Review

Zeller, Frauke, Cristina Ponte and Brian O'Neill (eds.), *Revitalising Audience Research: Innovations in European Audience Research*. London and New York: Routledge, 2015. ISBN: 1138097810.

Back when this journal launched, in 2003, work on audiences was largely marginalised in the humanities and social sciences. While some challenges remain, *Participations* stands as testament to the vibrancy of audience and reception studies in the subsequent decade and a half, in which period a number of theoretical models and methodologies have emerged. Sometimes these models and methodologies exist in silos, but *Participations* has set out to celebrate, in particular, scholars engaged in dialogue between traditions and approaches. These broad horizons resonate strongly with *Revitalising Audience Research*, the third and final volume to emerge from the 2010-2014 Transforming Audiences, Transforming Societies (TATS) project. The book sets out to satisfy two key TATS aims: to revitalise the audience research agenda, and to develop innovative approaches to audiences. Accordingly, each of the book's 14 chapters crosses at least one boundary – disciplinary, methodological and/or geographical.

The 27 contributors to this book (including the three editors) are drawn from 15 countries, among them Canada, the US, Israel and New Zealand, as well as European nations. The subject matter is similarly multinational, with studies of audiences in Denmark, Belgium, Austria, Italy, Norway, Portugal and Finland. As regards methodological and disciplinary boundary-crossing, the book is divided into two halves: the first concerns 'revitalisation and innovation in research methodology', while the second addresses 'new fields of research emerging from new configurations in audience reception and co-creation' (2). Katleen Gabriels and Joke Bauwens apply ethnographic methods to the study of Second Life, identifying a strong sense of reciprocity between our actual and virtual selves. Craig Hight, meanwhile, presents a software-focused ethnography of user-generated content, with a particular focus on online video, bridging software studies and audience research to argue that contemporary digital media ecologies have fundamentally changed audiencehood.

Elsewhere, other methods are deployed. Alexander Dhoest draws on autoethnography to critically examine traditional audience research methods; for Dhoest, writing about our own media histories and experiences is a means 'to reflect on our own

and by extension other people's media uses' (29). David Mathieu and Maria José Brites outline two approaches to the interview method, arguing that a greater consideration of context is required if the interview is to fully meet the needs of audience research. Other scholars draw on linguistic analysis: Barbara Lewandowska-Tomaszczyk examines the online construal of emergent group identity, while Joke Beyl and Yuwei Lin study blogs and 'techno elite' social media audiences. Borders are porous throughout: even that between qualitative and quantitative methodologies is crossed in the concluding chapter of the book's first half, which sees Cédric Courtois, Kim Christian Schrøder and Christian Kobbernagel examining the multifaceted field of news consumption and the ways in which 'trans-local developments in the mediatised cultures of news' are 'territorialised' by audiences.

Like the first half, the second half of the book comprises seven chapters, although the focus shifts from methodological innovation to new fields of research. Dafna Lemish and Galit Nimrod link two seemingly unrelated ends of the audience research spectrum, children and older adults, while Taisto Hujanen and Seppo Kangaspunta study audience practices and identities in the wake of changes in the television environment to examine the 'intermediality' of cross-media audiences. Moving from 'old' to 'new' media, another boundary presented here as thoroughly permeable, Piermarco Aroldi and Nicoletta Vittadini examine 'style' as a form of personal agency and a means to differentiate oneself online, particularly on social networking sites. Style, Aroldi and Vittadini suggest, 'is the result of a reflexive process related to the (imagined) self and its relations with both technology and (online and offline) social relations. At the same time, style is also the product and the producer of both self-performances and of the set of rules affecting SNS [social networking sites] activities as a form of power of agency' (210).

Some of the questions asked might appear simple – Christine Trültzsch-Wijnen, Sascha Trültzsch-Wijnen and Andra Siibak draw on qualitative research conducted in Austria to ask why some young people do *not* use social media – but the answers are profound. Non-usage, the authors conclude in that instance, is not typically the result of lack of access or lack of digital skills; instead, it is a careful and deliberate decision. The ramifications of the questions and answers can also be wide-ranging. Seija Ridell, for instance, calls attention to the links between people and technologies in a specifically urban context to examine 'people's mediated urban audience activities in an age when it has become impossible to separate the technologies created by humans from the question of "What is human?" in the first place' (254). Ingunn Hagen and Ana Jorge examine children's moral judgements and risk perception in relation to Internet use, arguing for the influence of peer group as well as other factors such as age, gender and parents. 'The constitution of morality,' Hagen and Jorge conclude, 'is bound to a specific context of peer relations where playing with boundaries of acceptable and non-acceptable behaviour is sometimes part of the fun' (173). The book concludes with one of its strongest chapters: Frauke Zeller's systematic analysis of big data. How, asks Zeller, might big data change audience research? She examines its potential, as well as its risks and limitations, before concluding that big data can provide a different insight into audiences, particularly online.

To revitalise a field with a single book is an ambitious undertaking yet, by presenting new approaches to audience research that span disciplinary and other boundaries, this collection lives up to its titular promise. This is an invigorating and thought-provoking collection of innovative responses to shifting audience behaviours and media landscapes.

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