

Upfront 2014 Hulu Edition

Aymar Jean Christian

The Synchronized Society Randall Patnode,2023-03-17 The Synchronized Society traces the history of the synchronous broadcast experience of the twentieth century and the transition to the asynchronous media that dominate today. Broadcasting grew out of the latent desire by nineteenth-century industrialists, political thinkers, and social reformers to tame an unruly society by controlling how people used their time. The idea manifested itself in the form of the broadcast schedule, a managed flow of information and entertainment that required audiences to be in a particular place – usually the home – at a particular time and helped to create “water cooler” moments, as audiences reflected on their shared media texts. Audiences began disconnecting from the broadcast schedule at the end of the twentieth century, but promoters of social media and television services still kept audiences under control, replacing the schedule with surveillance of media use. Author Randall Patnode offers compelling new insights into the intermingled roles of broadcasting and industrial/post-industrial work and how Americans spend their time.

At a Tipping Point United States. Congress. Senate. Committee on Commerce, Science, and Transportation,2015

TV Outside the Box Neil Landau,2015-12-22 TV Outside the Box: Trailblazing in the Digital Television Revolution explores the new and exploding universe of on-demand, OTT (Over the Top) networks: Netflix, Amazon, Hulu, Crackle, CW Seed, Vimeo, AwesomenessTV, and many more. Featuring in-depth conversations with game-changing content creators, industry mavericks, and leading cultural influencers, TV Outside the Box is essential reading for anyone interested in the dynamics of a global media revolution – while it’s happening. Readers will discover: How the new disruptors of traditional television models are shaping the future of the television and feature film business. You’ll hear directly from the visionaries behind it all – from concept genesis to predictions for the future of streaming platforms; their strategies for acquisitions and development of new original content; and how the revolution is providing unprecedented opportunities for both established and emerging talent. What’s different about storytelling for the progressive, risk-taking networks who are delivering provocative, groundbreaking, binge-worthy content, without the restraints of the traditional, advertiser-supported programming model. Through interviews with the showrunners, content creators, and producers of dozens of trailblazing series – including Orange Is the New Black, House of Cards, Transparent, and many more – you’ll learn how and why the best and the brightest TV content creators and filmmakers are defining the new digital entertainment age – and how you can, too.

Media Independence James Bennett,Niki Strange,2014-11-20 Media independence is central to the organization, make-up, working practices and output of media systems across the globe. Often stemming from western notions of individual and political freedoms, independence has informed the development of media across a range of platforms: from the freedom of the press as the fourth estate and the rise of Hollywood’s Independent studios and Independent television in Britain, through to the importance of Indy labels in music and gaming and the increasing importance of independence of voice in citizen journalism. Media independence for many, therefore, has come to mean working with freedom: from state control or interference, from monopoly, from market forces, as well as freedom to report, comment, create and document without fear of persecution. However, far from a stable concept that informs all media systems, the notion of media independence has long been contested, forming a crucial tension point in the regulation, shape, size and role of the media around the globe. Contributors including David Hesmondhalgh, Gholam Khiabany, José van Dijck, Hector Postigo, Anthony Fung, Stuart Allan and Geoff King demonstrate how the notion of independence has remained paramount, but contested, in ideals of what the media is for, how it should be regulated, what it should produce and what working within it should be like. They address questions of economics, labor relations, production cultures, ideologies and social functions.

Television Criticism Victoria O'Donnell,2016-01-22 Television Criticism, Third Edition by Victoria O'Donnell provides a foundational approach to the nature of television criticism. Rhetorical studies, cultural studies, representation, narrative theories, and postmodernism are introduced for greater understanding and appreciation of the critical perspectives on television with in-depth methods of criticism. Illustrated with contemporary examples, this updated Third Edition includes a new, extensive sample critical analysis of The Big Bang Theory and reflects recent changes in the ways television is viewed across multiple devices and the impact of the Internet on television.

The Television Will Be Revolutionized, Second Edition Amanda D Lotz,2014-09-19 Go behind the TV screen to explore what is changing, why it is changing, and why the changes matters Many proclaimed the “end of television” in the early years of the twenty-first century, as capabilities and features of the boxes that occupied a central space in American living rooms for the preceding fifty years were radically remade. In this revised, second edition of her definitive book, Amanda D. Lotz proves that rumors of the death of television were greatly exaggerated and explores how new distribution and viewing technologies have resurrected the medium. Shifts in the basic practices of making and distributing television have not been hastening its demise, but are redefining what we can do with television, what we expect from it, how we use it—in short, revolutionizing it. Television, as both a technology and a tool for cultural storytelling, remains as important today as ever, but it has changed in fundamental ways. The Television Will Be Revolutionized provides a sophisticated history of the present, examining television in what Lotz terms the “post-network” era while providing frameworks for understanding the continued change in the medium. The second edition addresses adjustments throughout the industry wrought by broadband delivered television such as Netflix, YouTube, and cross-platform initiatives like TV Everywhere, as well as how technologies such as tablets and smartphones have changed how and where we view. Lotz begins to deconstruct the future of different kinds of television—exploring how “prized content,” live television sports and contests, and linear viewing may all be “television,” but very different types of television for both viewers and producers. Through interviews with those working in the industry, surveys of trade publications, and consideration of an extensive array of popular shows, Lotz takes us behind the screen to explore what is changing, why it is changing, and why the changes matter.

FCC Record United States. Federal Communications Commission,2016

The Last Ship William Brinkley,2013-11-27 Hailed as “an extraordinary novel of men at war” (The Washington Post) this is the book that inspired the TNT television series starring Eric Dane, Rhona Mitra, Adam Baldwin and Michael Bay as Executive Producer. The unimaginable has happened. The world has been plunged into all-out nuclear war. Sailing near the Arctic Circle, the U.S.S. Nathan James is relatively unscathed, but the future is grim and Captain Thomas is facing mutiny from the tattered remnants of his crew. With civilization in ruins, he urges those that remain—one-hundred-and-fifty-two men and twenty-six women—to pull together in search of land. Once they reach safety, however, the men and women on board realize that they are earth’s last remaining survivors—and they’ve all been exposed to radiation. When none of the women seems able to conceive, fear sets in. Will this be the end of humankind?

Open TV Aymar Jean Christian,2018-01-09 Introduction: independents change the channel -- Developing open tv: innovation for the open network, 1995-2005 -- Open tv production: revaluing creative labor -- Open tv representation: reforming cultural politics -- Open tv distribution: struggling for an independent market -- Scaling open tv: the challenges of big data television -- Epilogue: open tv and the future of the networked era

Queer Eye Antoni Porowski,Tan France,Jonathan Van Ness,Bobby Berk,Karamo Brown,2018-11-13 From the Fab Five--the beloved hosts of Netflix's viral hit Queer Eye--comes a book that is at once a behind-the-scenes exclusive, a practical guide to living and celebrating your best life, and a symbol of hope. Feeling your best is about far more than deciding what color to paint your accent wall or how to apply nightly moisturizer. It's also about creating a life that's well-rounded, filled with humor and understanding--and most importantly, that suits you. At a cultural moment when we are all craving people to admire, Queer Eye offers hope and acceptance. After you get to know the Fab Five, together they will guide you through five practical chapters that go beyond their designated areas of expertise (food & wine, fashion, grooming, home decor, and culture), touching on topics like wellness, entertaining, and defining your personal brand, and complete with bite-sized Hip Tips for your everyday quandaries. Above all else, Queer Eye aims to help you create a happy and healthy life, rooted in self-love and authenticity.

The Business of Media Distribution Jeffrey C. Ulin,2019-05-30 In this updated edition of the industry staple, veteran media executive Jeff Ulin relates business theory and practice across key global market segments—film, television, and online/digital—providing you with an insider’s perspective that can’t be found anywhere else. Learn how an idea moves from concept to profit and how distribution dominates the bottom line: Hollywood stars may make the headlines, but marketing and distribution are the behind-the-scenes drivers converting content into cash. The third edition: Includes perspectives from key industry executives at studios, networks, agencies and online leaders, including Fox, Paramount, Lucasfilm,

Endeavor, Tencent, MPAA, YouTube, Amazon, and many more; Explores the explosive growth of the Chinese market, including box office trends, participation in financing Hollywood feature films, and the surge in online usage; Illustrates how online streaming leaders like Netflix, Amazon, Apple, YouTube, Hulu and Facebook are changing the way TV content is distributed and consumed, and in cases how these services are moving into theatrical markets; Analyzes online influences and disruption throughout the distribution chain, and explains the risks and impact stemming from changing access points (e.g., stand-alone apps), delivery methods (over-the-top) and consumption patterns (e.g., binge watching); Breaks down historical film windows, the economic drivers behind them, and how online and digital delivery applications are changing the landscape. Ulin provides the virtual apprenticeship you need to demystify and manage the complicated media markets, understand how digital distribution has impacted the ecosystem, and glimpse into the future of how film and television content will be financed, distributed and watched. An online eResource contains further discussion on topics presented in the book.

Portals Amanda D. Lotz, 2017 Television audiences and its industry alike have been confused by the emergence of new ways to watch television. On one hand, the programs seem every bit like the television we've long known, while the way we can watch, what we can watch, and the business models supporting them differ significantly. *Portals: A Treatise on Internet-Distributed Television* pushes understandings of the business of television to keep pace with the considerable technological change of the last decade. It explains why shows such as *Orange Is the New Black* or *Transparent* are indeed television despite coming to screens over internet connection and in exchange for a monthly fee. It explores how internet-distributed television is able to do new things - particularly, allow different people to watch different shows chosen from a library of possibilities. This technological ability allows new audience behaviors and new norms in making television. *Portals* are the channels of internet-distributed television, and *Portals* identifies how the task of curating a library of shows differs from channels' task of building a schedule. It explores the business model--subscriber funding--that supports many portals, and identifies the key differences from advertiser or direct purchase. *Portals* considers what we know about the future of television, even though we remain early in a process of transformative change.

Speaking in Subtitles Tessa Dwyer, 2017-05-18 Over 6000 different languages are used in the world today, but the conventions of 'media speak' are far from universal and the complexities of translation are rarely acknowledged by the industry, audiences or scholars. Redressing this neglect, *Speaking in Subtitles* argues that the specific contingencies of translation are vital to screen media's global storytelling. Looking at a range of examples, from silent era intertitling to contemporary crowdsourced subtitling, and from avant-garde dubbing to the increasing practice of 'fansubbing', Tessa Dwyer proposes that screen media itself is a fundamentally 'translational' field.

Innovation Policy and the Economy, 2016 Shane M. Greenstein, Joshua Lerner, Scott Stern, 2017-04-24 The seventeenth volume of the National Bureau of Economic Research's *Innovation Policy and the Economy* provides an accessible forum for bringing the work of leading academic researchers to an audience of policymakers and those interested in the interaction between public policy and innovation. In the first chapter, Joel Waldfogel discusses how reduced costs of production have resulted in a "Golden Age of Television," arguing that this development has gone underappreciated. The second chapter, by Marc Rysman and Scott Schuh, discusses the prospects for innovation in payment systems, including mobile payments, faster payment systems, and digital currencies. In the third chapter, Catherine Tucker and Amalia Miller analyze the consequences of patient data becoming virtually costless to store, share, and individualize, showing how data management and privacy issues have become a key factor in health policy. The fourth chapter, by Michael Luca, examines how online marketplaces have proliferated over the past decade, evolving far beyond the pioneers such as eBay and Amazon. In the fifth chapter, Tim Bresnahan and Pai-Ling Yin characterize information and communication technologies in the workplace, addressing how wages vary with increasing demand for smart managers and professionals, and workers with organizational participation skills.

The Technology, Business, and Economics of Streaming Video Eli Noam, 2021-01-29 Along with its interrelated companion volume, *The Content, Impact, and Regulation of Streaming Video*, this book covers the next generation of TV—streaming online video, with details about its present and a broad perspective on the future. It reviews the new technical elements that are emerging, both in hardware and software, their long-term trend, and the implications. It discusses the emerging 'media cloud' of video and infrastructure platforms, and the organizational form of such TV.

About Face Alan Cooper, Robert Reimann, David Cronin, Christopher Noessel, 2014-09-02 The essential interaction design guide, fully revised and updated for the mobile age *About Face: The Essentials of Interaction Design*, Fourth Edition is the latest update to the book that shaped and evolved the landscape of interaction design. This comprehensive guide takes the worldwide shift to smartphones and tablets into account. New information includes discussions on mobile apps, touch interfaces, screen size considerations, and more. The new full-color interior and unique layout better illustrate modern design concepts. The interaction design profession is blooming with the success of design-intensive companies, priming customers to expect design as a critical ingredient of marketplace success. Consumers have little tolerance for websites, apps, and devices that don't live up to their expectations, and the responding shift in business philosophy has become widespread. *About Face* is the book that brought interaction design out of the research labs and into the everyday lexicon, and the updated Fourth Edition continues to lead the way with ideas and methods relevant to today's design practitioners and developers. Updated information includes: Contemporary interface, interaction, and product design methods Design for mobile platforms and consumer electronics State-of-the-art interface recommendations and up-to-date examples Updated Goal-Directed Design methodology Designers and developers looking to remain relevant through the current shift in consumer technology habits will find *About Face* to be a comprehensive, essential resource.

The Business of Media Distribution Jeffrey C. Ulin, 2019-05-30 In this updated edition of the industry staple, veteran media executive Jeff Ulin relates business theory and practice across key global market segments—film, television, and online/digital—providing you with an insider's perspective that can't be found anywhere else. Learn how an idea moves from concept to profit and how distribution dominates the bottom line: Hollywood stars may make the headlines, but marketing and distribution are the behind-the-scenes drivers converting content into cash. The third edition: Includes perspectives from key industry executives at studios, networks, agencies and online leaders, including Fox, Paramount, Lucasfilm, Endeavor, Tencent, MPAA, YouTube, Amazon, and many more; Explores the explosive growth of the Chinese market, including box office trends, participation in financing Hollywood feature films, and the surge in online usage; Illustrates how online streaming leaders like Netflix, Amazon, Apple, YouTube, Hulu and Facebook are changing the way TV content is distributed and consumed, and in cases how these services are moving into theatrical markets; Analyzes online influences and disruption throughout the distribution chain, and explains the risks and impact stemming from changing access points (e.g., stand-alone apps), delivery methods (over-the-top) and consumption patterns (e.g., binge watching); Breaks down historical film windows, the economic drivers behind them, and how online and digital delivery applications are changing the landscape. Ulin provides the virtual apprenticeship you need to demystify and manage the complicated media markets, understand how digital distribution has impacted the ecosystem, and glimpse into the future of how film and television content will be financed, distributed and watched. An online eResource contains further discussion on topics presented in the book.

Fresh Off the Boat Eddie Huang, 2013 A Taiwanese American rebel restaurateur chronicles his rise to success from his difficult childhood in the American South to his decision to embrace all he had learned about food in his father's restaurants and his mother's kitchen to create his own culinary identity.

Management Information Systems Kenneth C. Laudon, Jane Price Laudon, 2004 *Management Information Systems* provides comprehensive and integrative coverage of essential new technologies, information system applications, and their impact on business models and managerial decision-making in an exciting and interactive manner. The twelfth edition focuses on the major changes that have been made in information technology over the past two years, and includes new opening, closing, and Interactive Session cases.

Netfixed Gina Keating, 2012-10-11 Netflix has come a long way since 1997, when two Silicon Valley entrepreneurs, Marc Randolph and Reed Hastings, decided to start an online DVD store before most people owned a DVD player. They were surprised and elated when launch-day traffic in

April 1998 crashed their server and resulted in 150 sales. Today, Netflix has more than 25 million subscribers and annual revenues above \$3 billion. Yet long- term success-or even survival-is still far from guaranteed. Journalist Gina Keating recounts the absorbing, fast-paced drama of the company's turbulent rise to the top and its attempt to invent two new kinds of business. First it engaged in a grueling war against video-store behemoth Blockbuster, transforming movie rental forever. Then it jumped into an even bigger battle for online video streaming against Google, Hulu, Amazon, and the big cable companies. Netflix ushered in such innovations as DVD rental by mail, a patented online queue of upcoming rentals, and a recommendation algorithm called Cinematch that proved crucial in its struggle against bigger rivals. Yet for all its success, Netflix is still a polarizing company. Hastings is often heralded as a visionary-he was named Business Person of the Year in 2010 by Fortune-even as he has been called the nation's worst CEO. Netflix also faces disgruntled customers after price increases and other stumbles that could tarnish the brand forever. The quest to become the world's portal for premium video on demand will determine nothing less than the future of entertainment and the Internet. Drawing on extensive new interviews and her years covering Netflix as a financial and entertainment reporter, Keating makes this tale as absorbing as it is important.

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