

Transmedia Television Audiences New Media And Daily Life Routledge Advances In Television Studies

Over the past two decades, new technologies, changing viewer practices, and the proliferation of genres and channels has transformed American television. One of the most notable impacts of these shifts is the emergence of highly complex and elaborate forms of serial narrative, resulting in a robust period of formal experimentation and risky programming rarely seen in a medium that is typically viewed as formulaic and convention bound. Complex TV offers a sustained analysis of the poetics of television narrative, focusing on how storytelling has changed in recent years and how viewers make sense of these innovations. Through close analyses of key programs, including *The Wire*, *Lost*, *Breaking Bad*, *The Sopranos*, *Veronica Mars*, *Curb Your Enthusiasm*, and *Mad Men* the book traces the emergence of this narrative mode, focusing on issues such as viewer comprehension, transmedia storytelling, serial authorship, character change, and cultural evaluation. Developing a television-specific set of narrative theories, Complex TV argues that television is the most vital and important storytelling medium of our time. » Browse a gallery of supplemental video clips on the Complex TV website. » Visit the book's Facebook page. The early years of the twenty-first century have seen dramatic changes within the television industry. The development of the internet and mobile phone as platforms for content directly linked to television programming has offered a challenge to the television set's status as the sole domestic access point to audio-visual dramatic content. Viewers can engage with 'television' without ever turning a television set on. Whilst there has already been some exploration of these changes, little attention has been paid to the audience and the extent to which these technologies are being integrated into their daily lives. Focusing on a particular period of rapid change and using case studies including *Spooks*, *24* and *Doctor Who*, Transmedia Television considers how the television industry has exploited emergent technologies and the extent to which audiences have embraced them. How has television content been transformed by shifts towards multiplatform strategies? What is the appeal of using game formats to lose oneself within a narrative world? How can television, with its ever larger screens and association with domesticity, be reconciled with the small portable, public technology of the mobile phone? What does the shift from television schedules to online downloading mean for our understanding of 'the television audience'? Transmedia Television will consider how the relationship between television and daily life has been altered as a result of the industry's development of emerging new media technologies, and what 'television' now means for its audiences.

Bringing together 49 chapters from leading experts in media industries research, this major collection offers an authoritative overview of the current state of scholarship while setting out proposals for expanding, re-thinking and innovating the field. Media industries occupy a central place in modern societies, producing, circulating, and presenting the multitude of cultural forms and experiences we encounter in our daily lives. The chapters in this volume begin by outlining key conceptual and critical perspectives while also presenting original interventions to prompt new lines of inquiry. Other chapters then examine the impact of digitalization on the media industries, intersections formed between industries or across geographic territories, and the practices of doing media industries research and teaching. General ideas and arguments are illustrated through specific examples and case studies drawn from a range of media sectors, including advertising, publishing, comics, news, music, film, television, branded entertainment, live cinema experiences, social media, and music video. Making a vital and significant contribution to media research, this volume is essential reading for students and academics seeking to understand and evaluate the work of the media industries.

Transmedia Marketing: From Film and TV to Games and Digital Media skillfully guides media makers and media marketers through the rapidly changing world of entertainment and media marketing. Its groundbreaking transmedia approach integrates storytelling and marketing content creation across multiple media platforms – harnessing the power of audience to shape and promote your story. Through success stories, full color examples of effective marketing techniques in action, and insight from top entertainment professionals, Transmedia Marketing covers the fundamentals of a sound 21st century marketing and content plan. You'll master the strategy behind conducting research, identifying target audiences, setting goals, and branding your project. And, you'll learn first-hand how to execute your plan's publicity, events, advertising, trailers, digital and interactive content, and social media. Transmedia Marketing enlivens these concepts with: Hundreds of vibrant examples from across media platforms – *The Hunger Games*, *Prometheus*, *The Dark Knight*, *Bachelorette*, *The Lord of the Rings*, *Despicable Me 2*, *Food, Inc.*, *Breaking Bad*, *House of Cards*, *Downton Abbey*, *Game of Thrones*, *Top Chef*, *Pokémon*, *BioShock Infinite*, *Minecraft*, *Outlast*, *Titanfall*, *LEGO Marvel Super Heroes*, *Halo 4*, *Lonelygirl15*, *Annoying Orange* Real-world advice from 45 leading industry writers, directors, producers, composers, distributors, marketers, publicists, critics, journalists, attorneys, and executives from markets, festivals, awards, and guilds Powerful in-depth case studies showcasing successful approaches – A.I. Artificial Intelligence, *Mad Men*, *Lizzie Bennet Diaries*, *Here Comes Honey Boo Boo*, and *Martin Scorsese Presents the Blues* Extensive Web content at www.transmediamarketing.com featuring a primer on transmedia platforms – film, broadcast, print, games, digital media, and experiential media; expanded case studies; sample marketing plans and materials; and exclusive interviews With Transmedia Marketing, you'll be fully versed in the art of marketing film, TV, games, and digital media and primed to write and achieve the winning plan for your next media project.

Around the globe, people now engage with media content across multiple platforms, following stories, characters, worlds, brands and other information across a spectrum of media channels. This transmedia phenomenon has led to the burgeoning of transmedia studies in media, cultural studies and communication departments across the academy. The Routledge Companion to Transmedia Studies is the definitive volume for scholars and students interested in comprehending all the various aspects of transmediality. This collection, which gathers together original articles by a global roster of contributors from a variety of disciplines, sets out to contextualize, problematize and scrutinize the current status and future directions of transmediality, exploring the industries, arts, practices, cultures, and methodologies of studying convergent media across multiple platforms.

Indie Cinema Online investigates the changing nature of contemporary American independent cinema in an era of media convergence. Focusing on the ways in which modes of production, distribution, and exhibition are shifting with the advent of online streaming, simultaneous release strategies, and web series, this book analyzes sites such as SundanceTV, YouTube, Netflix, Hulu, and other online spaces as a means of redefining independent cinema in a digital era. Analyzing the intersections among cinema studies, cultural studies, and new media studies within contemporary convergence culture, author Sarah E.S. Sinwell looks at sites of media convergence that are often ignored within most studies of digital media. Emphasizing the ways in which the forms and technologies of media culture have changed during the age of convergence, this book analyzes contemporary production, distribution, and exhibition practices as a means of examining the changing meanings of independent cinema within digital culture.

There is currently much discourse about generations in the public sphere. A sequence of letters conflates generations and age cohorts born in the last few decades (generation "X", "Y" or "Z") as well as multiple categories are used to describe today's young people as a generation that is distinct from its predecessors. Despite the popularity of generational labels in media, politics, or even academia, the use of generation as a conceptual tool in youth studies has been controversial. This Special Issue allows readers to better understand the key issues regarding the use of generation as a theoretical concept and/or as a social category in the field of youth studies, shedding light on the controversies, trends, and cautions that go through it.

The book investigates the new forms of empowered agency possessed by national audiences with reference to two particular television texts: *Game of Thrones* and *Mad Men*. The two popular American TV shows are highly successful products of the convergence era, characterized by trans-media storytelling as a strategy and the interconnection of audiences' multiple practices of reception and fruition. The book argues how the analysis of audience engagement with trans-media texts will disclose important information about the various ways people organize their lives around media and how these activities help them to make sense of the world they live in.

In recent years, the Russian government has dramatically expanded its restrictions on the internet, while simultaneously consolidating its grip on traditional media. The internet, however, because of its transnational configuration, continues to evade comprehensive state control and offers ever new opportunities for disseminating and consuming dissenting opinions. Drawing on a wide range of disciplines, including media law, human rights, political science, media and cultural studies, and the study of religion, this book examines the current state of the freedom of speech, freedom of expression, and media freedom in Russia, focusing on digital media and cross-media initiatives that bridge traditional and new media spheres. It assesses how the conditions for free speech are influenced by the dynamic development of Russian media, including the expansion of digital technologies, explores the interaction and transfer of practices, formats, stylistics and aesthetics between independent and state-owned media, and discusses how far traditional media co-opt strategies developed by and associated with independent media to mask their lack of free expression. Overall, the book provides a deep and rich understanding of the changing structures and practices of national and transnational Russian media and how they condition the boundaries of freedom of expression in Russia today.

Stories are everywhere around us, from the ads on TV or music video clips to the more sophisticated stories told by books or movies. Everything comes wrapped in a story, and the means employed to weave the narrative thread are just as important as the story itself. In this context, there is a need to understand the role storytelling plays in contemporary society, which has changed drastically in recent decades. Modern global society is no longer exclusively dominated by the time-tested narrative media such as literature or films because new media such as videogames or social platforms have changed the way we understand, create, and replicate stories. The *Handbook of Research on Contemporary Storytelling Methods Across New Media and Disciplines* is a comprehensive reference book that provides the relevant theoretical framework that concerns storytelling in modern society, as well as the newest and most varied analyses and case studies in the field. The chapters of this extensive volume follow the construction and interpretation of stories across a plethora of contemporary media and disciplines. By bringing together radical forms of storytelling in traditional disciplines and methods of telling stories across newer media, this book intersects themes that include interactive storytelling and narrative theory across advertisements, social media, and knowledge-sharing platforms, among others. It is targeted towards professionals, researchers, and students working or studying in the fields of narratology, literature, media studies, marketing and communication, anthropology, religion, or film studies. Moreover, for interested executives and entrepreneurs or prospective influencers, the chapters dedicated to marketing and social media may also provide insights into both the theoretical and the practical aspects of harnessing the power of storytelling in order to create a cohesive and impactful online image.

This volume builds on previous notions of transmedia practices to develop the concept of transtexts, in order to account for both the industrial and user-generated contributions to the cross-media expansion of a story universe. On the one hand exists industrial transmedia texts, produced by supposedly authoritative authors or entities and directed to active audiences in the aim of fostering engagement. On the other hand are fan-produced transmedia texts, primarily intended for fellow members of the fan communities, with the Internet allowing for connections and collaboration between fans. Through both case studies and more general analyses of audience participation and reception, employing the artistic, marketing, textual, industrial, cultural, social, geographical, technological, historical, financial and legal perspectives, this multidisciplinary collection aims to expand our understanding of both transmedia storytelling and fan-produced transmedia texts.

This edited volume explores different meanings of media convergence and deconvergence, and reconsiders them in critical and innovative ways. Its parts provide together a broad picture of opposing trends and tensions in media convergence, by underlining the relevance of this powerful idea and emphasizing the misconceptions that it has generated. Sergio Sparviero, Corinna Peil, Gabriele Balbi and the other authors look into practices and realities of users in convergent media environments, ambiguities in the production and distribution of content, changes to the organization of media industries, the re-configuration of media markets, and the influence of policy and regulations. Primarily addressed to scholars and students in different fields of media and communication studies, *Media Convergence and Deconvergence* deconstructs taken-for-granted concepts and provides alternative and fresh analyses on one of the most popular topics in contemporary media culture. Chapter 1 is available open access under a CC BY 4.0 license at link.springer.com

From the trailers and promos that surround film and television to the ads and brand videos that are sought out and shared, promotional media have become a central part of contemporary screen life. *Promotional Screen Industries* is the first book to explore the sector responsible for this thriving area of media production. In a wide-ranging analysis, Paul Grainge and Catherine Johnson explore the intermediaries – advertising agencies, television promotion specialists, movie trailer houses, digital design companies – that compete and collaborate in the fluid, fast-moving world of promotional screen work. Through interview-based fieldwork with companies and practitioners based in the UK, US and China, *Promotional Screen Industries* encourages us to see promotion as a professional and creative discipline with its own opportunities and challenges. Outlining how shifts in the digital media environment have unsettled the boundaries of 'promotion' and 'content', the authors provide new insight into the sector, work, strategies and imaginaries of contemporary screen promotion. With case studies on mobile communication, television, film and live events, this timely book offers a compelling examination of the industrial configurations and media forms, such as ads, apps, promos, trailers, digital shorts, branded entertainment and experiential media, that define promotional screen culture at the beginning of the twenty-first century.

The field of fan studies has seen exponential growth in recent years and this companion brings together an internationally and interdisciplinarily diverse group of established scholars to reflect on the state of the field and to point to new research directions. Engaging an impressive array of media texts and formats and incorporating a variety of methodologies, this collection is organized into six main sections: methods and ethics, technologies and practices, identities, race and transcultural fandom, industry, and futures. Each section concludes with a conversation among some of the field's leading scholars and industry insiders to address a wealth of questions relevant to each section topic.

This book offers the first broad-based survey of the way artists, audiences and society at large are making use of social media, and how the emergence of social media platforms that allow two-way interaction between these groups has been held up as a 'game changer' by many in the theatre industry. The first book to analyse aesthetic, critical, audience development, marketing and assessment uptake of social media in the theatre industry in an integrated fashion, *Theatre, Social Media and Meaning Making* examines examples from the USA, UK, Europe and Australasia to provide a snapshot of this emerging niche within networked, telematic, immersive and participatory theatre production and reception practices. A vital new resource for the field, this book will appeal to scholars, students, and industry practitioners alike.

This collection of essays provides an overview of research on the social uses of media. Drawing on long traditions in both cultural studies and the social sciences, it brings together competing research approaches usually discussed separately. The topics include up-to-date research on activity and interactivity, media use as a social and cultural practice, and participation in a cultural, political and technological sense. This book explores three general areas of current scholarly study of the social aspects of media use. First, the introduction of interactive and so-called social media has had repercussions for the definition of media use, reception and even our perception of media effects. Second, the recognition that media constitute social practice, which utilizes media for its own goals, has been highly influential in communication research.

Third, media provide many opportunities for participation in cultural and political issues. Yet media also shape participation in certain – and sometimes constraining – ways.

As media evolves with technological improvement, communication changes alongside it. In particular, storytelling and narrative structure have adapted to the new digital landscape, allowing creators to weave immersive and enticing experiences that captivate viewers. These experiences have great potential in marketing and advertising, but the medium's methods are so young that their potential and effectiveness is not yet fully understood. *Handbook of Research on Transmedia Storytelling, Audience Engagement, and Business Strategies* is a collection of innovative research that explores transmedia storytelling and digital marketing strategies in relation to audience engagement. Highlighting a wide range of topics including promotion strategies, business models, and prosumers and influencers, this book is ideally designed for digital creators, advertisers, marketers, consumer analysts, media professionals, entrepreneurs, managers, executives, researchers, academicians, and students.

? In 2016, Netflix--with an already enormous footprint in the United States--expanded its online streaming video service to 130 new countries, adding more than 12 million subscribers in nine months and bringing its total to 87 million. The effectiveness of Netflix's content management lies in its ability to appeal to a vastly disparate global viewership without a unified cache of content. Instead, the company invests in buying or developing myriad programming and uses sophisticated algorithms to "narrowcast" to micro-targeted audience groups. In this collection of new essays, contributors explore how Netflix has become a cultural institution and transformed the way we consume popular media. We watch TV on computers, phones, and other mobile devices; television is now online as much as it is "on air." *Television and New Media* introduces readers to the ways that new media technologies have transformed contemporary broadcast television production, scheduling, distribution, and reception practices. Drawing upon recent examples including *Lost*, *24*, and *Heroes*, this book examines the ways that television programming has changed—transforming nearly every TV series into a franchise, whose on-air, online, and on-mobile elements are created simultaneously and held together through a combination of transmedia marketing and storytelling. Television studios strive to keep their audiences in constant interaction with elements of the show franchise in between airings not only to boost ratings, but also to move viewers through the different divisions of a media conglomerate. Organized around key industrial terms—platforming, networking, tracking, timeshifting, placeshifting, schedule-shifting, micro-segmenting, and channel branding this book is essential for understanding how creative and industrial forces have worked together to transform the way we watch TV.

Contemporary culture is packed with fantasy and science fiction storyworlds extending across multiple media platforms. This book explores the myriad ways in which imaginary worlds use media like films, novels, videogames, comic books, toys and increasingly user-generated content to captivate and energise contemporary audiences.

Whether we are watching TV, surfing the Internet, listening to our iPods, or reading a novel, we all engage with media as an audience. Despite the widespread use of this term in our popular culture, the meaning of the "audience" is complex, and it has undergone significant historical shifts as new forms of mediated communication have developed from print, telegraphy, and radio to film, television, and the Internet. John L. Sullivan's second edition of *Media Audiences: Effects, Users, Institutions, and Power* explores the concept of media audiences from four broad perspectives: as "victims" of mass media, as market constructions & commodities, as users of media, and as producers & subcultures of mass media. The goal is for students to be able to think critically about the role and status of media audiences in contemporary society, reflecting on their relative power in relation to institutional media producers.

Transmedia Television uses empirical audience research to explore attitudes towards the dramatic changes that television has undergone since the turn of the twenty-first century due to the development of digital technologies. It asks to what extent audiences are embracing these changes and what 'television' means in a multiplatform media landscape.

Ephemeral Media explores the practices, strategies and textual forms helping producers negotiate a fast-paced mediascape. Examining dynamics of brevity and evanescence in the television and new media environment, this book provides a new perspective on the transitory, and transitional, nature of screen culture in the early twenty-first century.

As patterns of media use become more integrated with mobile technologies and multiple screens, a new mode of viewer engagement has emerged in the form of connected viewing, which allows for an array of new relationships between audiences and media texts in the digital space. This exciting new collection brings together twelve original essays that critically engage with the socially-networked, multi-platform, and cloud-based world of today, examining the connected viewing phenomenon across television, film, video games, and social media. The result is a wide-ranging analysis of shifting business models, policy matters, technological infrastructure, new forms of user engagement, and other key trends affecting screen media in the digital era. *Connected Viewing* contextualizes the dramatic transformations taking place across both media industries and national contexts, and offers students and scholars alike a diverse set of methods and perspectives for studying this critical moment in media culture.

Why do screen narratives remain so different in an age of convergence and globalisation that many think is blurring distinctions? This collection attempts to answer this question using examples drawn from a range of media, from Hollywood franchises to digital comics, and a range of countries, from the United States to Japan

In an ambitious study encompassing a wide range of media texts, including popular television series like "Kyle XY," "Glee," "Gossip Girl," "Veronica Mars," and "Pretty Little Liars" and online works like "The Lizzie Bennet Diaries," as well as fan texts from blog posts and tweets to remix videos, YouTube posts, and image-sharing streams, author Louisa Ellen Stein traces the circulation of the contradictory tropes of millennial hope and millennial noir. Looking at what millennials do with digital technology demonstrates the molding impact of commercial representations, and at the same time reveals how millennials are undermining, negotiating, and changing those narratives.

Since the advent of digitization, the conceptual confusion surrounding the semantic galaxy that comprises the media and journalism universes has increased. Journalism across several media platforms provides rapidly expanding content and audience engagement that assist in enhancing the journalistic experience. *Exploring Transmedia Journalism in the Digital Age* provides emerging research on multimedia journalism across various platforms and formats using digital technologies. While highlighting topics, such as immersive journalism, nonfictional narratives, and design practice, this book explores the theoretical and critical approaches to journalism through the lens of various technologies and media platforms. This book is an important resource for scholars, graduate and undergraduate students, and media professionals seeking current research on media expansion and participatory journalism.

The Media Convergence Handbook sheds new light on the complexity of media convergence and the related business challenges. Approaching the topic from a managerial, technological as well as end-consumer perspective, it acts as a reference book and educational resource in the field. Media convergence at business level may imply transforming business models and using multiplatform content production and distribution tools. However, it is shown that the implementation of convergence strategies can only succeed when expectations and aspirations of every actor involved are taken into account. Media consumers, content producers and managers face different challenges in the process of media convergence. Volume II of the *Media Convergence Handbook* tackles these challenges by discussing media business models, production, and users' experience and perspectives from a technological convergence viewpoint.

The *Marvel Cinematic Universe*--comprised of films, broadcast television and streaming series and digital shorts--has

generated considerable fan engagement with its emphasis on socially relevant characters and plots. Beyond considerable box office achievements, the success of Marvel's movie studios has opened up dialogue on social, economic and political concerns that challenge established values and beliefs. This collection of new essays examines those controversial themes and the ways they represent, construct and distort American culture.

In *Transmedia Work* ? Karin Fast and André Jansson explore several key questions that frame the study of the social and cultural implications of a digital, connected workforce. How might we understand 'privilege' and 'precariousness' in today's digitalized work market? What does it mean to be a privileged worker under the so-called connectivity imperative? What are the social and cultural forces that normalize the appropriation of new media in, and beyond, the workplace? These key questions come together in the notion of transmedia work – a term through which a social critique of work under digital modernity can be formulated. Transmedia work refers to the rise of a new social condition that saturates many different types of work, with various outcomes. In some social groups, and in certain professions, transmedia work is wholeheartedly embraced, while it is questioned and resisted elsewhere. There are also variations in terms of control; who can maintain a sense of mastery over transmedia work and who cannot? Through interviews with cultural workers, expatriates, and mobile business workers, and ancillary empirical data such as corporate technology and coworking discourse, *Transmedia Work* is an important addition to the study of mediatization and digital culture.

"This reference provides a review of the academic and popular literature on the relationship between communications and media studies, cinema, advertising, public relations, religion, food tourism, art, sports, technology, culture, marketing, and entertainment practices"--Provided by publisher.

In the age of "complex TV", of social networking and massive consumption of transmedia narratives, a myriad short-lived phenomena surround films and TV programs raising questions about the endurance of a fictional world and other mediatized discourse over a long arc of time. The life of media products can change direction depending on the variability of paratextual materials and activities such as online commentaries and forums, promos and trailers, disposable merchandise and gadgets, grassroots video production, archives, and gaming. This book examines the tension between permanence and obsolescence in the production and experience of media byproducts analysing the affections and meanings they convey and uncovering the machineries of their persistence or disposal. Paratexts, which have long been considered only ancillary to a central text, interfere instead with textual politics by influencing the viewers' fidelity (or infidelity) to a product and affecting a fictional world's "life expectancy". Scholars in the fields of film studies, media studies, memory and cultural studies are here called to observe these byproducts' temporalities (their short form and/or long temporal extension, their nostalgic politics or future projections) and assess their increasing influence on our use of the past and present, on our temporal experience, and, consequently, on our social and political self-positioning through the media.

The proliferation of media and their ever-increasing role in our daily life has produced a strong sense that understanding media—everything from oral storytelling, literary narrative, newspapers, and comics to radio, film, TV, and video games—is key to understanding the dynamics of culture and society. *Storyworlds across Media* explores how media, old and new, give birth to various types of storyworlds and provide different ways of experiencing them, inviting readers to join an ongoing theoretical conversation focused on the question: how can narratology achieve media-consciousness? The first part of the volume critically assesses the cross- and transmedial validity of narratological concepts such as storyworld, narrator, representation of subjectivity, and fictionality. The second part deals with issues of multimodality and intermediality across media. The third part explores the relation between media convergence and transmedial storyworlds, examining emergent forms of storytelling based on multiple media platforms. Taken together, these essays build the foundation for a media-conscious narratology that acknowledges both similarities and differences in the ways media narrate.

2018 Outstanding Academic Title, given by Choice Magazine How mobile devices make our in-between moments valuable to media companies while also providing a sense of control and connection In moments of downtime – waiting for a friend to arrive or commuting to work – we pull out our phones for a few minutes of distraction. Just as television reoriented the way we think about living rooms, mobile devices have taken over the interstitial spaces of our everyday lives. Ethan Tussey argues that these in-between moments have created a procrastination economy, an opportunity for entertainment companies to create products, apps, platforms, subscription services, micropayments, and interactive opportunities that can colonize our everyday lives. But as businesses commoditize our free time, and mobile devices become essential tools for promotion, branding and distribution, consumers are using these devices as a means of navigating public and private space. These devices are not just changing the way we spend and value our time, but also how we interact with others and transform our sense of the politics of space. By examining the four main locations of the procrastination economy—the workplace, the commute, the waiting room, and the “connected” living room—Ethan Tussey illuminates the relationship between the entertainment industry and the digitally empowered public.

This book offers a thorough investigation of the recent surge of webtoons and manga/animation as the sources of transmedia storytelling for popular culture, not only in East Asia but in the wider global context. An international team of experts employ a unique theoretical framework of media convergence supported by transmedia storytelling, alongside historical and textual analyses, to examine the ways in which webtoons and anime become some of the major sources for transmedia storytelling. The book historicizes the evolution of regional popular culture according to the surrounding digital media ecology, driving the change and continuity of the manhwa industry over the past 15 years, and discusses whether cultural products utilizing transmedia storytelling take a major role as the primary local cultural product in the cultural market. Offering new perspectives on current debates surrounding transmedia storytelling in the cultural industries, this book will be of great interest to scholars and students of media studies, East Asian studies and cultural

studies.

Transmedia Television Audiences, New Media, and Daily Life Taylor & Francis

This book places television in Africa in the digital context. It addresses the onslaught of multimedia platforms, digital migration and implication of this technology for society. The discussions in the chapters contained in this book encompass a wide range of issues such as digital disruption of television news, internet television and video on demand platforms, adaptations, digital migration, business strategies and management approaches, PBS, consumption patterns, scheduling and programming, evangelical television, and many others. The book is an important reading for academics, students and television practitioners. It offers an insightful view of television in Africa.

This book explores transmedia dynamics in various facets of fiction and nonfiction transmedia studies. Moving beyond the presentation/definition of transmediality as a field of study, the authors examine novel advancements in the theory, methodological development, and strategic planning of transmedia storytelling. Drawing upon a theoretical foundation grounded in Peircean semiotics and reflected in the methodological approaches to fiction and nonfiction transmedia projects, the chapters delve into diverse case studies, such as *The Handmaid's Tale* and mega sporting events like the Olympics and FIFA World Cup, that illustrate the applications of our own methods and the implications of the logic behind transmedia dynamics. Expanding upon their own scholarship, the authors tackle the relevant topic of transmedia journalism, and present new approaches to transmedia strategic planning around educational initiatives in developing countries. The book is an important reference for scholars and students of media studies, education, journalism and transmedia, and those interested in comprehending theory, methodological development, and strategic planning of transmediality.

Global eSports explores the recent surge of eSports in the global scene and comprehensively discusses people's understanding of this spectacle. By historicizing and institutionalizing eSports, the contributors analyze the rapid growth of eSports and its implications in culture and digital economy. Dal Yong Jin curates a discussion as to why eSports has become a global phenomenon. From games such as *Spacewar* to *Starcraft* to *Overwatch*, a key theme, distinguishing this collection from others, is a potential shift of eSports from online to mobile gaming. The book addresses why many global game players and fans play and enjoy online and mobile games in professional game competitions, and therefore, they investigate the manner in which the transfer to, from and between online and mobile gaming culture is occurring in a specific subset of global youth. The remaining focus identifies the major platforms used to enjoy eSports, including broadcasting and smartphones. By analyzing these unexamined or less-discussed agendas, this book sheds light on the current debates on the growth of global eSports culture.

Tracing the industrial emergence of transmedia storytelling—typically branded a product of the contemporary digital media landscape—this book provides a historicised intervention into understandings of how fictional stories flow across multiple media forms. Through studies of the storyworlds constructed for *The Wizard of Oz*, *Tarzan*, and *Superman*, the book reveals how new developments in advertising, licensing, and governmental policy across the twentieth century enabled historical systems of transmedia storytelling to emerge, thereby providing a valuable contribution to the growing field of transmedia studies as well as to understandings of media convergence, popular culture, and historical media industries.

This book offers a new, interdisciplinary model for understanding audience engagement as a type of behaviour, a form of response and a cost to audiences that, combined, offer value to the screen industries. Audience 'engagement' has become the key priority of the screen industries. *Understanding Engagement in Transmedia Culture* explicitly asks what audiences and screen practitioners mean when they say content is 'engaging' and uses audience focus groups and practitioner interviews to offer a model for understanding the relationship between the screen industry, the content it produces and its audiences. In particular, the model addresses engagement within transmedia culture. As digital screen technologies proliferate, audiences move seamlessly across and between different devices, content formats and distribution platforms, blurring the boundaries between film, television and videogames. This book offers a way of understanding audience engagement that is not restricted to a single media but instead accounts for and adapts to the various ways in which screen content is experienced. Offering a unique approach by presenting practitioner and audience perspectives, it is perfect for students and scholars working in film and television studies, as well as media industries and audience studies.

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