Gender and Multi-platform TV consumption tendencies in Portugal (Potential users and adopters)

Luís Miguel Pato[1]

Resumo

A TV apresenta-se como uma realidade baseada em pressupostos de cooperação intermediática (Buonanno, 2008). Verifica-se que as teorias de comunicação tradicionais ("*flow*") estão a ser complementadas por uma TV segmentada e participativa ("*narrowcasting*"). Estas propostas devem-se à mudança de paradigma no que à distribuição de conteúdos TV diz respeito. Verifica-se que hoje, se usam interfaces híbridos para se aceder às emissões tornando-as mais personalizáveis, acessíveis e disponíveis.

Estudos têm demonstrado que assuntos relacionados com género comportam indícios fundamentais relativos à adoção de inovações tecnológicas. Partindo destes pressupostos, esta investigação propõe duas abordagens complementares – uma que se baseia numa revisão exaustiva da literatura acerca da adoção tecnológica e do cenário multiplataforma em que a TV se encontra atualmente e outra que apresenta os resultados de um inquérito administrado a uma amostra de 630 alunos do ensino superior em Portugal entre Outubro de 2011 e Maio de 2012.

Os resultados obtidos evidenciam padrões diferentes entre os géneros masculino e feminino no que à adoção e uso de TV distribuída em sistema multiplataforma se refere.

Palavras-chave: Estudos de Género, Televisão, Adoção Tecnológica

Abstract

Increasingly TV and "the Internet" are becoming an: "inter-media cooperation reality" (Buonanno 2008). Based on these traits we can see that the traditional "Flow theory" is being replaced by user generated and Narrowcasted proposals. This occurs because today, TV users are effectively engaging with information networks and media interfaces in a hybrid scenario where TV is not dying it is just becoming more available, accessible and personalizable.

Traditionally research has showed that gender has always endured a major role in what concerns opinion and the adoption of new technologies. Within this scope, this investigation was conducted and validated between October 2011 and May 2012. It consists of a twofold proposal. The first is a revision of the literature, based on a theoretical revision of the theories of technology adoption and acceptance and on studies regarding the use multi-platform TV proposals. The second is based on the results of a sample of (n=630) college and university students that were surveyed between October of 2011 and May of 2012 in an attempt to profile Portuguese University's students TV personalization tendencies.

This paper underlines the existence of differences in the adoption of technologies and multiplatform TV realities in both man and woman,

Keywords – Gender, Television, Technological Adoption

1. Introduction – the understanding of an ever evolving medium

TV has always summoned a tendency to follow technological development and its social impact. This metaphor, based on "mirroring" the involving reality by this medium, is proposed by several investigations (de Valck & Teurlings, 2013; Palmer, 2008; Turner, 2009). When we talk about this medium's development tier we can see that the "homogeneity" is constantly questioned by the evolving landscape (Keilbach & Stauff, 2013).

This latter aspect is nothing new. In fact, in, now classically regarded, TV studies, it is a clearly verifiable aspect for example (e.g.:) Raymond William's pioneering "Television: Technology and Cultural Form" – it summons an unseen degree of "embeddedness" in society that has originated pioneering TV investigations regarding the impact that TV has in everyday life (2003)[2]. Other studies also followed this proposal Ang (1985); Fiske (1987); Morley, (1988); Silverstone, (1994); Ellis, (2000); Buonnano & Radice (2008); Casey (2008).

In a broad manner we argue that the uses of TV propose the need to be understood within the structure of daily life. We consider that it is not far-fetched to compare TV's presence in the family home with anthropologist Claude Lévi-Strauss's definition of: "Totemism" (*ibid*.,

1 Doutorando em Ciências da Comunicação na Universidade da Beira Interior (Covilhã). Email: luis13pato@gmail.com.

2 Within its pages, and by overlooking the ontological technological determinism proposed by Marshall McLuhan, this author shows not only the technological importance of the medium but the impact that it played in the cultural form of the society.

1962)[3]. The TV set is an iconographic mantelpiece where people and objects are organized around it (Spigel, 1992). This aspect proposes TV as a: "sacred place". A "part of the furniture" (Pertierra & Turner, 2013). Thus, the social importance of this medium is of a significant degree[4].

By looking at this topic in broad natured manner, we can see firstly, the ontological security that spawns from TV[5] (Lotz, 2012; McQuail, 2000; Silverstone, 1994); secondly, normative values proposed by regulatory issues such as the ones proposed by for example (e.g.:) the worldwide endorsed PBS (Public Broadcasting Service) realities (*ibid*., 2000)[6]; and thirdly, technological development. Concerning this last aspect, we are witnessing an evasion of broadcast to a multichannel – a "rhizomatic TV environment"; an: "ecranosphere" as Gilles Lipovestky points out (2010)[7].

Today, TV is of a "polytheistic" consumption nature because we would rather see images through various devices, equipped with screens, then instead of only one (Martins, 2011)[8] For example (e.g.:) Gripsud *et. al*., (2004) define this as the shift from "broadcasting to narrowcasting", Ellis (2000) regards it as the change from an era of "scarcity to one of plenty"; Katz and Scannell (2009) poise it as a replacing of a collectivist medium by an individual one or a mutation to regime of immersion. Henry Jenkins (2006) proposes we are witnessing a transition from an analogue era to a digital one or a move from programmers flow to a metadata protocol realm - Uricchio (*appud*., Gripsud, 2004) and "flexible reality" (*ibid*., *appud*., de Valck, M., & Teurlings, J., 2013). Basically, the truth is that this medium is irrevocably changing...

Therefore, today, we can present TV as a non-normative medium - this trait spawns, in an overwhelming

3 In this anthropologists word it is proposed essentially a classification tool that refers to the custom of associating an individual or a social group (usually a clan) with an animal species or monument; it is a reminder from a more archaic stage in human evolution (*ibid*., 1962).

4 The causes for this aspect are clearly pointed out through Manuel Pinto's arguments concerning TV's centrality when he proposes that TV: 1) gives inherent power to the common consumer; 2) is important in people's lives because, since very early, they begin to consume this medium; 3) promotes common values within our daily lives (*ibid*., 2000; 45). A similar proposal can be found in Roger Silverstone's "screen sociology" theory where he considers that this medium's importance is due to it being simultaneously an object of consumption that endures: technological enhancement and the transmission of messages (*ibid*., 1992). This last aspect leads us to point out the importance of another common issue: "content resonance" – i.e. (that is) the impact that TV programs have in people´s lives (Gauntlett & Hill, 1999; Silverstone, 1994).

5 By observing, that today's society is full of risks this scholar considered that there occurs a need for the existence of security mechanisms for coping with this situation. He defined this aspect as: "ontological security" (*ibid*., 2000). Later, Roger Silverstone picked up on this proposal and regarded that TV stories and genres are key proposals for us to establish this same feeling (*ibid*., 1994). He based his proposal on the fact that we, as consumers, wake up, eat, have a break and sleep with the medium. For example, we can escape the hardships of the day through the viewing of a late night show, or wake up and expect to feel better by watching the morning show or be informed by the news bulletin or even find social connections with other people by watching a sports event or a sitcom. By witnessing this multiplicity of what we can define as "ritual uses", this medium has also summoned a domestic feeling (Lotz, 2012).

6 These specifications propose that the "public interest" is the core of this medium's existence. In order to understand these traits, in a more complete manner, we can summon the "Normative Media Theory" because it considers that through a constant surveillance of events, ideas and persons, TV should provide the framework for the existence of a constructive critique of society (McQuail, 2000). This theoretical approach tells us that viewers appropriate what they consume and apply these traits in their daily activities and interpersonal encounters - an aspect that should occur besides any existing political, moral corporate or social endeavors (*ibid*., 2000).

7 We apply the term "rhizomatic" based on the critique to "arborescent structures" thesis that underlines Gilles Deleuze and Félix Gauttari's non-linear organized essay: "*A Thousand Plateaux*" (*ibid*., 1980). They talk about the metaphorical proposal – that they define as a "rhizome" – and consider that, today, there occurs a dominance of non-structured, horizontal realities (assemblage) as opposed to classical topology organizations that were not easily accessible (*ibid*., 1980).

8 Moisés de Lemos Martins looks at the current multiplication of images by enduring in a thought process where we summons Old Testament biblical comparisons and considers that they endure a rebellious proposal of creating innumerous images through ICT mediation where man can only be polytheistic (*ibid*., 2011).

manner from this medium's background because it has always competed for its audiences against new media forms (de Valck & Teurlings, 2013; Turner, 2009). "Not for one moment, has the subject sat still for its portrait", says Erik Barnouw, (*ibid*., 1990). TV has entered the realm of what is now defined as: "matrix media" (Curtin, 2009). This academic coinage proposes that traditional PBS (Public Broadcasting Systems) oligopoly is undergoing a historical transformation from the controlled mass-medium (TV) into a morphed assemblage of multimedia conglomerates[9]. It is no longer a broadcast, network or multichannel medium; TV has become an increasingly flexible and dynamic form of communication (*ibid*., 2009).

This scenario has lead many scholars to propose the end of the classical form of TV. In this ontology they speak of the change that comes from the transition from a "broadcaster-centric model to user centric one" (Palmer, 2008). They talk about the: "time that comes after TV" (Spigel, 2004); "Post Network Era" (Lotz, 2007); "Post-Broadcast Era" (Turner & Tay 2009); "New Television" (Moran, 2009); "Post TV" (Piscitelli, 1998); "Segmentation Medium" Dayan (2010). However, TV is not dying it is just changing. Roger Silverstone calls it: "technological incorporation" (*ibid*., 1994)[10]. This aspect underlines theories i.e.: "Hyper-segmented TV" (Missika, 2006); "Hypertelevision" (Scolari, 2009); "Hipersegmented audiences" (Cardoso, *et. al*., 2013) "Enhanced TV" (Silva, 2002); "Global Television" "Timeshifted TV" (Gauntlett & Hill, 1999).

Thus, by these proposals, it is understandable that it is hard to categorize several scholars consider that today we cannot talk about TV but TV's (Lotz, 2007). Scannel in broader fashion through a set of rules that, overrule the anachronism (merely based on the used apparatus), and propose TV as a junction of social tendencies, and guidelines that have specified this medium's development trend throughout the years (Cardoso, *et. al*., 2013).

2. Digital TV Services

By talking about TV evolution, this medium's impels us to argue that also in this case new media proposals result of the ongoing reconceptualization of older media forms – (a repurposed anachronism). Several theories propose this aspect. The "Delocalized Medium" Joshua Meyrowitz (1985); "Remediation proposal" Bolter & Grusin (2000); "Connective Approach" Uli Beck (2003); "Transcoding" and "Recoding" Manovich (2002; *ibid*., 2008); "Relocation" Snickars & Vonderau (2012), "Always already new" Lisa Gitelman (2008); "Digital Enclosures" Marc Andrejevic (2007 *appud*., de Valck & Teurlings, 2013) and Henry Jenkin's "Convergence approach" (2006)[11].

The impact of the Internet has shown us that millions of people use it for consuming TV content[12]. An OECD report, states that video will account for over 50% of consumer Internet traffic (*ibid*., 2012). Two months ago, 183 million Americans watched more than 44 billion online videos (ComScore, 2013)[13]. In September 2012, 162 million Americans watched online video - seven hours of the month viewing content, streaming nearly 26 billion videos (Nielsen, 2012)[14]. OfCom shows that 29% of the UK's population uses the Internet to watch Video and TV; while, in Portugal we can see that 99% of the population has one device and 72.2% has integrated services (e.g.: IPTV, triple-play – web, phone and TV) (Anacom, 2012b)[15]. Of these, 56% declared that they watched TV through Internet applications (Obercom, 2011). This study also showed that 16.6% downloaded TV contents and 17.6% declared that they prefer to watch them through the Web instead of other means (*ibid*., 2011). This trend is also present in a recent study, concerning undergraduate students in Portugal showed that 71.7% declared that they watched TV through web

9 "Conglomerate Media" – term coined by Tom Schatz, where this scholar argues that there is occurring a merging and acquisition where global media conglomerates (cooperate unions) acquire smaller companies and thus they become more competitive in a worldwide scale (*ibid*., 2008).

10 TV – as a medium – might have been thought out to function in one manner but can also be consumed in another.

11 This scholar also proposes that when we talk about "Convergence", we are also addressing issues concerning previous media however in his approach we can witness that he overlooks the presence of the past by considering that something entirely new must be presented: "Old media are not being displaced. Rather, their functions and status are shifted by the introduction of new technologies", says Henry Jenkins, concerning this issue (*ibid*., 2006; p.14).

12 Today, due to this scenario, the national audience gave way to the transnational audience, says Anna Cristina Pietteira *et al*., (2013).

13 More information available at: http://www.comscore.com/Insights/Press_Releases/2013/7/comScore_Releases_June_2013_U.S._Online_Video_Rankings.

14 Report available at: http://www.nielsen.com/us/en/newswire/2012/september-2012-top-u-s-online-video-sites-and-sports-brands.html.

15 We will address these issues later in this article.

streaming and 49.8% did it for at least one hour per day and 94.3% used their computers (Pato, 2013).

2.1 From Flow to Narrowcasting

These tendencies lead us to state that now we are in the realm of plenty, as John Ellis once proposed (*ibid*., 2000). We amidst the differences between two groundbreaking TV studies theories – "Flow" Raymond Williams (2003) and "Narrowcasting" Milly Buonnano (2008)[16] [17]. Therefore, we can state that the initial Goffmanian representational regime of this medium, of the broadcasted eras, based on the perspective of representational contents, gave way to a more democratic reality where the consumer is the one who decides. Therefore, the idea of "segmentation", proposed by John Ellis, as a description of the outline of contemporary TV mediascape, today, makes perfect sense (Ellis, *appud*., Marshall, 2009)[18]. Other theories consider that this aspect transforms the television experience, making it more democratic – because the user through streamed, downloaded, growing mobile technologies, DIY (Do It Yourself) and DIWO (Do It With Others) (*ibid*., 2009)[19]. TV as a deterritorialized reality (Moran, 2009)[20]. But what services are we talking about?

We can see that Cable TV's and VCR's DTH (Direct to Home) launched the cornerstones for the proposing of the digital TV reality, that consists of

16 William's original "Flow" proposal, we can see that it consisted of the following three basic characteristics (*ibid*., 2003):1. "Lacks differentiality" - television programs that are connected but that are not related in their origin; 2. "Undeclared Timing" – constant programming doesn't propose the diversity that underlines each type of program; 3. "Internal organization" – attempts to shun viewers away from understanding how the medium is actually developed and organized. Scholars such as Bernard Miége consider that this proposal of TV consumption is a model that depends heavily on domestic and family ambiences to occur (*ibid*., 1989). Concerning this specification, this French author considered that this type of TV was an undifferentiated mass-market that depended heavily on daily content interaction and viewer loyalty (*ibid*., 1989).

17 This suggests that the experience of TV is now in what can be defined as the "personcasting" experience in terms of "what" is viewed, "when", "how" and even "how many viewers pay for it" (Simpson, 2006). Taking up on these issues, TV has become a: "Niche Medium that is enabling TV to direct their messages to a much more specific demographic and psychographic groups" (*ibid*., 2007,p.180). Still concerning this issue we can summon what Amanda Lotz defined as the "Five C's" of this moment in TV's history – she talks about after this medium became expanded by "choice" and "control", viewers, now, began to require new aspects such as "convenience", "costumization" and "community" (*ibid*., 2007). According to this scholar, both of these last aspects result from the viewer's experience of "choice" and "control". We believe they indicate a second moment of adjustment and expectations – after the partial "erosion" of the broadcast TV model, the plethora of programming opportunities would be meaningless without the means without the possibilities for viewers to custom tailor their TV experience. Concerning this current scenario that consists of a growing fragmentation of TV viewing. We can propose that changes due to technological enhancement involve the intertwining of two clear guidelines – "the delivery systems" (fragmented into the plethora of outlets) and "the modalities of TV viewing" that "break" the constraints of "the tyranny of the schedule", as Milly Buonnano points out (*ibid*., 2008).

18 In a mere interpretive sense regarding the way that TV presents its contents, we feel tempted to summon Erving Goffman's theatrical proposals where he proposes the existence of "roleplays" regarding the "communication interaction processes" portrayed by the audiences in this process (*ibid*., 1959). This Canadian scholar convenes on the "speaker to hearer" model of communication and includes the portrayals of roles such as (i.e) "the bystander", "the colluder" (that acts out in secrecy) and "the eavesdropper" (*ibid*., 1959). We can see that this scholar considers that man's life revolves around the belief that we all summon and portray role-plays making us actors that have two distinct behaviors – a "front stage" and a "back stage" (*ibid*., 1959). This aspect leads us to summon that from a very early age we have the power to become skilled actors and move in and out of roles with accuracy. Research carried out that this behavior is due to an: "assimilation process" is followed by an "accommodation procedure" - that determines that when any element is in contact with another reality it absorbs aspects that are exterior to its own self (Piaget, 1977). However, it changes but does not lose its true nature (*ibid*., 1977).

19 Consumer co-created TV in social ambiences that can be found e.g.: in SNS (social network services) such as: "Facebook"(Turner, 2009).

20 TV's history is proposed by: "eras" – the "first", based on broadcast technologies, and "second" waves were completed by the "third" one that consists of computer and mobile technologies – were (Moran, 2009).

dispersed screens, that is now among us (Cardoso, 2013; de Valck & Teurlings, 2013; Benoit, 2008; Buonanno & Radice, 2008; Palmer, 2008)[21].

The migration of TV from its traditional analogue model to a digital to wired/wireless networks has led to the emergence of: IPTV (Internet Protocol Television)[22]. This model of TV is a technology that intends to deliver a stream of video content, telephone and data (triple play) services over singular broadband Internet Protocol (IP) connection (Simpson, 2006). Thus, IPTV, as a TV proposal, is based on consumer based "time shifted digital TV services" (Palmer, 2008; Simpson, 2006)[23]. Besides this proposal, we can also summon "Internet TV" because it consists of mainly of accessing video contents on an "on-demand" perspective through the Internet network (*ibid*., 2004). However, it also includes some real time (live) TV proposals (Montpetit, Klym, & Mirlacher, 2010; Moustafa & Zeadally, 2012).

Mobile Phones and Smartphones (3G) represent a very big transformation of data changes and especially in what concerns data (where video is included) exchange (Goggin, 2011; Turner, 2009). For example (e.g.:), 88,5% of the population owns a mobile phone; 4,2% say they use a Smartphone regularly (Marktest, 2012; Paisana Miguel, 2012). In the Q1 of 2011 there were 2.107 mobile broadband subscribers and in the Q1 of 2012 - 2.252 (Anacom, 2012a)[24]. 75.8% declared that use it to watch TV content – 3.7% said they did through their mobile phones (Cardoso, *et. al*., 2012; Paisana Miguel, 2012).

All these trends show that there exists an increasing interoperability between platforms - an

21 This service's origin is based on the need to receive TV contents in isolated places. It all started in the city of Astoria where entrepreneur Ed Parsons, who owned a local radio, installed an alternative TV system based on the use of an antenna and for the first time in order to receive a signal from the closest television station in Seattle – KRSC (Buonnano & Raddice, 2008). These proposals were Cable TV's ancestor model – the CATV (Community Antenna Television). Besides technological unavailability issues, that limited viewer access, this models growth was also due regional nature of the contents available on its TV grids and especially political gaps (due to deregulation policies) that weakened the broadcasting monopolies established in the post-war period (Casey 2008). By 1948, there existed an astonishing number of 109 private channels (Ribeiro, 2007). In 1957, the first regional "Cable TV" trademark was coined – "Port Video Corporation" (*ibid*., 2007; Mullen, 1999). Its grids consisted of contents – i.e. local news and sports (*ibid*., 2007). Therefore, as what occurred with the previously referred PB TV (Public Broadcasting), but in a smaller degree, we can argue that these CATV models strengthen localized culture and identities in a growing commercialized multi-channel reality. The 1960's and the 1970's is considered as an era of tremendous growth for CATV and by December 2011 there were more than 5300 systems serving approximately 60 million subscribers in more than 34,000 communities in the US alone (FCC, 2012).

22 It can also be addressed as: "Very High Speed DSL" (VDSL) (Palmer, 2008).

23 These services are the following timeshifted TV proposals: 1) "Pay-per-view" (PPV) – requires that the viewer pay fee (subscription) for every service product or download (that can be temporary or not). And this aspect is often based on a tiered (ranked) basis; 2. "Video On Demand" (VoD) – the ability to interactively choose videos whenever one wants to watch them; 3. "Pay TV" – (Killer Contents) – television programming that requires payment upfront usually on a monthly basis as a subscription fee; 4. "Picture – In – Picture" (PIP) – the possibility to view a video in a small window on top of another video or within a larger interactive interface; 5. "Subscription" – is a generic term that defines a consumer that subscribes to a specific TV service or channel; 6. "Consumer based Time Shifted TV" – used to describe a content viewed or used in the schedule that fits the description proposed by the viewer; 7. "Set-Top-Boxes" (STB) – an electronic device that allows TV to be connected with the network and thus ensures the existence and possibility of use of digitally enhanced services; 8. "Electronic Programming Guide" (EPG) – this is an application, based on the "Walled Garden" perspective, that allows the viewer to select in an interactive form their television programs. Besides this function it also allows access to consult summaries of TV shows, actor or contestant profiles and recording options; 9. Catch-up TV – pre-rolled TV contents – this aspect is verifiable through technologies i.e.: "time-warp" (Simpson, 2006).

24 Q – Quarter. This is a 15% annual growth rate of connectivity.

expansion of TV consumption away from home[25]. It is from this scenario that Mobile Media and MobileTV (mTV) emerges; therefore, today it does not make sense to regard mTV as a standalone service[26] [27]. It is an alternative access point of a broader more flexible and personalizable TV proposal (Ahonen, 2008)...

3. Gender and Technology the case of TV consumption in technological mediatope[28]

By addressing this issue through Martin Heidegger's scope we can state that phenomenology looks at our world and shows that it's meaning is built through human actions (*ibid*., 1983)[29]. "Technology (...) does not come naked. It does not come neutral" (Silverstone, 1994).

Since the very beginning technology was considered as a symbol of manhood (Tømte, 2012). In fact, traditional gender/media studies concerning the use of the technologies showed that male has a more instrumental orientation while females have the intention of establishing intimacy and social relationships (Nathanson, Perse, & Ferguson, 1997; Rubin, 1983; Rubin & Rubin, 1982). This tendency is verifiable in classical media studies – such as viewing television (*ibid*., 1997; *ibid*., 1983; *ibid*., 1982). E.g.: Morley (1986) proposes that TV viewing is regarded by women as a social context to interact with others a: "substitute for social interaction, an escape from others" (*ibid*., 1997; p. 179). These tendencies are also proposed by other TV studies through a Uses & Gratifications perspective – Rubin (1983, 1982). Men, on the other hand, tend to be more instrumental - they use this medium to achieve goals, e.g.: seek information and be entertained (*ibid*., 1997; *ibid*., 1983). This aspect leads us understand the dominance that men have over technology that allows them to personalize TV programs (VCR, Remote Control) (Gauntlett & Hill, 1999).

Traditionally, when we look at ICT (Information Communication Technologies), we can witness that men are proposed as more reassured then women (Ganito, 2010; Chinyamurindi & Louw, 2010; Constantiou, Damsgaard, & Knutsen, 2006; Broos, 2005; Dholakia & Kshetri, 2004; Viswanath Venkatesh & Morris, 2000; Viswanath Venkatesh, Morris, & Ackerman, 2000). In fact, several studies identify this issue as part of a digital divide that must be surpassed (Cho, *et. al*., 2003; Primo & Khan, 2003)[30].

The Phone proposed device enhances women as more sociable then the men because it overcame the isolation tendencies (*ibid*., 2010). Several studies show that women consider that it is their responsibility to answer the phone – e.g.: "gendered work theory" (Rakow, 1986). As a matter of fact, U&G studies summon the importance of this issue (Fisher, 1992).

The mobile phone, on the other hand, proposes itself as a technology that consists of a more egalitarian perspective (Castells, 2006; DeBaillon & Rockwell, 2005; Geser, 2004). However, this does not mean that conceptual shifts do not exist - e.g.: women use it to keep a sense of security for exposed groups such as the elderly and children (*ibid*., 2004); to be in fashion (Fortunati,

25 Concerning this issue, some scholars consider "Nielson's Three Screen Report" is outdated because the Tablet (e.g. Apple's iPad) is establishing itself as a "fourth" screen (*ibid*., 2008; Aguado, 2009; *ibid*., 2011; Aguilar, 2007).

26 Regarding this issue we can recall services i.e. "TV Out" that features in new "Smartphones" (such as Samsung Galaxy SIII, iPhone 4S and iPhone 5) and the SNS (Social Network Service) Integration. Regarding the first proposal, we are basically addressing an app that transforms the mobile phone into a portable STB (Set Top Box); the second issue regards applications (i.e. apps) that endure connectivity, based on the mobile phone's features, with SNS – such as "Facebook", "Twitter" etc. These traits are also regarded as hybrid solutions.

27 Besides this, as previously referred, mTV is also regarded as being part of IPTV (TV through Internet Protocol). IPTV is traditionally defined as multimedia services i.e. TV, audio, text, data that are delivered over IP – based networks (Simpson, 2006). Mobile IPTV endures users with the possibility to transmit and receive these same contents through their mobile devices (Schatz *et*., *al*. 2007).

28 The term: "mediatope" is proposed to specify the current ecosystem (Quandt & von Pape, 2010).

29 Concerning this issue, German philosopher – Martin Heidegger talks about the "bringing forth" (revealing) that happens by man's use of technology (*ibid*., 1993). He argues that technology helps us "reveal" (*das Entbergen*) the world around us – showing the "standing reserve" (*Bestand*), as he calls it (*ibid*., 1993). He also talks about "enframing" (*Gestell*) and proposes it as the manner that man, as users of modern technology, has come to relate to (frame) the world summoning its uniqueness (*ibid*., 1993). To explain this he contrasts, in a critical manner, the "windmill" with the "hydroelectric powerplant" and says that while one reveals the power of nature (in this case the wind), the other also reveals it to man but has the ability of harnessing it (*ibid*., 1993).

30 By "Digital Divide", we are addressing a sociological phenomenon that summons a broader, social, economic, cultural and learning inequalities (Cho *et. al*., 2003).

et. al., 2005; Ling, 2000); social interaction through communication services such as: MMS and SMS (Katz & Aakhus, 2002; Ling & Yttri, 1999; Oksman & Turtiainen, 2004). Men, summon it as a tool of symbolic value for personal identity (*ibid*., 1999). Findings showed that man's historical instrumentality trend is still maintained (*ibid*., 2004; Katz, *et. al*., 2002) – for information seeking (Wei & Lo, 2006). And still early adopters are still basically males (Westlund, 2008). This leads to address the theoretical scope of our investigation...

4. Theoretical lenses

Since we intend to address the intention to adopt innovative TV tendencies we used a Uses & Gratifications (UG) scope because historically, it describes an active audience characterized through his specific media needs and desires (Ruggiero, 2000) [31]. Besides this approach, we also underlined this inquiry with the QoE (Quality of Experience), QoS (Quality of Service) approaches, the TPA (Theory of Planned Behaviour) and the TRA (Theory of Reasoned Action) proposals (ITU, 2007; Iverson, 2005)[32]. Besides these aspects and because of the inherent decision making process that occurs, we also summoned the "Perceived Usefulness" (PU) and "Perceived Ease-Of-Use" (PEOU) (V. Venkatesh, 2000)[33]. Besides these arguments, we also called upon the ATU (Attitude Towards Use), ITU (Intention towards Use) and AU (Actual Use) (*ibid*., 1989).

In a broader scope, TV in a UG perspective proposes that people seek "information", "companionship", "entertainment", "power to select TV programs", "escapism" and the "ability to interact socially" (Rubin, 1983; Rubin & Perse, 1987; Rubin & Rubin, 1982). TV Content, through this perspective, shows that there is basically a desire for "entertainment" and "information" (Cortese & Rubin, 2010). Since TV is now part of a converged environment where ICT poises its existence, UG studies propose: "pass-time", "information seeking", "convenience" and "entertainment" (Lin, *et. al*., 2005; Papacharissi & Rubin, 2000; Lin, 1999) as important elements. Being: "informed", "entertained" and "maintaining communication" are regarded as: equally important (Charney & Greenberg, 2002; *ibid*., 1999; *ibid*., 2000)[34]. Additional studies pointed out motivations such as: "social escapism", "security", "privacy", "information", "interactive control" and "socialization" (Korgaonkar & Wolin, 2002; Korgaonkar & Wolin, 1999).

Time Shifted technologies" (i.e. the VCR) propose endeavors such as: "storage", "learning", "social interaction" and "time shifting" (Rubin & Rubin, 1989)[35]. Mobile Phones through a UG perspective summon: "hedonistic", "utilitarian" and "social motivations" (McClatchey, 2006; Leung & Wei, 2000). Regarding the first proposal, this device proposes: "personal safety",

31 It is based on finding out "why" would someone use a specific medium for communication purposes, is an historic concern in media and social sciences represented by the U&G theoretical perspective (E. Katz, Blumler, & Gurevitch, 1973; McQuail, 1993). What causes a person to use a specific communication media to satisfy their consumption needs by understanding – 1) How people behave when they use their media; - 2) If external elements affect their media consumption; - 3)What consequences might derive from their media use. However, to fully understand media consumption gratifications, we must place them in two separate moments – 1) defining the initial desire for the media use and 2) what is actually obtained or accomplished through media consumption (ibid., 1983; Ruggiero, 2000; McQuail, 1983).

32 QoE summons the comprehension of the user's experience (through actions such as: web-browsing, TV consumption, voice and text) with a given new media service (ITU, 2007). QoS - is based on understanding the network's performance measurements (trafficability, dependability, transmission and charging) (Iversen, 2005).TPA extended this theoretical concept by introducing a new component – "perceived behavior control". TRA was designed to predict behaviors and understand their psychological determinants (Ajzen, 1985). TRA was based exclusively on three fundamental concepts – 1) "Behavioral Intentions" (BI), 2) "Attitude" (A), 3) "Subjective Norm" (SN). BI measures someone's degree of intention to carry out a behavior and "attitude" regards the sum of the beliefs of that particular behavior weighted by the evaluation of these beliefs. Through SN, these authors considered it was a combination of perceived expectations (perceptions) by the person who is carrying out the action or behavior (Fishbein & Ajzen, 1975).

33 By regarding the concept of PU we recall the extent to which a person believes that by using a given technology he can increase his job or leisure performance. On the other hand, PEOU – recollects the belief that a person has that the given technological innovation will be free of effort and therefore ease the process of usage and obtaining the desired result (Jung, Perez-Mira, & Wiley-Patton, 2009).

34 E.g. movie and video-clips watching and game-play (*ibid*., 1999).

35 When think of the importance that pull technologies have in mobile phones as access points, we can understand why quoting this proposal is important.

"financial incentives", "status symbol/enhancer", "usefulness", "fashionable", "entertainment", "escapism", "information access", "immediacy", "mobility", "reassurance" and "dependency" (Choi, Kim, & McMillan, 2009; Nysveen, Pedersen, & Thorbjørnsen, 2005; Aoki & Downes, 2003; Leung & Wei, 2000). The second and third proposals summon the importance of: "interaction", "escapism", "friendship" and "posting" (Hanson & Haridakis, 2008; Raacke & Bonds-Raacke, 2008; Lin, 1999).

The possibility of watching TV over a mobile phone proposed the importance of: "entertainment", "social interaction" and "permanent access needs" (Lee, *et. al.*, 2010a; Lee, *et. al.*, 2010b; Choi, *et. al.*, 2009; Kwon, *et. al.*, 2000). "Convenience", "efficiency", "immediacy", "ease of use", "speed", "productivity", "fashion", "mobility", "portability", "social status", and "social interaction" were also considered important UG issues (Lee, *et. al.*, 2010a; Lee, *et. al.*, 2010b; Choi, *et. al.*, 2009; Stafford, *et. al.*, 2004).

5. Study and discussion

1.1 Empirical Methodology

A total of 630 university undergraduate students in Universities and Colleges in Portugal were voluntarily surveyed between October of 2011 and May of 2012[36]. The survey consisted of evaluating demographic issues, concerning contemporary uses of TV.

The sample consisted of – 45.7% (288) male respondents and 54.3% (342) female respondents.

1.2 Obtained results

Because our sample consists of higher education undergraduate students, media studies and technology acceptance investigations lead us to present them as experienced users (Rogers, 1995)[37]. Besides this, generic data shows that 72.8% use the mobile phone since they were aged between 10 and 15 years of age and 90.3% have a TV at home.

In order to profile gender issues, just as a measure for the tendency of personalizing their TV experience – we can see that 88.5% of the men have a TV in their room in comparison to 91.8% of the inquired women. And as we will see in the following paragraphs, the summoned tendency for egalitarian perspectives in what concerns the adoption of new TV tendencies persists.

The survey showed that 76.7% of inquired men subscribed IPTV services, while 69.0% of the women did the same thing. Premium subscriptions (killer contents) showed that 30.5% of the men subscribed these services while 26.3% of the women did the same. On demand services data showed that - 22.1% was used by males and 18.8% by females. ITV (Internet TV) is watched by 54.5% while 41.2% of the women stated that they did this type of TV consumption. 92.1% and 96.7% of males and females respectively stated that they access this type of TV through computer, 1.2% and 1.3% use tablets and mobile phones are more used by men – 5.5% (women 1.3%). 72% of the inquired males stated that they used streaming services and 18.0% downloaded content (69% and 23.6% when it comes to women's statements).

When it came to content in ITV women enjoy more information content (14% men – 9.2%); males enjoy sports (18.5%) and women summon the presence of more series (11%). As what occurred with previous theories regarding women's tendency to socialize what they saw in TV, we can see that this tendency still persists.

Mobile TV, on the other hand, summons, once again the experimental tendencies previously stated because 30.3% of the sampled men stated that they already tried it; while 12.6% of the inquired women said the same. When it comes to evaluating this platform from a UX (User Experience) perspective, 21.7% (males) and 17.5% (females) said it was adequate.

6. Conclusion

We set out to understand consumer behavior in

36 ESEC (Coimbra College of Education) – Communication Design and Multimedia, Elementary Education, Sport and Leisure, Media Studies, Organizational Media, Music, Tourism, Social Gerontology, Arte and Design ISCAC (Coimbra Institute of Accounting and Administration) – Corporate Management, Accounting and Administration, ISEC (Coimbra Institute of Engineering) – Biological Engineering, Civil Engineering, IT Engineer, ESTsC (Coimbra College of Health Technology) – Physiotherapy, Pharmacy, UBI (Beira Interior University) Medicine, ISMT (Miguel Torga Higher Education Institute Coimbra) – Multimedia and Psychology.

37 Traditionally, undergraduate age group is considered as the one that better accepts new media trends (Lee, Ryu, & Kim, 2010; Choi, *et. al.*, 2009; Kaasinen *et. al.*, 2009; Leung, 2007; Lin, *et. al.*, 2005; Ito, *et. al.*, 2006; Rice & Katz, 2003; Lin, 2001; Ling, 2000). College and University students also show the highest rate of ICT use (Lee, *et. al.*, 2011; Choi, *et. al.*, 2009).

TV's new mediascape in an attempt to propose a client profile based on gender. We intended to offer insights concerning the effect that gender issues can have on the adoption tendency. As expected, because of the nature of the sample (undergraduate students) data showed that they spend more time using ICT and media in their daily activities. As poised by other studies such as - Rogers (1995), Buchinger *et. al*., (2009), Cardoso, *et. al*., (2012), we also believe that this has implications in the diminishing of the overwhelmingly proposed digital divide between genders.

The present study revealed the considerable influence of perceived benefits in the adoption tendencies of new technologies and innovative TV trends – in fact, both groups showed a recollection for this aspect; however, men's more venturous tendency was revealed when it came to the Mobile TV.

This analysis' theoretical and empirical emphasis highlighted criteria based on the individual aspects instead of technical specifications (e.g.: ITV contents); therefore, by summoning men's and women's tendencies for adopting innovative TV services, we believe that these results can help Portuguese media conglomerates eventually propose a more specific user directed model of TV for their multi-platform distribution scenario...

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