makeovers that provided the participants a better-suited look for their careers and professions. This was a longer article that was featured on the cover of the magazine.

As the third *Oma Olivia* magazine featured career related articles, there was a more generic challenge about problems related to careers and job searching that was used to outline some parts of this article. Because of this it can be considered that this article had two stages on the website, the first to gather more generic insight to the topic and the second to gather nominations from the audiences to take part in the makeover. The article features the *Oma Olivia* stamp, but had no specific description of the way it was produced. Although the article featured various images and quotes from the audiences, it can be considered to be written by the editorial staff. This article also offered an incentive for the audiences, as the chosen members of the audience did receive a makeover and style tips, and were featured in the magazine.



33%  
omaolivialaisista  
halusi muuttujan  
työtyylistä uskotta-  
vamman. Muuttumis-  
leikkiin äänestettiin  
kuopiolainen Riitta.

**”Työnkuvani on muuttunut asiakasneuvojasta lähivalmentajaksi. Koulutan, pidän palavereja ja matkustan paljon. Haluan viestiä pukeutumisellani, että olen alani asiantuntija. Nykyinen hupparilinja ei taida siihen oikein sopia.”**

Out of the analysed materials, only one can be considered to be written by the audience, and even in this case it seems to have required some editing from the editorial staff. Nine of the articles were fully written by the editorial staff, with *Oma Olivia* content acting as either inspiration or material



for the article, and in total four articles were written by the editorial staff and required interviews or other direct contact with the audience. All of the four articles that had required direct involvement of the audience also featured images and quotes from the audience as mentioned in the previous paragraph.

### **6.2.1 INCENTIVIZED ARTICLES**

In four articles in total, there was an additional incentive offered for the audiences participating in the challenges. This was always offered to the “winner” of the challenges, and all of these articles featured one of the *Oma Olivia* audiences with an image and a quote.

The incentive for the articles were:

- A makeover
- A makeover
- A year of Olivia magazines
- Help with personal CV and career advice

Only one of the incentives could be seen providing direct cash value for the audience. The other three incentives were more based on personal development and also offered the audience member the chance to be featured in the magazine itself. None of these incentivized articles are considered as advertorials or sponsored challenges. Those will be analysed in later chapters separately.

An example of an incentivized article can be seen below and it features one of the audience members. The incentive for this article and taking part in it was a CV clinic, which would provide help with personal CV and career advice. The article also provided detailed information about creating a compelling CV and some myths about job searching.

This particular article was created based on three stages in the *Oma Olivia* website. The first challenge encouraged the audiences to discuss and share their opinions about searching for work

and the process in general, and the second challenge requested nominations to take part in the CV clinic provided by Olivia magazine. The audiences were requested to send in their application and a reason, why they should be chosen. Out of these candidates a few were selected, and the last challenge posted was to vote for the person who should get to go to the CV clinic.

The CV clinic article in the magazine featured the winning audience member and their image and various quotes from the winner. The article also provided a lot of information about the person in question, and a personal feeling about the topic in question.

**Revi**  
**CV!**

Pauliina Maula, 38, on hakenut projektipäällikön töitä lähes vuoden. On aika silputa hänen cv:nsä ja miettiä työnhaku uusiksi.

TERKSTI NINNI LEHTNIEMI KUVA ANNA AUTIO

www.olivia.fi 38 tammikuu 2014

Vuoronumero 217  
Palvelupaikka 15

**PASSI JA MAHAMSHARJA**  
Toukokuu Paulina Maula on etsinyt töitä vanha Suomessa. Oletko kyllä valmis lähtemään ukovallekin muuttamaan maahan?

**J** OULUKUUSSA alitti on kulunut vuosi. Silloin Pauliina Maulan työnantaja Nokia ilmoitti, että hänen työpaikkansa siirtyy Salosta Tampereelle. Pauliina ei halunnut muuttaa perheensä, joten hänestä tuli työtön.

"Minulla on ikävä työnteistöä, päivittäisiä rutineja ja päivittäisiä ongelmanratkaisua", hän kertoo.

Nokialla Pauliina joihi viisi vuotta tilin, joka kirjoitti puhelinten käyttöoppaita. Hän pääsi työvaihtomistion kautta kursseille, joihin sisältyi muuttaman kuukauden projekti Kaurin kaupungille, mutta työko-

kaudesta asti Paulina on ollut työtön työnhakija. Hän on seurannut avoimia työpaikkoja Oikotie.fi, Mol.fi:stä, Monsteria, Aarresaaresta ja LinkedInistä.

Sopivia töitä on ollut tarjolla vähän. Ahkasi Pauliina haki töitä kotikaupunkinsa Turun liepeiltä, mutta huomasi sitten, että hakua on pakko laajentaa palkkauskäytökäle.

Paulinalla on työhuoneensa myös lähi-ongelma. Hänellä on projektipäälliköksi väärä koulutus.

"Olen opiskellut ranskan kääntäjäksi, mutta en halua tehdä kääntäjän töitä."

Projektipäälliköksi hän sen sijaan haluaa, koska tietää olevansa siinä hyvä.

"Tunnen oloni kotoisaksi, kun saan tehdä itsenäisiä ratkaisuja ja mottaa asiaa yhtä aikaa. Nautin nimenytystä ja siitä, kun langat pysyvät käsissäni."

Toistatseksi Paulina on päässyt perään haastattelun ja opiskellut avoimessa yliopistossa työ- ja organisaatiopsykologiaa.

"Nyt on pakko löytää töitä. Kun kilmostavia palkkoja on auki, hakijoita saattaa olla 200. On mysteeri, miten erään joukosta."

www.olivia.fi 39 tammikuu 2014

**"Kun paneudut mihin tahansa asiaan 15 vuoden ajan, sinusta tulee siinä guru."**

Oetaan selvää. Menemme tapaamaan kaksi asiantuntijaa, jotka ovat luvanneet tehdä Paulinasta työantajan silmissä vastustamattoman.

**M**ONSI ASIA TYÖNHAURAA on muuttanut sitten koulukollegaksi. Niin sanoen rekrytointiasiantuntija Teija Hoppe, jolta ilmestyy ensi keväänä kirja työn hakemisesta ja sovituksesta mediassa.

Teija johdattaa Paulinaa Khuvvin työ-antajan neuvotteluhetkeen, jonka seini-llä roikkoo julisteena Moore'n Lampein.

Ensisi Teija haluaa tarkastella Paulinaa cv:stä helikopteriperspektiivistä eli katsoa, ymmärtääkö hakija, mistä on kyse. Hän muistuttaa, ettei moni todennäköisesti tiedä, miten Nokialla toimitaan.

"Kerro omin sanoin tästä tilinnästä, jota johdit. Pajonko tehti olti Millainen vastuu sinulla olti sijaitavaksi tilinlääkärin Suomeen vai eri puolilla maailmaa? Mikä työssä oli haastavinta?"

Paulina kertoo, että tilinlääkärin oli neljästä viiteen. Kinnosa, San Diegossa, Tokiossa ja Britanniassa. Hän teki yhteistyötä myös paikallisten ja kääntötoimistojen kanssa. Jos käytöksen mukaisesti, myöhästy myös puhelimen myyntiin nola. Haastavinta oli tiedon kaivaminen ja akatutusa.

"Koulutusta siitä, että sinulla on vahva pohja projektinhallitusta", Teija toteaa. Hänen mielestään Paulinaan huoli väärästä koulutuksesta on aiheeton.

"Ei nimillä vilitty tästä ajatusta, että sinä olit persikkilääkärin", hän sanoo paperia silmällessään.

Sinät on vain yksi kääntäjä peesti ja esimerkiksi kääntötoimistojen koordinaattori.

Paulina on eri mieltä.

"Vaikka en ole tehnyt koulutustani vastaava työtä juuri lukeaan, hienot oletetaan siinä, että olen Nokialla kääntötoimistojen johtaja, en vain yksi kääntäjä peesti."

Asiaa pitää katsoa isommin. Teija kaivaa eteen tuotit ja paperit. Hän pitää aiksuoraa.

"Olet nyt 38 eli viidentoista vuoden päästä olet 52. Miei, missä haluat olla 52-vuotiaana ja missä 60-vuotiaana. Mitä källästä osaatista sinulta puuttuu, jotta voit tehdä sitä, mitä haluat?"

Paulina kirjoittaa sanoja paperille: liiketulos, hakeminen, viestintä.

Teija kysyy taas.

"Kun paneudut mihin tahansa asiaan 15 vuoden ajan, sinusta tulee siinä guru."

**O**NEEKSI PAULINALLA on kokemusta tiedonkaivamisesta, työnhaku on tinnä päivänä sillopoliittisesti. Kun hakijoita on enemmän kuin avoimia työpaikkoja, työnantajat haluavat vilittyä hakemustalvalta, eriväittä ilmoita vakanssista. Uudet työntekijät löytyvät ensistä uusimmista työkykyisten työntekijöiden verkostojen kautta.

"Hän on silti pyynyt samana. Pitää tietää, millin haluan töihin", Teija sanoo.

Siksi pitää kaivaa tietoa siitä, mitä yritykset tekevät ja millaisia toimenkuvia niissä on. Sitä löytyy LinkedInin, yritysten kotisivuilta, talouslehtiä ja lyhyillä tultuilla. Lisäksi jossakin työvoimatilastoissa on käytössä yritystietokantoja, joita voi hyödyntää, Teija kertoo.

Hän kehottaa Paulinaa kirkastamaan saomaansa eli pohjamaan tarkemmin, millaisia projekteja lähtökohdista hän haluaisi tehdä ja millaisissa firmoissa.

"Totta. Sitä minun pitää miettiä."

"Millaisissa paikoissa olet asunut, jotka vievät sinua eteenpäin kohti sitä", hän kysyy ja nappaa kynällä numeron 52 Paulinan aikajalalla.

Koulutusta hienan murkuruksella. Tuolissa, jossa työpaikkoja on tarjolla silloin, jotta voit valita useimpiin työpaikkoihin ja lähestyä niitä, vaikka ne eivät ilmoitellisi työpaikoista.

Kun nähtään on selvää, voi alkaa lähestyä tervetuloa osastomaaja avoimia hakemuksia ja liittää LinkedInissä ryhmään, jossa tovereypaikkojen työntekijät ovat aktiivisia. Työelämässä sovitukseen median LinkedInin on rekrytoituvaa ja 500 000 seuraajalla, ja se on haetaan jatkavasti ihmisiä 400 avoimen työpaikkaan. Teijan mielestä akateminen työpaikalle on vähän helppo, jos ei ole siellä.

Virtuaalisessa lisäksi pitää muistaa käyttää myös perinteisiä verkostoja.

"Kun tiedät, mitä etsi, kerro se tuttavapiirillä. Niin asiasta alkaa tapahtua", Teija sanoo.

**S**E, ETTRIVÄT työantajat halua kättä työhakemusta, tarkoittaa jotta Leo Rantanalle. Leo toimii rekrytointisuunnitina Hiebo-työryhässä ja on kartannut Paulinalle pöytäin sukklakokkeja ja kahvia.

Leontausta on markkinatutkija, ja hän lihesty cv:stä ja työhakemusta markkinointinäkökulmasta. Se tarkoittaa, että molemmat pitää muokata vastaamaan mahdollisimman tarkasti tehtävää, jota kullakin hakee.

"Cv:stä pitää näkyä, että hakija on nähty vaivaa ja päästänyt tinnäsi ilköö", Leo sanoo.

Paulina kertoo, että on nähty mennessä rätkäköityä cv:stään vain akatukappaleen, jossa esiteltä itseään muuttamalla lauseella.

Leont mielestä se on hyvä alku. Hän halua Paulinaan analoogisetelosta tiivimmän ja konkreettisemman.

"Tehtävissä on tehdä rekrytoijan työ mahdollisimman helppoksi. Hinnelle ei saa tuottaa mikäläisiä tulkia."

Leontalusta työpaikkaprosessissa, joi-sa kahlaaan lipi satkin hakemusta. Pitkää piirittämää lipi nopeasti. Tuskaa aiheuttavat tinnästä alle lauseen "halojeni lausua", haeretelot. Sitä sellaiset, jotta hakon opo peetti tekemään ja jollaisista Paulinakin cv koostuu.

"Miksi ihmiset yhä tekevät niitä? Kerro sen sijaan, mitä saavutit, missä menesit, mikä sinua motivoi. Mitä hyötyä tuotit työnantajalle?"

Leo tunnustaa olevansa cv-vihaja.

"Yritetään enemmän löytää persoona, joka sopii yrityksen kulttuuriin. Osaminen on tärkeää, mutta motivoiva on vielä tärkeämpää."

Paulina innostuu.

"Työnantajienkin eivät aina tajua tuota. Moore harkittelevat vaihtamasta esimerkiksi työpaikkakohtainen työkalujen hallinnasta. Olen nopea oppimaan sellaiset työvälineet."

Leo huomauttaa vielä enemmän.

"Tinnä on kausipuheeni Ei Työpa-myyji ole väliintienä hyvä Meru-myyji. Organisaatio vaikuttaa menestymiseen. Henkilön pitäisi osata myyjiä ja voida menestyä siellä."

Paulina kuuhoi LinkedInissä muutama ryhmään. Leo viikkoa odottaa niissä aktiivisempi julkamaan ja kommentoimaan uutisia ja viestikätkä kysymyksiä. Hän kannustaa aktivoitumaan samalla tavalla myös Twitterissä, Pinterestissä ja muussa sosiaalisessa mediassa.

"Nämä ovat asioita, jotka eivät heti lausua hedeiksi, mutta jos aloitat nyt, sinulla on vuoden päästä verkosto, joka seuraa sinua ja auttaa eteenpäin."

Paulina ei ole täysin vakuuttunut.

"Jos sinulla olisi jouta saantavata, olisin varmasti siellä ja Sen pitäisi olla luonteva." Leo on samaa mieltä luontevuudesta. Toisaalta somessa on hämesti helppoa, kunhan muistaa yhden kirjoittamattoman säännön:

"Pitää antaa enemmän kuin ottaa. Eii auttaa mitään uudemmin kuin pyytää apua. Periaate on sama kuin ystäväyhteisö. Pitää myös kuunnella eikä aina vain tilittää huoliaan."

**V**TIKON PÄÄSTÄ tapaamisista Paulina vastaa puhelimen kotonaan Turussa. Hän on juuri muokkaamassa cv:tään uuteen sukoon Leon viesteillä.

"On yllättävän vaikea luopua vanhasta mallista, johon on totuttanut", hän sanoo.

Cv saattaa myös saada uutta sisältöä. Koskettavassa Teijan kanssa Paulina löysi itsestään uusia vahvuuksia, kuten kansainvälisyyden ja tiedon kaivamisen.

Teijan teettämä aikajanaohjaus auttoi tajuamaan etenkin yhden asian:

"Minulla on työssä 15 vuoden päästäkin jäljellä vaikka kukaan ei ollut."

Siinä ajassa ehtisi opiakella vaikka useammankin ammattin. Mutta Paulina on päättänyt lakata murheilmasta koulutustaan ja keskittyä siihen, mitä osaa.

"En voi muuttaa koulutustani. Sen sijaan voin kertoa, että sen ansiosta sovin kansainväliseen työympäristöön."

**-SILPUTTU** **✓ -TOTTA**

## TYÖNHAUN MYYTISILPPURI

**Myytti 1. Digitaalinen jalajalki ratkaisee.**  
"Materiaali, jonka työpaikalla toimintaa rekrytoijalle, on edelleen, joka ratkaisee." -LEO RANTANEN

**Myytti 2. Kerro aina perheellesi.**  
"Sinikka, eronnut, perheellinen. Se on minulle ihan yksi haaste. Puhutaan on, kun joku kertoo että pohjatyöväline on mainostamattomasta tilasta tai siinä on pankkilehti." -L.R.

**Myytti 3. Hakemuksessa on oltava valokuva.**  
Käytökävi ei ole pakollinen, mutta se antaa kirjaimellisesti kasvot hakemuskökösi. "Ihmiset ovat tottuneet sosiaaliseen mediaan, jossa kaikki ovat läsnä omilla kuvillaan." -TEIJA HOPPE

**Myytti 4. Luettele kaikki ohjelmit ja kielit, jotta osaat.**  
"Kerro vain ne, jotta pystyt oikeasti käyttämään työvälineitä. Välttämälä esonja vie turhaan tilaa, jonka voit käyttää johonkin myyvämpään." -L.R.

**Myytti 5. Netin hakemusta käydään lipi konnaellista. Pitää mainita oikeat avainsanat, jotta pääsee haastatteluun.**  
"Netin hakemusta ei enää avainnaujoja, vaan tarkoitaa on kerätä suuret tiedot kättä hakijalle. Kätkäköi myös nettihakemukset. Kerro saavutuksista, älä alita rima luettelemalla tittelöitä." -L.R.

**Myytti 6. Maita kertoo, että harrastat leikkokylä ja käyt elokuvissa.**  
"Kerro harrastuksista vain, jos siltä tai sen kautta saadaksesi verkostoista on hyötyä yritykselle tai haastavassa työtehtävässä." -L.R.

**Myytti 7. Videohakemus on niin 2014.**  
Jos videonaukusta tarttuu luontevammanlaista kuin kirjoittaminen, anna palaa. "Videomateriaali teley hakemusta toimii erityisesti aloilla, joilla se kty samalla työryhteyttä. Muilla aloilla siltä voi olla antavampaa, joka vie haastatteluun." -T.H.

**Myytti 8. Pääden värit ratkaisee rekrytointihaastattelussa.**  
"Keräi sinua on ohjeiden mukainen. Yksi sivu olisi hyvä, mutta käyttökäkösi se on mahdoton." -L.R.

**Myytti 9. Cv:llä on maksimipituus.**  
"Kaikki sivut on ohjeiden mukainen. Yksi sivu olisi hyvä, mutta käyttökäkösi se on mahdoton." -L.R.

**Myytti 10. Lähetä avoin hakemusta suohteeseen avoin hakemustyöryhjä.**  
"Vaikka firma ohjaisi lähetettävää hakemusta yleiseen osoitteeseen, osoite se aina myös todella lähetettiin. Lähetä mieluummin vaikka väkällä tyypille, joka sitten lähettää sen oikealle." -T.H.

www.oliivia.fi 41 tammiheinä 2017

### 6.3 FINDINGS: QUOTES

The quotes analysed from the magazines were stand-alone pieces, which both took less than one page from the magazine and were not featured on the cover of the magazine. These quotes were gathered from the *Oma Olivia* website by suggestions and voting. The other one of the two quote pieces, had two phases in it (both a suggestion and a vote). The quotes both carried the *Oma Olivia* stamp, but they did not have a description in them or an explanation of the concept. Although these pieces were direct quotes from the audience, they were not accompanied by the image of the audience, and although they can be considered entirely written by the audiences, it needs to be noted that editorial work had been required to produce these pieces, as the challenges required sorting of replies.

The quotes and their challenges did not offer the audiences any additional incentive, nor were they directly sponsored in any way.

”

*”Rakastavaisilla ei ole kotimaata. Alkuvuikoina heistä tulee ihon turisteja, eikä mikään mitä he kokevat ole heidän omaansa, tai korkeintaan kiihtymys, uni ja joidenkin hetkien jaettu vühtyisä hiljaisuus.”*

– Riku Korhonen: *Nuku lähelläni* (WSOY)

OO



”Joskus kirja liikuttaa siksi, että se muistuttaa tietystä tapahtumasta, kaupungista tai ihmisestä. Milan Kunderan *Olemisen sietämätön keveys* (WSOY 1985) on kirja, jossa mikään ei muistuta minua mistään, vaikka samalla kaikki muistuttaa jostakin.” KATJA HOLLMÉN

## **6.4 FINDINGS: SPONSORED ARTICLES**

In the analyzed magazines there were three challenges that were directly labelled as sponsored challenges. Only two of them lead to articles/advertorials in the magazine and were therefore included in this analysis. The Alpro Soya contest and the Nanso designer contest were both featured on the *Oma Olivia* website and also in the analysed magazines.

Neither of these sponsored articles was featured on the cover page of the magazine, and they were one or two pages long. The two sponsored challenges were very different from one another and therefore will be analysed separately here.

### **6.4.1 NANSO DESIGNER CONTEST**

The Nanso sponsored challenge was only one stage long in the second *Oma Olivia*. It was a simple challenge where the audiences suggested styles for the designers, who were competing in the Nanso competition, should make.

The article/advertorial in the magazine did not feature the *Oma Olivia* concept. The piece had no stamp to define it as *Oma Olivia* web portal generated, or a description of the audience production in the website. The audience was not mentioned in the article at all, nor was a quote or an image from the audience attached to it. The challenge did not offer an incentive for the audience to participate in it, and the magazine advertorial was fully written by a professional. Although the article did feature the Nanso logo, there was no obvious advertising in the article besides that. No related advertising for Nanso was found from the rest of the magazine.



”Advertorial”-jäännökset, muotikaikkilaji **Janne Reenval**, Nanso pääsuunnittelija **Päivi Lukkari**, Olivia-lehden päätoimittaja **Mari Paolosalu-Jussimäki**, vastausuunnittelija **Katri Niskanen**, Naoliinan esitelmäsuomen blogisti **Niina Tapojärvi** sekä muoti- ja kuvataiteilija **Esa Lukala**.

## NANSO -suunnittelukilpailu on ratkennut

Laadukkaista kotimaisista vaatteista tunnettu Nanso haastoi tänä syksynä vaate- ja tekstiilimuotoilun opiskelijoita suunnittelemaan malliston, joka sisältää kaiken mitä nainen arjen haasteissa vaatekaappiinsa tarvitsee.

Suunnittelukilpailulla yritys haluaa nostaa esiin suomalaista suunnitteluseamasta ja korostaa suunnittelutyön merkitystä kestävässä kehityksessä.

Muotoilun vaikuttajista koostunut arvostettu tuomaristo valitsi 48 kilpailutyön joukosta voittajaksi **Carita Kieinan** suunnitteleman **Kulo**-malliston. Tuomaristoon vaikutuksen mallistossa teki tuotteiden muunneltavuus ja niiden mallin erinomaisesti sopiva kuosi.

Suunnittelukilpailu on osa Nanso Groupin vastuullisuustyöhön liittyviä lupauksia. Seuraavan kerran nuorille suunnittelijoille tarjottu kilpailu järjestetään vuonna 2014.



nanso  
VASTUULLISTA SUOMALAISTA  
MUOTIA VUODESTA 1921.

### NANSO -suunnittelukilpailun voittaja



Carle Kiema

NANSO -suunnittelukilpailun voittajamalliston suunnittelija on 21-vuotias vaatesuunnittelun kolmannen vuoden opiskelija Carle Kiema Lahden taide- ja muotoiluinstituutista.

Kilpailun voiton tuoneen Kulo -malliston Kiema suunnitteli nuorille aikuisille, jotka kaipaavat asonnetta ja särmää arkiseen puukeuluriseen. Harmonisten värien ja tuotteiden monikäyttöisyyden ansiosta malliston tuotteet sopivat useisiin käyttötarkoituksiin ja ovat helposti yhdisteltävissä keskenään.

Dikkutyönsä lähtien vaatteista ja puukeuluruksesta kiinnostuneelle Kiemalle muoti ei ole ollut missään vaiheessa itsestään selvä uravaihtoa. Opintojen edetessä halu päästä alalle on kuitenkin kasvanut vuosi vuodelta, ja haaveus Kiemalla on oman vaatemerkin perustaminen tulevaisuudessa. NANSO -suunnittelukilpailun voitto antaa uskoa omaan tekemiseen.

Palkinnoksi NANSO -suunnittelukilpailun voittaja saa 2000 euroa. Lisäksi luomansa jakoi kilpailussa kaksi kunniamainintaa: Mieleenpääntä ja persoonallisesta kuosisa kunniamaininnan sai Aalto-yliopiston taiteiden ja suunnittelun opiskelija **Elina Laitinen** ja kaupallista kokonaisuudesta Lahden muotoilu- ja taideinstituutin opiskelija **Ida Linnéa Mohell**. Kunniamaininnassaajat palkittiin tuotepalkinnoin.

**"Voittajatyön kuosisuunnittelu istuu loistavasti materiaaliin ja nostaa trikon kokonaan uudelle tasolle."**

**"Kilpailutöiden korkea taso yllätti."**

**"Kulo -mallistossa on jotain sellaista, jota Nanson tuotteissa ei ole ennen nähty."**

Nanso kiittää kaikkia kilpailuun osallistuneita ja onnittelee palkittuja!  
Lue lisää suunnittelukilpailusta ja sen voittajista osoitteessa [www.nansogroup.com](http://www.nansogroup.com)



### 6.4.2 ALPRO SOYA SPONSORED CHALLENGE

The Alpro Soya sponsored challenge was one of two sponsored challenges in the third *Oma Olivia* concept, but the only one that was finally featured in the magazine. This sponsored challenge was not featured on the cover of the magazine, and it was only one page long.

This sponsored challenge, however, was more work extensive on the *Oma Olivia* website, as it had three different stages. First there was a suggestion challenge, where the audience was asked to suggest what is the best situation to cook for. The second stage was also a suggestion, where the audiences were asked to suggest their favourite recipe, and the third stage was a vote to distinguish which recipe was actually the best.

The sponsored challenge did not feature an *Oma Olivia* stamp, but it did mention that the audiences were involved in the making of the sponsored article. The article also featured an image and a quote from the winner of the contest, and the audience was also offered an additional incentive, a Kitchen Aid machine.

The article itself seemed to have been written by a professional, and it had required direct contact with the winner/audience. The sponsored article was also accompanied with a full-page advert for the product, and further advertising in the magazine.

## Annikan pasta voitti Alpro-kilpailun

Annika Takkulan kesäkurpitsalla ja speckillä mehevöitetty pasta hurmasi sekä Alpron ruokakilpailun tuomariston että Oma Olivian lukijatoimituksen.



Näin sen teki keittiömestari "Sahramin käyttö speckin kera on rohkeaa veto", kehuu Alpro-kisan tuomaristossa ollut keittiömestari Sami Tallberg. Hän kokosi Annikan reseptiä ja päätti korvata pienen spagetilla.

"Ohautensa ansiosta spagetti antaa sopivasti sijaa kesäkurpitsan lihaisalle rakenteelle."

"Sitruunanmehu ja -kuori rikkastavat kokonaisuutta ja nostavat Alpro-ruoanlaittovalmisteen huippusäätin, moniulotteisine makuineen", Tallberg sanoo.

< Annika Takkula, 47, asuu Milanossa ja rakastaa ruoanlaittoa. Voiton rohkaisemana hän aloitti blogin oman erikoisruokavaliionsa tiimoilta. [www.nikkasbar.blogspot.com](http://www.nikkasbar.blogspot.com)

### Näin voittajapasta syntyi

Annika Takkulan kermaisen pennepastan resepti syntyi pari vuotta sitten.

"Halusin pääsiäispöytään hieman erikoisempaa pastaa. Jääkaapista löytyi kesäkurpitsaa ja sen makeuden vastapainoksi savun tuoksuisia speckkiä. Soijakerma antoi pastalle pehmeyttä ja juhlavuutta, sahrami pääsiäiseen

sopivan värin – täydentäen loistavasti makua."

Voittajapasta on maistunut niin vieraille kuin kesäkurpitsaa vieroksuvalle puolisollekin. Annika tekee siitä myös vege-versiota korvaamalla speckin ripauksella tulista paprikajauhetta.

"Käytän Alpron soijatuotteita päivittäin, ja ne ovat innoittaneet minua kehittämään reseptejä."

> Keittiömestari Sami Tallberg on tuttu myös useista ruokakirjoistaan.



### PASTA CON SPECK

(Ohje on neljälle)

250 g gluteenitonta pastaa  
merisuolaa maun mukaan  
2 keskikoista sipulia ohueksi suikaloituna  
2 keskikoista valkosipulin kynttä murskattuna oliivijälyä  
100 g speckkiä  
1 prk Alpro Ruoka-ruoanlaitto-kermaa  
1 pss sahramia  
½ luomusitruunan mehu ja kuori raastettuna  
2 keskikoista kesäkurpitsaa  
½ ruukkua persiljää  
1 ruukku basilikan lehtiä  
merisuolaa ja mustapippuria myllystä

1. Sekoita Alpro-ruoanlaittovalmistetta, sahrami, sitruunanmehu ja -raaste kattilassa, kiehua muutaman sekunnin ajan ja nosta sivuun.
2. Pese ja kuivaa kesäkurpitsat ja suikaloi ne pituussuunnassa juustohöylällä tai keittiömandoliinilla.
3. Freesaa sipuleita öljyssä laakeassa kassarissa kymmenisen minuuttia. Suikaloi speck, lisää pannulle ja paista kovemmalla lämmöllä, kunnes speck ja sipulit ruskistuvat kevyesti.
4. Lisää kesäkurpitsasuikaleet ja hiennonnettu persilja pannulle ja kypsennä sekoitellen täys-teholla pari minuuttia niin, että kesäkurpitsat kypsyvät vain hiukan. Mausta suolalla ja mustapippurilla.
5. Keitä samaan aikaan pasta al denteiksi ja säästä keitinvetä 2 dl. Lisää pasta, keitinvesi ja sahrami-sitruuna-kerma kesäkurpitsapaistoksen joukkoon, sekoita ja tarkista maku. Tarjoa heti basilikanlehtien kera.



Alpro Ruoka sopii täydellisesti keittojen ja kastikkeiden valmistukseen. Lisää Alpro-tuotteita [www.alpro.fi](http://www.alpro.fi)



For both of the magazine issues, the cover was also used to highlight the *Oma Olivia* website involvement in the making of the magazine. These covers were included in the analysis, as parts of them were also presented as challenges in the *Oma Olivia* website.

Both of the covers were challenges on the *Oma Olivia* website. For the first cover the audiences got to influence a lot on the model selection for the cover as well as the look that would be used to style her. All of the stages of the cover selection were generated through voting. For the second cover there was also a vote for which cover, from predesigned covers, to use for the magazine.

Both of the magazine covers had an *Oma Olivia* text in them (not the stamp used within the magazines), but the cover was not used to further specify what the *Oma Olivia* text/concept actually signified in the magazine. The covers did not use the audience's images or quotes, nor was there any other material related to the topics in the cover that would have specified the *Oma Olivia* content in the cover.



## **7. ANALYSIS**

From the research findings a few topics arose to require further analysis against the theoretical framework of this research. One of the main findings was that a lot of the content generated through the *Oma Olivia* website seemed to gather a personal experience from the audiences. Although this is not a surprising finding from a concept like this, it is important to note in the analysis. It seemed that a lot of the challenges that had more than one step generated more and more personal insight to the topic, and some even went as far as to get a person from the audience to further participate in the making of an article.

Another one of the main findings was that although the challenges on the *Oma Olivia* website seemed to require simple interaction from the audiences, for example suggestion and voting, they seemed to require a lot more work from the editorial staff. This result from the findings was seen in the amount of articles that regardless of their one step challenge approach to the audiences generated a large article in the magazine with quotes and images of the audience, and were still fully written by the editorial staff. It is also important to note that actually only one of the pieces in the magazine could have been considered to be written by the audience.

The third topic of interest from the findings is the way the sponsored challenges were displayed on the *Oma Olivia* website and magazine and how this could be seen as a blindspot of this concept. These will be further analysed in the following chapters.

### **7.1 PERSONALISED CONTENT FOR SIMPLE INTERACTION**

In the process of commodification it is said that the value of a product depends on the labour that produced it. For the *Oma Olivia* concept the value, inserted in the product by the audiences of the

Oma Olivia website, can be considered to be the use value, a mix of social and individual needs and preferences. In the research findings it can be seen that the large articles created from the *Oma Olivia* website content are very personal and often include the audience in the magazine article, in more ways than one. The large articles requested for the audience's opinions and suggestions, and they also employed some of the audience members to be the topic of the articles themselves. See example below, where the audience members were asked to nominate themselves for a make over in a job search/work look related piece. The article features various large images and quotes/stories from the audience members (more detailed description on page 36.)



**33%**  
omavalmista  
tallista muuttajan  
työtyyliä valokite-  
voimien. Muuttamis-  
leikin sarjassa  
kappaleinen Riita.

**"Työtyylini on muuttanut asiakasneuvojasta lähivalmennusjaksi. Koulutan, pidän palavereja ja matkustan paljon. Haluan viedä pukeutumisellani, että olen alani asiantuntija. Nykyinen hupparini ei taida siihen oikein sopia."**

**Hiukset** Riita soivii kampaaja Rami Luomaa, ja Riita on tyylinen ja muunneltava. Rami leikkasi hänelle pitkän otsatukan, joka antaa kasvoille raamit. Väri pidettiin lähellä Riitan omaa sävyä.

Selleille, symmetriset ja klassiset leikkaukset antavat uskoisempaa ja asiallisempaa kuvan kuin rikkotut ja voimakkaasti kerrostetut.

**OTSATUKKAVINKKI** Mieti yhdessä kampaajan kanssa, millainen ja millä pituinen otsukka sopii juuri sinun kasvosi muotoon. Kolmenkin millin heitto on otsukassa suuri.

**Meikki** Meikkailija Aino-Sofia Kojonen teki Riitalle yksinkertaisen meikin, jonka juu ovat punaiset huulet. Ne sopivat yhteen uuden otsatukan kanssa.

"Yksinkertainen on kaunista, etenkin jos meikin tehneellä on modis inspiroimista ja korostaa omia piirteitä, ei herättä tuomioita."

**Tyylit** Riita käyttää yleensä farkkua, ja siksi nyt kehoitettiin siistimpää lookia. Jäyhä jalkautyö ei kuitenkaan tuntunut omalta. Oivien muotoilun ajan Emilia Laitsen uskottavuusreceptit oli tärkeitä. Kun valitset silkkisen tai lakatuksen kauluspaidan, se ei tunnu niin jäykkää. Kokeile klassisen jakun sijasta rentoa, vaikka bikteryylisiä jakkua. Korot sekä näyttävä kello tai koru tuovat tyyliä.

Itsellään voi määrittellä roolin oman pukeutumiskoodin. Kun tietää, että oma uni-vormu on mustat farkut ja kuvallinen silkkipaita, on helppo tehdä täsmähankintoja.

**OSTOSVINKKI** Restoja jalkoja kannattaa etsiä Tiger of Swedeniltä, Maison Scotchilta ja H&M:ltä.



**MINI TYYLII TOIHII**  
Tulot ja tunteet otetaan huomioon, kun valitset tyylisi. Esimerkiksi, jos olet jatkuvasti onnastunut, voit ottaa tyylisi uudelleen tyylisi nimen "tyyliäsi".

SHIRT: Maudslayi 250 €  
TIGER OF SWEDEN  
MÄTTÄ 210 € ja housut/leikkaukset 750 €  
Maison Scotch

**RIITAN UUDET LUOTTOTUOTTEET**





*Olivia* concept here involves the audiences in the production of media content, where the audience is able to insert some of their own personality into the content through very simple ways of interaction. This personalisation of content can be considered to be very valuable, but cannot be measured in economic terms.

Although the findings cannot fully conclude that the *Oma Olivia* concept brings the magazine a lot of personality, it also brings the magazine a lot closer to its audiences. The *Oma Olivia* activates audiences, who regularly read the paper version of the *Olivia* magazine. These audiences are included in the making of their magazine experience through the *Oma Olivia* concept, and through this interaction with the magazine they produce content that they themselves would and will like to read. This value in itself is almost beyond financial value and also provides the audiences a chance to make sure that the magazine reflects their opinions and topics that they choose.

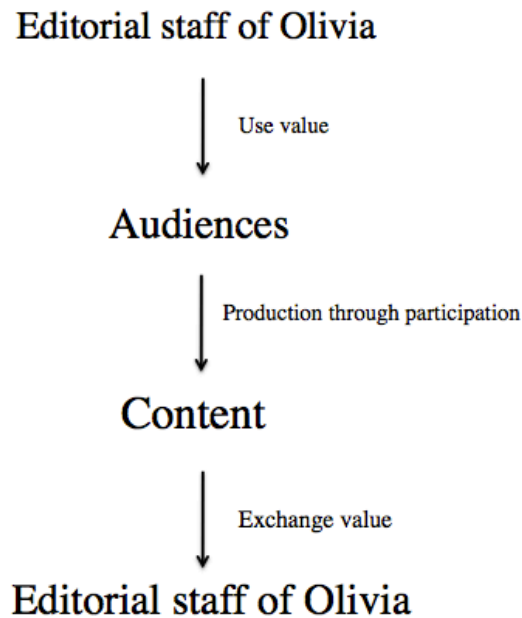
The statement made in this chapter should be relatively obvious from the concept itself, but it is important to note here that although the audiences are allowed to participate in the structured making of the magazine, the research findings also showcase that the audiences actively participate in the making of the challenges as well, and their active participation here changes how the product is produced.

## **7.2 VALUE AND THE OMA OLIVIA PRODUCTION PATTERNS**

It is clear from the analysis findings that the traditional media production process significantly changes through the use of *Oma Olivia* concept. The challenges provided on the website are representatives of a certain topic already before they are given to the audiences of the website.

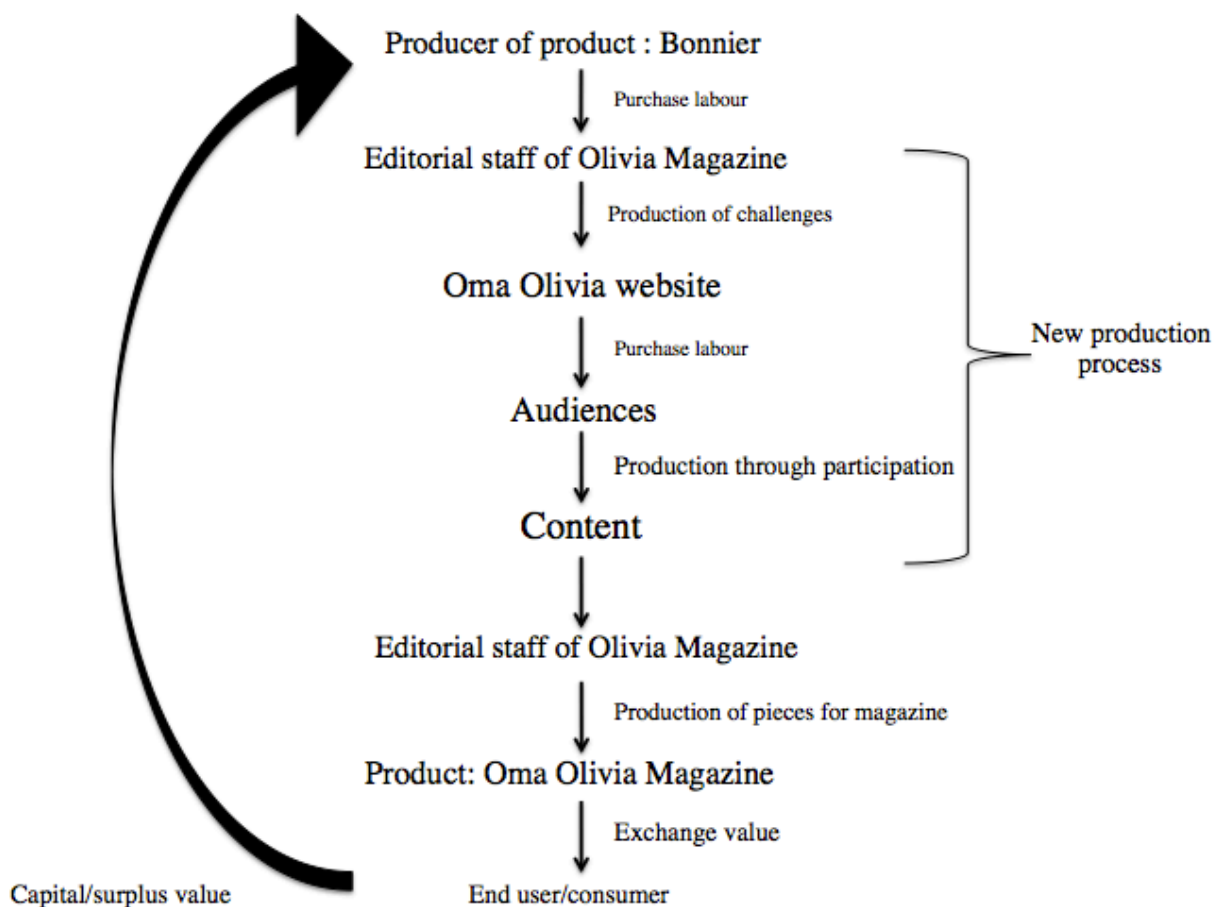
These topics therefore require labour already before the actual process. Therefore they could mean that the editorial staff in this process becomes the one purchasing the labour from the audiences. In

this scenario the *Oma Olivia* website would generate a production process of its own, which is illustrated below.



In the illustration, the editorial staff of the Olivia magazine then creates the challenges for the website for and through that “purchases” the labour though the use value that the website provides for the audiences. From the research findings it can be seen that most of the challenges do not offer a direct incentive for the audiences, and that there is no direct “wage” given for the audience labour. The challenges are given to the audiences through a simple means of participation, and through their activity on the website the audiences generate content that then goes back to the editorial staff of Olivia. It should be noted here, that although the exchange value in this illustration is mentioned to be included in the process when audience generated content is returned to the editorial staff, there is no actual exchange value there, since the labour was not paid for and has not yet given back any “economic” exchange value.

This creates another consideration for the production processes of *Oma Olivia* website. From the findings it is seen that only one piece analysed could be considered to be directly generated by the audience, but all of the others were either written by the editorial staff entirely, and some even required more interviews with the audiences to be created. This would then suggest, that although the production process of *Oma Olivia* website is in itself a production process, it would be an addition to the traditional value production described in the Labour Theory of Value.



From the above illustration it can be seen, that the production of *Oma Olivia* contents as a part of the production process for the entire magazine, would change the initial idea of the production process of *Oma Olivia* website content. In this illustration, the exchange value is derived from the sales of the actual magazine, and capital and surplus value are generated within the process. It

should be noted that any monetary value is not placed upon the new process of *Oma Olivia* website production, and the value that is generated there can be considered to be the personal use value for the audiences, that was discussed in the earlier analysis chapter.

The findings of this research would support the idea of audience production being a part of the production process as a whole. It is clear that the *Oma Olivia* website generates an additional production process in itself, and this in some form or another is placed within the actual media content production. It should be noted that the content analysis findings cannot specify whether the above illustration is valid or not, but the results do showcase that the labour of the audiences is “employed” by the editorial staff of Olivia, but it is also further worked upon after it has been generated by the audiences.

This leads to a labour intensive process of production and as also seen in a research by Aitamurto (2013), online engagement may be a worthwhile method to use, however, it is a labourious tool and requires organizational changes. This quandary is particularly challenging, as co-creation was not directly useful for feature journalism, rather it caused complications in the journalistic process. The process-like nature of co-creation is a hard fit for journalism, because it requires reconfiguration of the conventional workflow, strong presence in the online interactions, curating the dialogue with readers, and constant iteration of the process. This leads to another important part of the analysis, the blind spots of the content production, and what motivations are the audiences given in this production process.

### **7.3 BLINDSPOTS OF CONTENT PRODUCTION**

The very origins of the blindspot debate is rooted in the idea that the audiences produce “free labour” by watching the adverts within the entertainment provided for them, and that this

entertainment is actually their payment or a “free lunch”. The idea of this debate has circulated and has been modified to highlight the changes in new media and media formats.

*Oma Olivia* is clearly a media format where the blindspots can be considered very visible. The original blindspot debate was examining the way the media companies commodified the audiences, but in *Oma Olivia* website the audiences producing the content is a part of the appeal of the concept and one of the motivators behind the audiences participation. In Tanja Aitamurto’s *Balancing Between Open and Closed* (2013) she concluded that co-creation becomes a novel dimension in readers’ magazine experience. That experience builds a strong sense of ownership among the readers; a feeling that the magazine is “of them.” Co-creation also creates a sense of closeness between journalists and readers. Moreover, a new dimension in the reader contract is formed for the readers online: a relationship from a reader to another reader.

So, in a concept where audiences willingly participate or labour for the content production of the magazine, is the audience commodified? Or could Arvidsson (2011) be correct in saying that if ‘free labour’ is free, it has no price, and cannot, consequently, be a source of value. From the findings of this research it is clear that most challenges in the *Oma Olivia* concept offered no economically measured wage for the audiences, and therefore it could be concluded that the *Oma Olivia* concept does not commodify the audiences, but as mentioned in the previous chapter, the personal opinions generated in this concept create value that cannot be measured in economic terms.

It is then clear that the new media formats have evolved from passive viewing to active participation and to commodification of interactivity and personal preferences. Concepts like *Oma Olivia* offers the audiences much more for the free lunch and the social relations in these concepts generate economic relations that require a lot more research in the future.



### **7.3.1 SPONSORED CHALLENGES AND THEIR BLINDSPOTS**

It should be noted that from the gathered findings there were two pieces that related directly to advertising and the advertising/sponsored challenges were more complicated in their commercial nature.

It could be considered that these sponsored pieces are the blindspot of the *Oma Olivia* website concept. The sponsored challenges are presented in the website similarly to the other challenges, and although they have a disclaimer about their sponsored nature, they are still laid out in the same form as other challenges. What makes these pieces especially interesting is that their form in the magazine is not the same as other challenges. These pieces are not marked as *Oma Olivia* content, and, although the readers had significant influence on the pieces, they are not directly related back to the concept where the pieces originated.

In this sense the advertisers get the personalized touch to their advertising and some involvement from the audience, which is extremely valuable. But they do not actually have to pay the audiences for this. It should be noted that at least the Alpro Soya piece in the magazine was also accompanied with some other advertising in the magazine, so it could be considered to have brought the *Olivia* magazine some commercial value as well. So maybe the blindspot has evolved in this concept to the audiences actually labouring for the advertisers during their activities on the *Oma Olivia* website, and the free lunch is still the content they produce for their own entertainment.

From the original blindspot debate the audiences have changed and become more aware of their actions online. The modern media audiences, are however also looking for ways to add value in their social interactions in the media and this can be seen as one of the appeals of the *Oma Olivia* concept.

## **8. CONCLUSIONS**

This research analysed the content of *Oma Olivia* magazine and the challenges posted on the *Oma Olivia* web portal to produce that content. The research collected data from the second and the third *Oma Olivia* Magazine and gathered over twenty pieces that were generated by the audiences of the *Oma Olivia* website.

The research findings show that the *Oma Olivia* format adds a new pattern to the traditional labour theory of value and produces content within the traditional production cycle. The format activates the audiences to produce content that is then edited to generate magazine articles, most of which are clearly personalised through the use of the format.

Although the content analysis as a research method cannot take these research findings far enough to fully conclude what kind of value the audiences produce for the *Oma Olivia* magazine pieces, the pieces analysed in this research showed, that a lot of the audience created content adds a more personal touch to the generic topics presented the *Oma Olivia* web portal. This value is generated through a very simple process, that provides a big improvement in the way that the audiences connect and interact with the media itself. These kinds of formats also provide the audiences the opportunity to achieve something in their social interaction and therefore to mix the pleasure with the work. This topic is not analysed in this research in more detail and the limitations of the research leave room for more through insights to the way these media formats work for both the media company and the media audience.

The audiences of modern media formats have become more active in their media use. They are no longer just viewers of media content, they are active participants in forming opinions and shaping them, and they also look for achievements in their actions. From the analysis of the research it can be seen that formats like *Oma Olivia* have the ability to activate the audiences in media content

production, and this production also shapes the way that the economic value is inserted in the media product.

It is also clear from the analysis, that the kind of value created in the audience produced content is far from the economical value that traditionally has been added in the production processes, and this is something that should be researched further. Unlike the motivators of these actions, the actual end product created by the audiences is still relatively unresearched and could present ideas and opportunities for these kinds of concepts in the future.

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## **10. APPENDIX**

### **APPENDIX 1: OMA OLIVIA MAGAZINE AND WEBSITE/CHALLENGES ANALYSIS**

#### **1. BACKGROUND AND SPECIFICS**

**1.1 Name of article** \_\_\_\_\_

#### **1.2 Type of content**

- Full Article
- Image
- Quote
- A small mention of concept in an article
- Advert/sponsored article
- Other \_\_\_\_\_

**1.3 Page number** \_\_\_\_

#### **1.4 Features on the front cover of the magazine**

- Yes
- No

**1.5 Size of the article**

- Less than one page
- One page
- More than one page (number of pages\_\_\_\_)

**2. OMA OLIVIA****2.1 Type of activity on the Oma Olivia website**

- Vote
- Suggest
- Share your opinion
- Nominate yourself
- Other\_\_\_\_\_

**2.2 Number of stages on the Oma Olivia website (if challenge)**

- One
- Two
- Other\_\_\_\_\_

**2.3 Describe stages/name the stages of the challenge below:****2.4 The article has the “Oma Olivia” stamp**

- Yes
- No

**2.5 The “Oma Olivia” stamp is accompanied with a description**

Yes

No

**2.6 If yes, how was the activity described?**

**3. AUDIENCE INVOLVEMENT**

**3.1 Features direct quote from a member of the audience**

Yes

No

**3.2 Features an image of a member of the audience**

Yes

No

**3.3 Article is entirely written by the audience**

Yes

No

**3.4 Corresponding challenge promises a price or a direct incentive for the audience**

Yes

No

If yes, what kind \_\_\_\_\_

**3.5 Involvement of the editorial staff**

- Fully written by a journalist and includes direct contact with audience/interview
- Fully written by a journalist
- Edited by a journalist
- No involvement of the editorial staff

**4. ADVERTISING AND SPONSORED CHALLENGES**

**4.1 Article is a sponsored ad**

- Yes
- No

If yes, by whom\_\_\_\_\_

**4.2 Article is accompanied by further advertising from the sponsor**

- Yes
- No

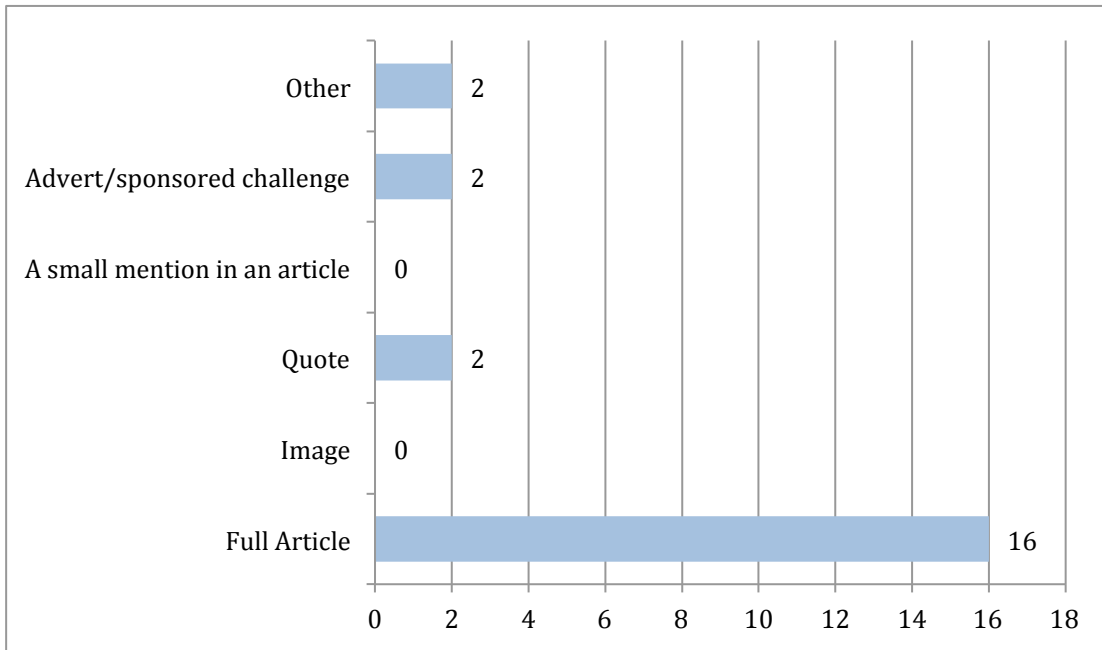
**4.3 Sponsored challenge promises a price**

- Yes
- No

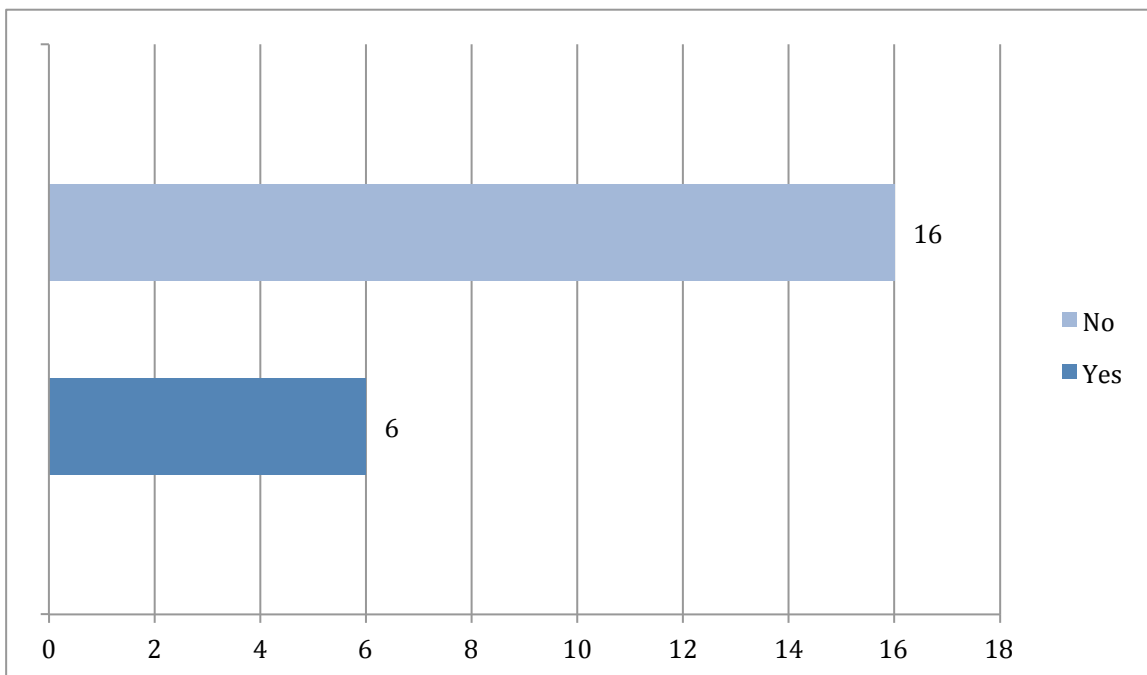
If yes, what kind\_\_\_\_\_

## APPENDIX 2: QUANTITATIVE FINDINGS FROM CONTENT ANALYSIS

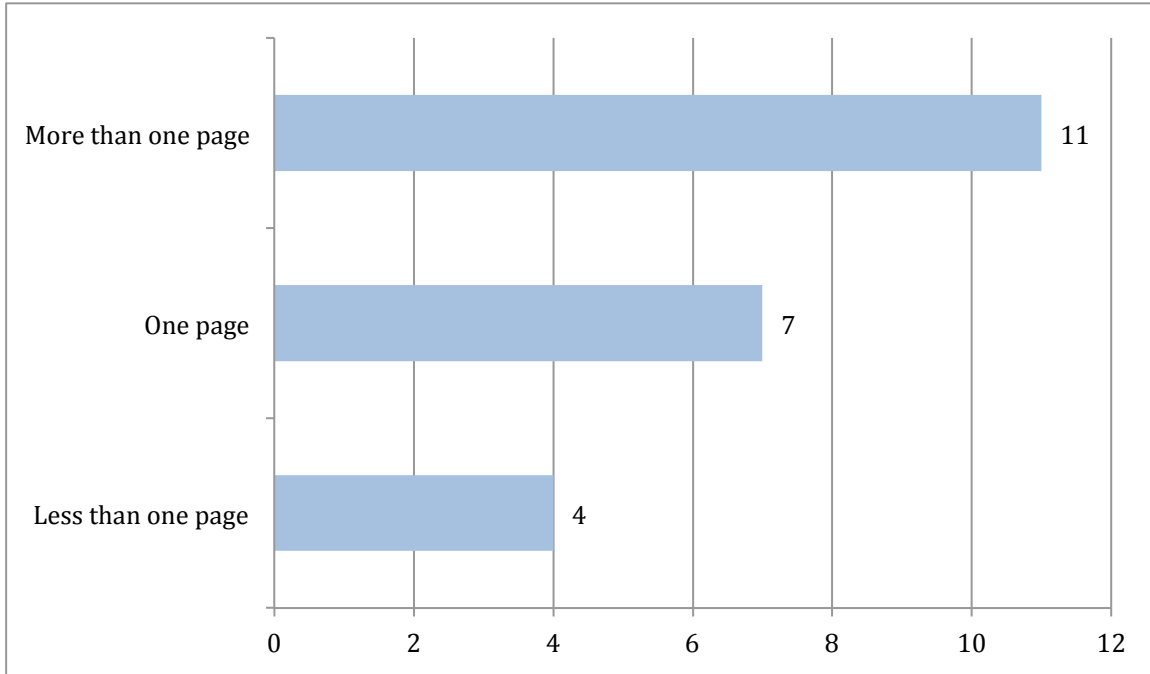
### 1.2 Type of content



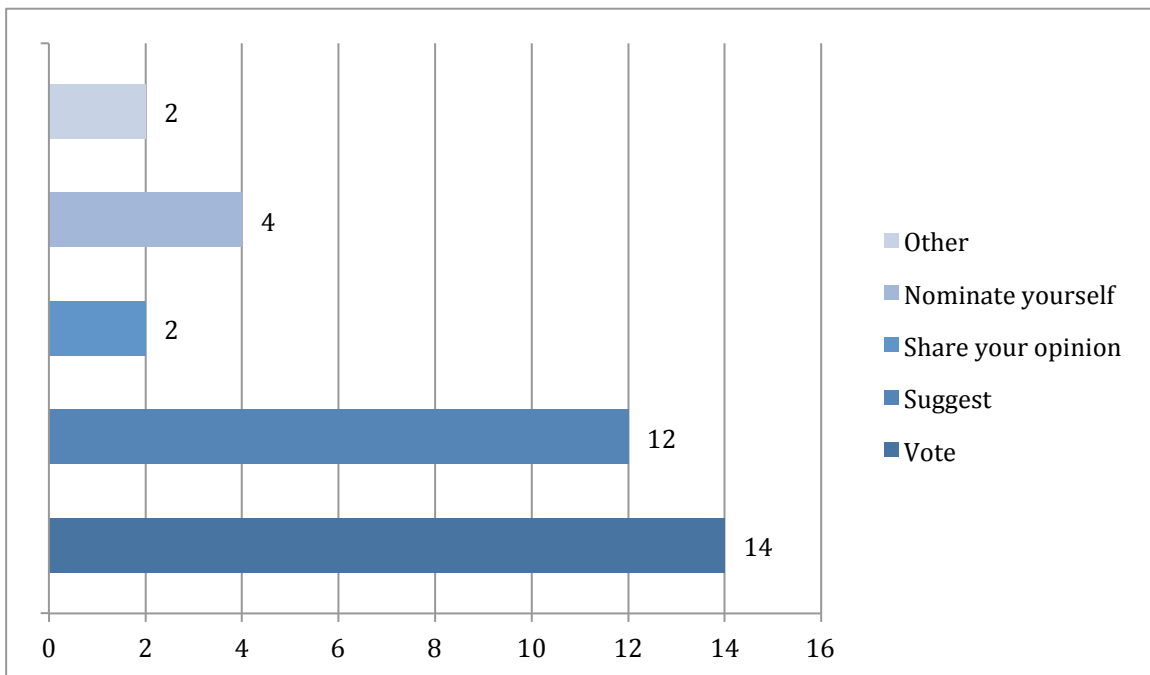
### 1.4 Features on the front cover of the magazine



### 1.5 Size of the article



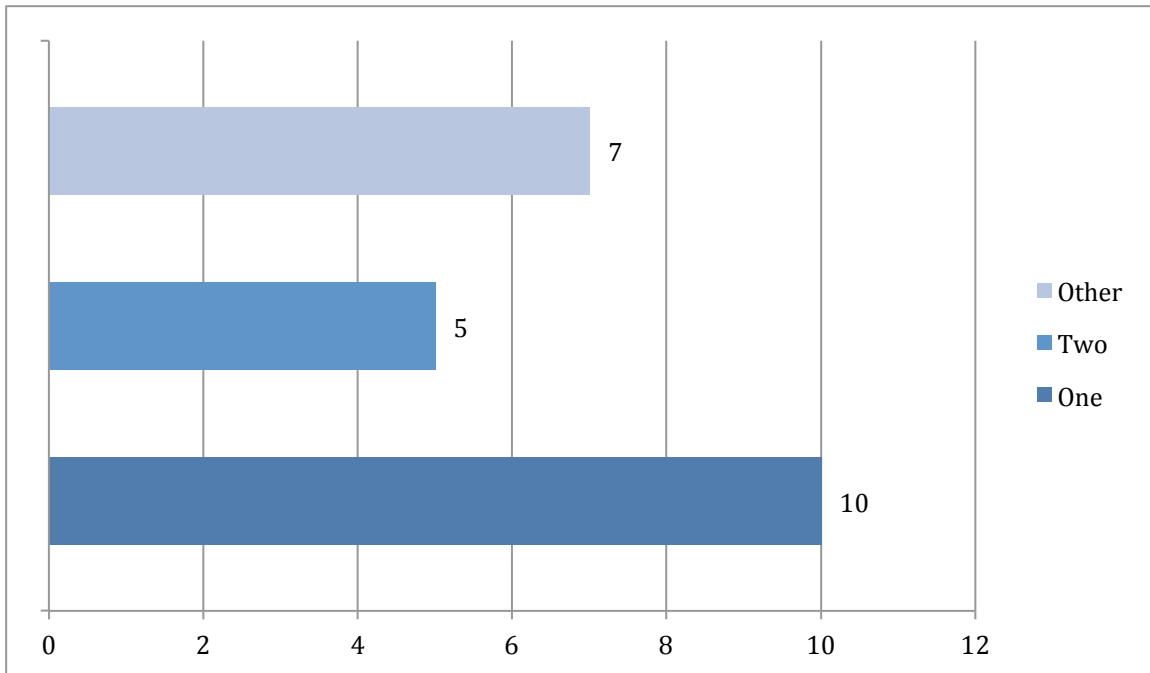
### 2.1 Type of activity on the Oma Olivia website



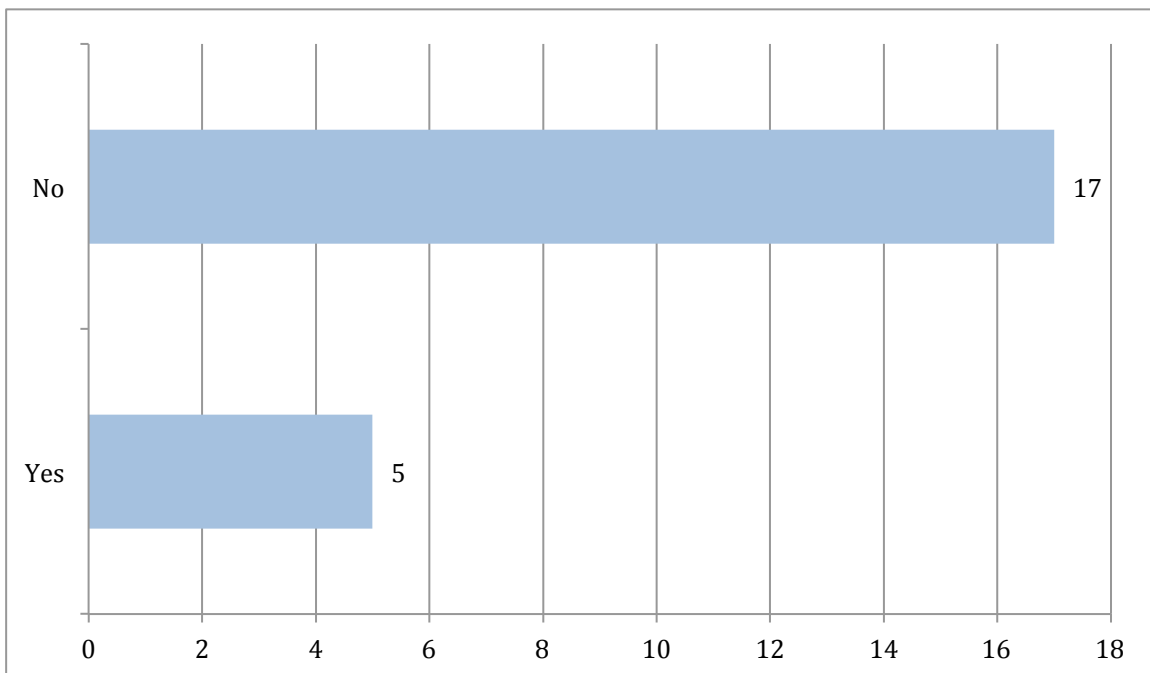
Other: Ask, get involved



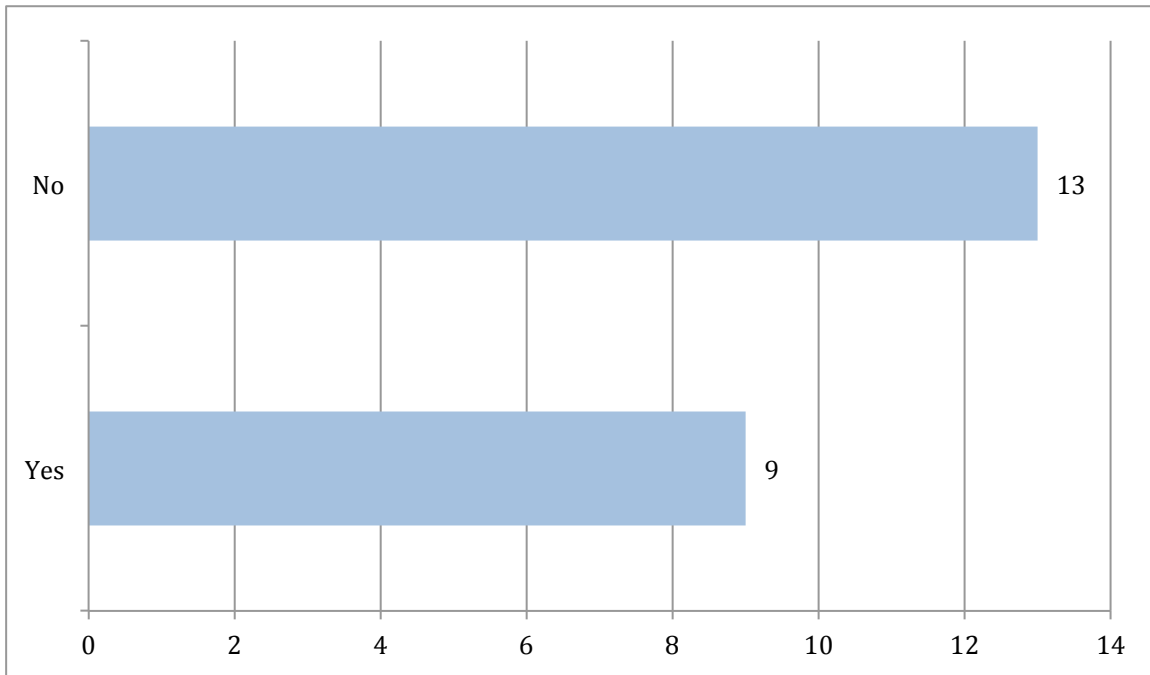
## 2.2 Number of stages on the Oma Olivia website (if challenge)



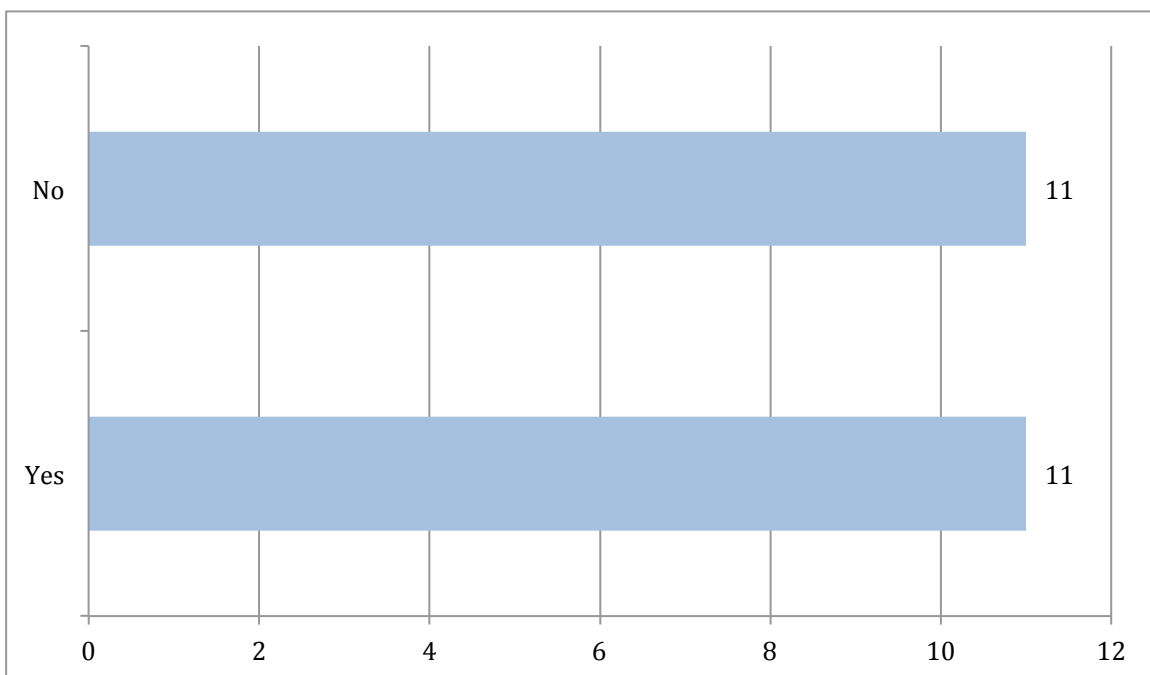
## 2.4 The article has the “Oma Olivia” stamp



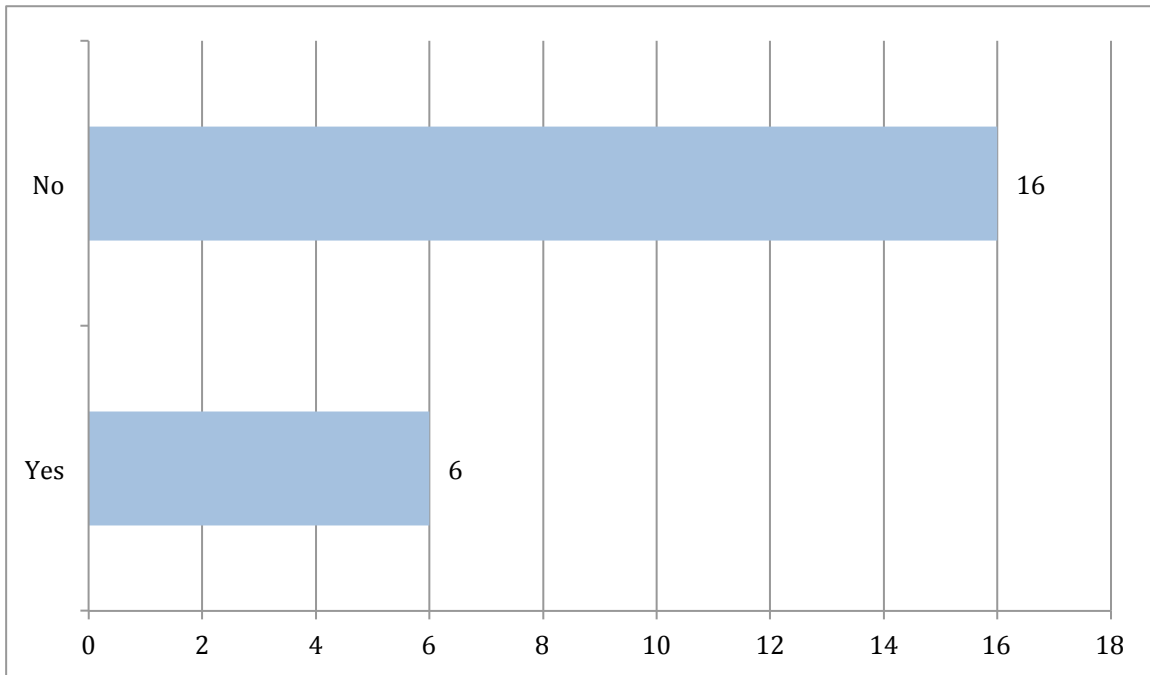
### 2.5 The “Oma Olivia” stamp is accompanied with a description



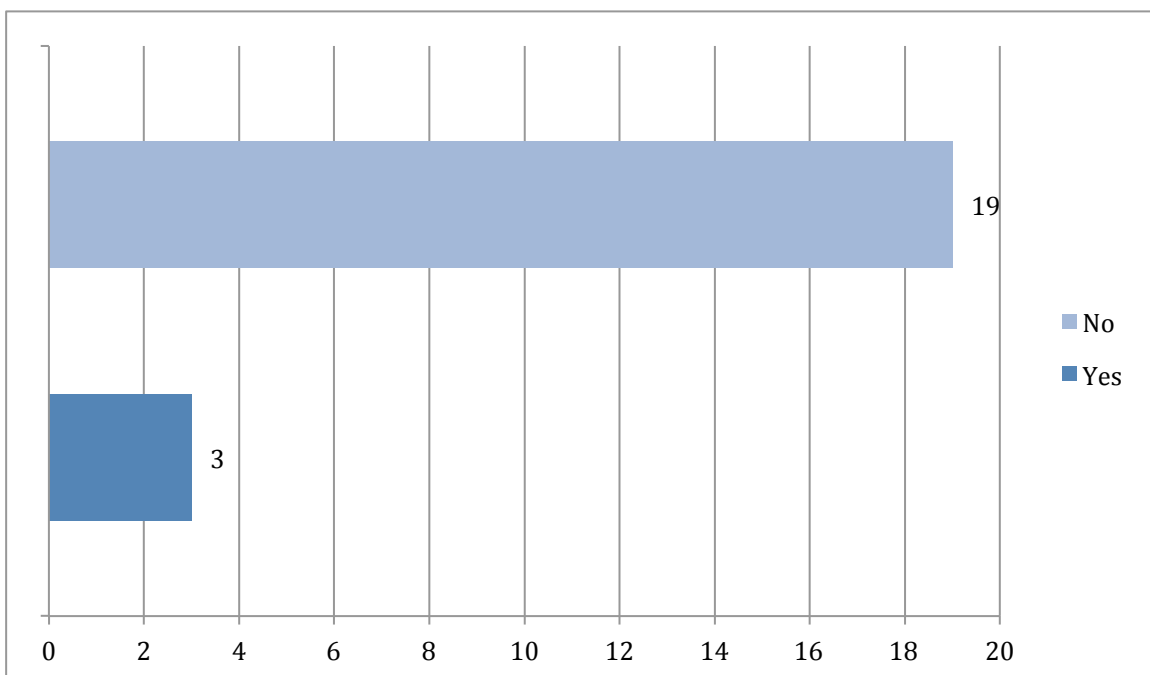
### 3.1 Features direct quote from a member of the audience



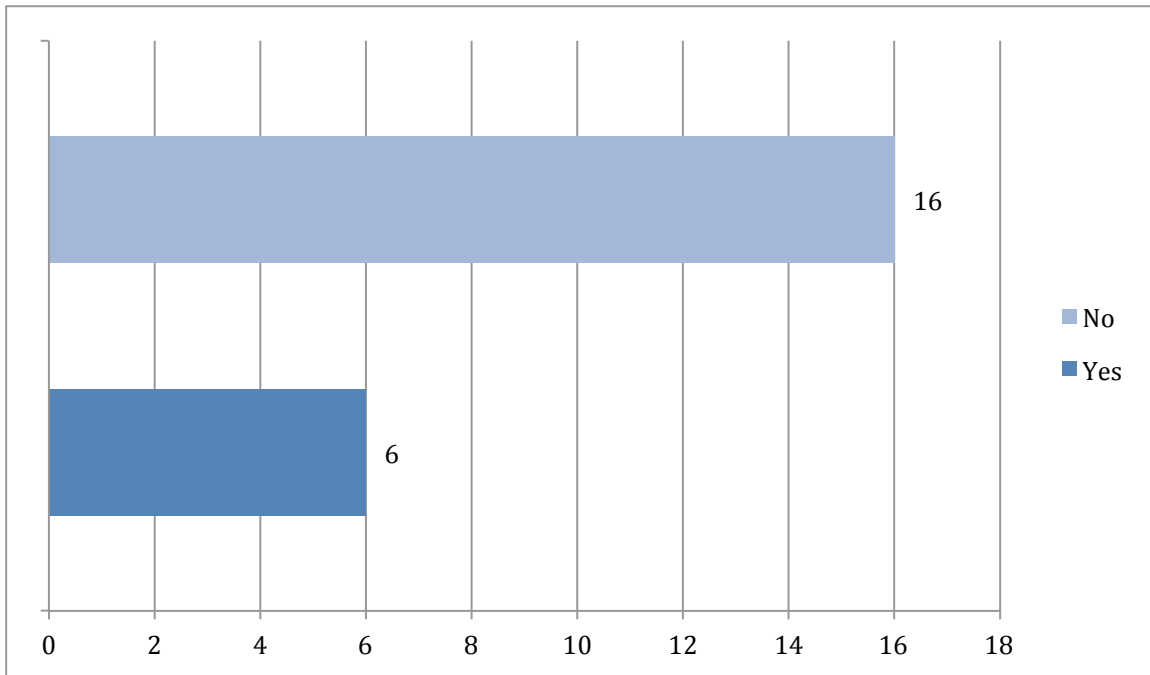
### 3.2 Features an image of a member of the audience



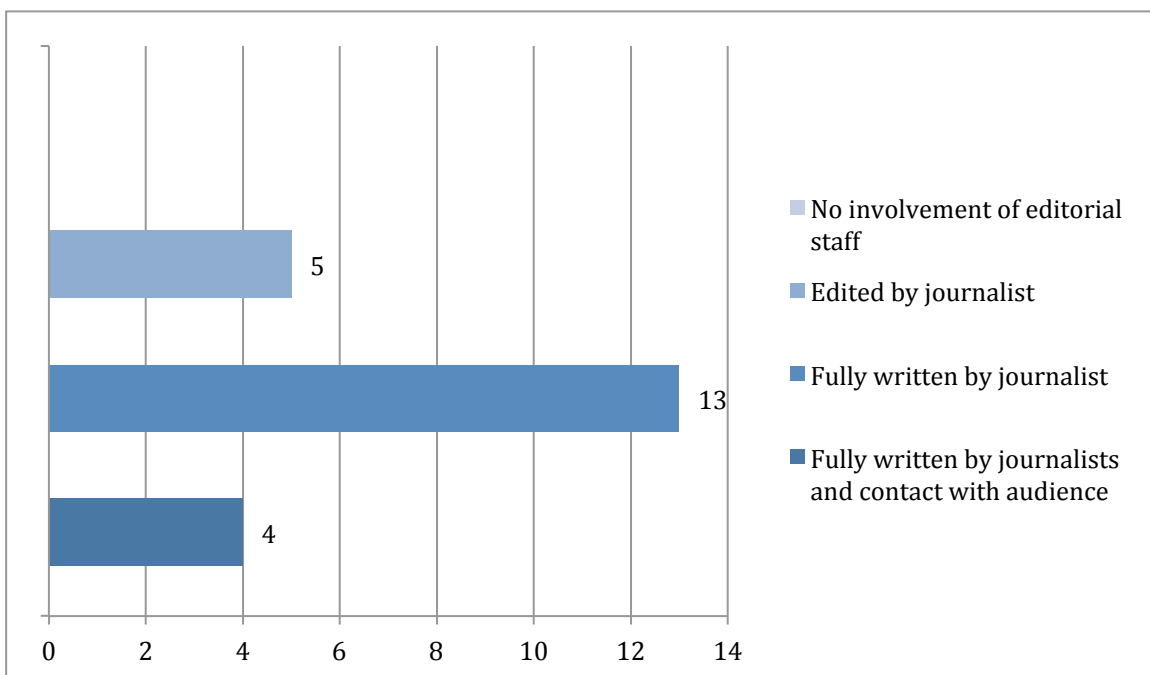
### 3.3 Article is entirely written by the audience



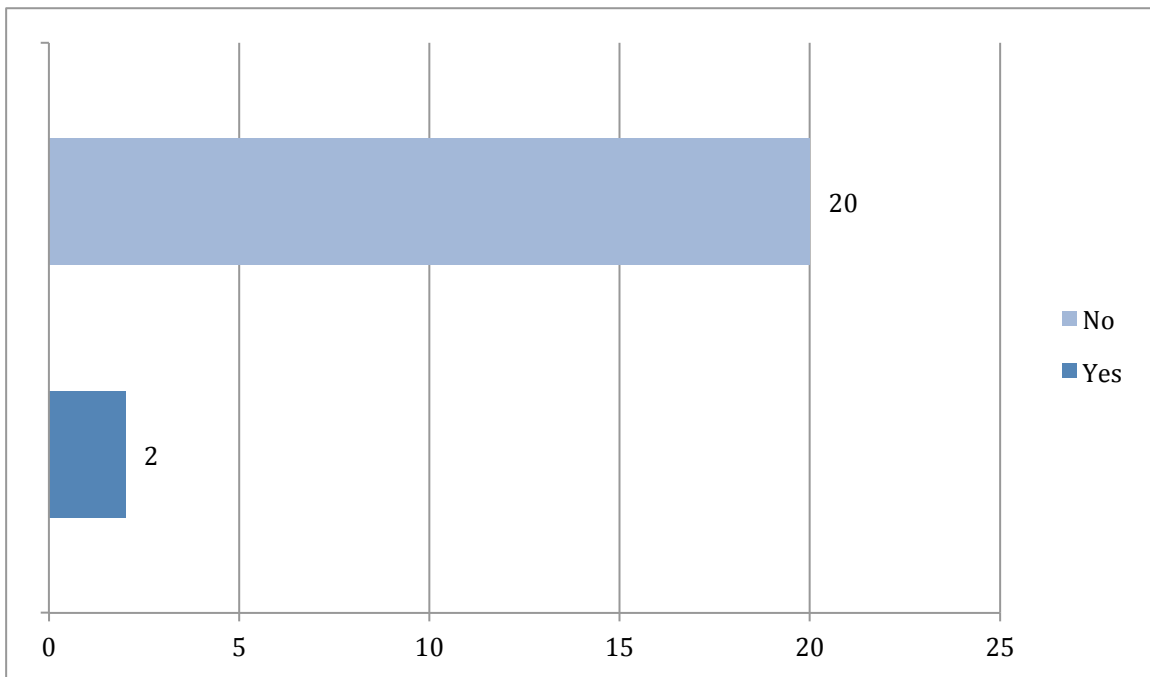
### 3.4 Corresponding challenge promises a price or a direct incentive for the audience



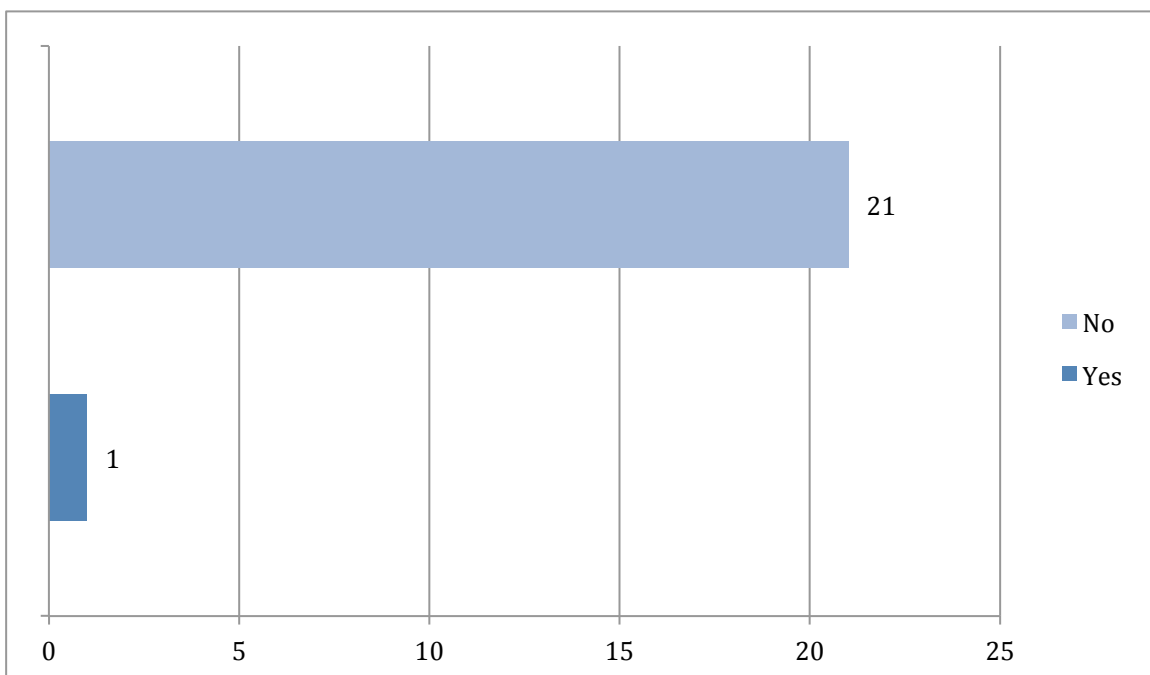
### 3.5 Involvement of the editorial staff



#### 4.1 Article is a sponsored ad



#### 4.2 Article is accompanied by further advertising from the sponsor



### 4.3 Sponsored challenge promises a price

