

With the first morning being kicked off by this panel on Extensions of Television, then one on Contextualizing Current Changes, it's easy to imagine the proceedings devolving into a Sharks vs. Jets "Things Are New" vs. "Things Aren't New" battle for turf.

That said, I see value in our panel opening the proceedings by discussing the multiple extensions of television, and indeed what counts as television. The second panel of the day will likely be required to keep us honest, and to bring us down to Earth, but perhaps we could start by flirting with ideas of what might at least *seem* new and different. After all, even without TiVo, BitTorrent software, TV Links, DVDs aplenty, Netflix, a video iPod, or a funky video phone, I know that my own experience of watching television has changed remarkably since just ten years ago, and I suspect this is true for many. So what's happening to television?

Working with the excellent provocations offered by the panel's members, let me pose the following broad questions for panelists and fellow "unboxers" alike:

1. What *is* television and what counts as television? If, pace Spigel and Olsson's collection, we can have *Television after TV*, what is and isn't television? And if we were to observe different ages or eras of television, what characterizes today's age or era?
2. Are we moving towards a fundamental shift in television, or is it more that we now have multiple varieties of televisions: TiVo'd, TV with extratexts, TV via DVDs, "regular old TV," etc.? And if the latter, do you see patterns in which televisions are for, by, and about which sorts of people?
3. A great deal of television theory was based on the notion of television (i) broadcasting (ii) to the family (iii) in the family home. But increasingly television is also outside the home, and either personal or directed at fan/friend groups. Does this change how we make sense of television?
4. Somewhat linked to that question, where is Nielsens in the future of television?
5. Just as college freshman often seem fond of expounding on how "the media" does this or that or how "television" is this or that, much discussion of television's expansions treat "television" as a huge self-sustaining organism. But each of the panelists here points to the various agents therein – producers, writers, directors, marketers, fans, and analysts. When we focus on these agents, what changes if anything in a discussion of televisual expansion? Or, reworded, how are these agents and their roles themselves "expanding" or contracting?