# ⊠ Summaries of the articles

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## "Such smart readers!" Encounters between readers and journalists on three levels of journalism criticism

In journalism, critical feedback from the audience is appreciated in principle, but not necessarily in practice. To a degree, journalists tend to remain detached from the audience in a bid to maintain their autonomy. This contradiction also points out to a communication problem pertaining to journalism criticism: On the one hand, members of the audience may have difficulties in formulating their criticisms in a clear and constructive manner, and on the other hand, journalists have problems in understanding the relevance of audience feedback. This article focuses on the dilemma by reflecting the audience's criticism and journalists' responses to it on three levels: journalistic norms, newsroom practices, and structural aspects of journalism. Empirically, the article draws on a large audience research project, which included a set of discussion sessions featuring both readers and journalists. The article sheds light on the arguments behind the criticism and discusses the way in which audience feedback could be better taken into account in newsrooms. The analysis suggests that criticism on the first two levels – norms and practices – is received more approvingly by journalists because audience members position themselves within the professional culture of journalism. On the structural level, audience criticism is less likely to resonate with journalists' experiences, as here readers perceive journalism as a part of society's power structure.

Kaarina Kilpiö, Vilma Lehtinen

## From bulk to unique – making less valued music formats meaningful

Music consumers in audience studies have transformed from passive radio listeners to networking consumer-producers. Still, relatively little attention has been paid to the construction of audiences in relation to cultural appreciations of different music formats. We explore this topic through studying users of two music formats, c-cassette and mp3, and their ways of making personal and social meaning into recordings. Our material consists of discussions with tweens of the early 2010's, and c-cassette memories of Finnish people, mostly from the 1970's and 80's. Music listeners seem to have associated these formats with lower cultural status, especially in comparison with vinyl records. Our results show that although we find common themes in the ways of making less valued formats meaningful, the changes in formats entail new ways of meaning-making. In the case of c-cassettes, these practices involve modifying the physical product, and with mp3, socially considerate sharing. Thus changes in formats affect the ways different audiences are constructed, in relation to the cultural appreciations of media and technology products. Our findings can be used to analyze how people construct a meaningful relationship to media products, even when particular kinds of audiences are not culturally valued.

Mikko Villi

**Social curation online. Participatory audience and the social consumption of media content**

The focus in the article is on the role of the audience in distributing content produced by media companies. The online environment and the tools provided by social media enable the effortless sharing – for example by linking, tweeting or recommending – of such media content that people find relevant or interesting enough to be worth for also others to read, listen or watch. This practice is referred to as social curation. The article contributes to audience and consumer studies by examining media content consumption as a shared social and communal experience and by shedding light on how the role of the participatory audience is conceived in media companies. In addition to theoretical insights, the article presents results from a qualitative study among the personnel of a Finnish newspaper. These results indicate that the curating audience is valued especially as a channel for the distribution of content and as a radar in exposing the agenda and interests of the audience.  In the article, it is concluded that user-generated content does not form the most adequate framework for understanding the role of the audience in the participatory media ecosystem, but that other forms of participation – social curation as possibly the most important of them – are more essential for legacy media companies.