

On Line Television

Anne Hart

Online TV Catherine Johnson, 2019-01-04 With growth in access to high-speed broadband and 4G, and increased ownership of smartphones, tablets and internet-connected television sets, the internet has simultaneously begun to compete with and transform television. Online TV argues that these changes create the conditions for an emergent internet era that challenges the language and concepts that we have to talk about television as a medium. In a wide-ranging analysis, Catherine Johnson sets out a series of conceptual frameworks designed to provide a clearer language with which to analyse the changes to television in the internet era and to bring into focus the power dynamics of the online TV industry. From providing definitions of online TV and the online TV industry, to examining the ways in which technology, rights, interfaces and algorithms are used to control and constrain access to audiovisual content, Online TV is a timely intervention into debates about contemporary internet and television cultures. A must-read for any students, scholars and practitioners who want to understand and analyse the ways in which television is intertwining with and being transformed by the internet.

A Companion to Television Janet Wasko, 2009-12-21 A Companion to Television is a magisterial collection of 31 original essays that charter the field of television studies over the past century Explores a diverse range of topics and theories that have led to television's current incarnation, and predict its likely future Covers technology and aesthetics, television's relationship to the state, televisual commerce; texts, representation, genre, internationalism, and audience reception and effects Essays are by an international group of first-rate scholars For information, news, and content from Blackwell's reference publishing program please visit www.blackwellpublishing.com/reference/

Web Design, Online TV and Business Promotion Khosrow Khosravani, 2006

How to Launch a Genealogy Tv Business Online Anne Hart, 2007-05-10 Here's how to start your own ancestry-television business online on a shoestring budget. Learn how to launch family history/genealogy television shows globally on your Web site, produce videos, and publish hobby materials, publications, books, multimedia, or life stories as a pay-per-view or sponsored free entertainment. Create social history documentaries. Customize vintage maps and family atlases. Give visibility to family history educational entertainment businesses. Supply genealogy tools and videos to followers of the second most popular hobby in the country with more than 113 million people interested in genealogy and related family history topics. Provide or market content and tools to those that want to know more about their ancestor's roots, migrations, and social history. What news did the papers print in your ancestor's lifetime? You'll learn practical, specific steps on how to adapt real life stories into romance novels, skits, plays, monologues, biographies, documentaries, or newsletters. Produce genealogy/family history television programs on Web sites or specialty/niche television stations. Follow steps to start genealogy journalism and personal history television, Web-based businesses. Interview individuals tactfully with these sample questions. Record life experiences using oral historian's techniques. Avoid pitfalls. Learn to write and/or collect and showcase personal history videos. Produce your own documentaries. Showcase other people's genealogy tools.

Television Versus the Internet Barrie Gunter, 2010-09-15 This book will explore the questions raised by the technological developments that have encouraged the multiplication of TV channels. TV is moving through a period of rapid change. Governments around the world are switching from analogue to digital forms of transmission to further expand the amount of content that TV signals can carry. At the same time, competition for eyeballs has also grown from outside that traditional marketplace with the emergence of the Internet. The roll-out of broadband and increased bandwidth has had the greatest impact on television because online technology can readily convey the same content.

All these changes have created a great deal more competition for viewers within the traditional TV marketplace. The Internet has proven to be especially popular with young people who have adopted its applications to a far greater extent than their elders, though even the latter have now begun to take up online activities in significant numbers. Are these audiences the same? Do people make a choice between these two media or do they use them both at different times and for different reasons? Can television utilise the Internet in profitable ways to enhance its market position? Will television have to evolve from its current state to provide the kinds of content reception services to which people have become accustomed in the online world? If it does need to change to survive, will this nevertheless mean a radical new configuration of content and the disappearance of 'channels' with fixed, pre-determined programme schedules? Examines the implications of new interactive communications technologies for the way people will use television in the future Presents an analysis of changing styles of television viewing and changing orientations towards television Examines the growing importance of the broadband internet as a source of information and entertainment

Post-TV Michael Strangelove, 2015-01-01 In *Post-TV*, Michael Strangelove explores the viewing habits and values of the post-television generation, one that finds new ways to exploit technology to find its entertainment for free, rather than for a fee.

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.

Office and Online Television Broadcasting Strategies Comparision Johnny Ch LOK, 2019-12-22 *TV Online Threatens Traditional reasons Online streaming of television has become the new thing of today. It is through the many outlets of watching shows online that many are able to accomplish making television the center of their daily-lives. Many of the most popular outlets include that of Hulu, Amazon Prime, and the most popular Netflix. Through these streaming services, people took TV watching to a whole other level. In fact it is in these archives that one can finish an entire series that are available. In order to do this many take the full advantage of using the mobile apps that come along with these sites. Using these sites individuals have been able to take their TV watching on the go with them in almost every

place possible with Wi-Fi connection. Who is watching more online television? The answer is pretty obvious; it is no surprise that younger people are the ones watching online streaming of television. For the generation where technology is readily available, it is no surprise that we turn to computers for our television time. In fact, it is because of this that those over at MarketingCharts were able to make their deductions that, Yes, youth as a whole are watching less TV – and the decline appears to be accelerating. According to MarketingCharts, between 2014 and 2015 the viewing between ages of 18–24 showed a decline from the previous years. One could then make the deduction that in the many of the shows that were watched during traditional television showings now are more likely to be watched streaming online. Thus far it is hard to predict how long online streaming of television will last. Could we see ourselves slowly become a generation solely dependent on the internet and separated from the television? Will popular networks now begin to cater to the online streamer? What is the fate of traditional television? Will it continue to remain relevant or will it eventually fade with time and history? *What is online broadcasting attractive strengths? The Internet as the Anti-Television: Distribution Infrastructure as Culture and Power Distribution asks us to revisit a classic question of media studies: How does the medium affect the content? Available computer and mobile watching screen platform will replace traditional television screen platform, which will demonstrate that the Internet was originally conceived of as the opposite of television: the anti-television. Over the course of several decades, however, the Internet was technologically retrofitted and transformed to make video distribution possible. Embedded in this transformation were competing ideas about what content and which audiences are valuable, and indeed how culture itself ought to work. The selection of videos available on the Internet today--and how that video looks--result from purposeful decisions made by actors who hoped that either the model of television or the Internet as anti-television would prevail. Technically speaking, television and Internet traffic were at first like oil and water: fundamentally unmixable. The Internet was envisioned as a point-to-point network, meaning a system designed to facilitate communication between two nodes. Although some functionality in the Internet protocols allows the broadcast of data to all nearby nodes, uses like broadcasting to a large audience were never envisioned by the engineers who built the system. At the time computers were not capable of receiving or displaying video at all.

Broadcast News in the Digital Age Faith M Sidlow, Kim Stephens, 2022-01-26
Written by two award-winning broadcast journalists, this book offers a practical, hands-on guide to the modern digital TV newsroom. Pulling from extensive industry experience, the authors provide a comprehensive look at the key journalistic skills needed to excel in broadcast news today, including storytelling, writing, story pitching, video production, interviewing and managing social media. The textbook is organized into five sections: building a foundation, storytelling and writing, producing, live performance, and ethics and career progression. The authors also provide step-by-step instructions on how to efficiently multitask while staying true to journalist ethics. Each chapter includes clear learning objectives, review questions and practical assignments, making it ideal for classroom use. QR codes integrated in the text allow students to easily see and hear examples of the stories they are learning to write. *Broadcast News in the Digital Age* is an engaging, student-friendly guide for those seeking to become successful writers, producers, anchors and journalists in today's newsrooms, both on-air and online.

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.

Television and New Media Jennifer Gillan, 2010-10-18 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.

What's My Line? Gil Fates, 1978

Reality TV Susan Murray, Laurie Ouellette, 2004-04 Scholars explore this not-so-recent tv trend.

Below the Line Vicki Mayer, 2011-05-16 Considers the work of television set assemblers, soft-core cameramen, reality-program casters, and public-access and cable commissioners in relation to the globalized economy of the television industry

Branding Television Catherine Johnson, 2012-03-12 *Branding Television* examines why and how the UK and US television industries have turned towards branding as a strategy in response to the rise of satellite, cable and digital television, and new media, such as the internet and mobile phone. This is the first book to offer a sustained critical analysis of this new cultural development. *Branding Television* examines the industrial, regulatory and technological changes since the 1980s in the UK and the USA that have led to the adoption of branding as broadcasters have attempted to manage the behaviour of viewers and the values associated with their channels, services and programmes in a world of increased choice and interactivity. Wide-ranging case studies drawn from commercial, public service, network and cable/satellite television (from NBC and HBO to MTV, and from BBC and Channel 4 to UKTV and Sky) analyse the role of marketing and design in branding channels and corporations, and the development of programmes as brands. Exploring both successful and controversial uses of branding, this book asks what problems there are in creating television brands and whether branding supports or undermines commercial and public service broadcasting. *Branding Television* extends and complicates our understanding of the changes to television over the past 30 years and of the role of branding in contemporary Western culture. It will be of particular interest to students and researchers in television studies, but also in creative industries and media

and cultural studies more generally.

This Program Is Brought to You By... Joshua A. Braun, 2015-11-24 Journalism, television, cable, and online media are all evolving rapidly. At the nexus of these volatile industries is a growing group of individuals and firms whose job it is to develop and maintain online distribution channels for television news programming. Their work, and the tensions surrounding it, provide a fulcrum from which to pry analytically at some of the largest shifts within our media landscape. Based on fieldwork and interviews with different teams and organizations within MSNBC, this multi-disciplinary work is unique in its focus on distribution, which is rapidly becoming as central as production, to media work.

The Platinum Age of Television David Bianculli, 2016-11-15 Television today is better than ever. From *The Sopranos* to *Breaking Bad*, *Sex and the City* to *Girls*, and *Modern Family* to *Louie*, never has so much quality programming dominated our screens. Exploring how we got here, acclaimed TV critic David Bianculli traces the evolution of the classic TV genres, among them the sitcom, the crime show, the miniseries, the soap opera, the Western, the animated series, the medical drama, and the variety show. In each genre he selects five key examples of the form to illustrate its continuities and its dramatic departures. Drawing on exclusive and in-depth interviews with many of the most famed auteurs in television history, Bianculli shows how the medium has evolved into the premier form of visual narrative art. Includes interviews with: MEL BROOKS, MATT GROENING, DAVID CHASE, KEVIN SPACEY, AMY SCHUMER, VINCE GILLIGAN, AARON SORKIN, MATTHEW WEINER, JUDD APATOW, LOUIS C.K., DAVID MILCH, DAVID E. KELLEY, JAMES L. BROOKS, LARRY DAVID, KEN BURNS, LARRY WILMORE, AND MANY, MANY MORE

Fundamentals and Methods of Machine and Deep Learning Pradeep Singh, 2022-02-01 FUNDAMENTALS AND METHODS OF MACHINE AND DEEP LEARNING The book provides a practical approach by explaining the concepts of machine learning and deep learning algorithms, evaluation of methodology advances, and algorithm demonstrations with applications. Over the past two decades, the field of machine learning and its subfield deep learning have played a main role in software applications development. Also, in recent research studies, they are regarded as one of the disruptive technologies that will transform our future life, business, and the global economy. The recent explosion of digital data in a wide variety of domains, including science, engineering, Internet of Things, biomedical, healthcare, and many business sectors, has declared the era of big data, which cannot be analysed by classical statistics but by the more modern, robust machine learning and deep learning techniques. Since machine learning learns from data rather than by programming hard-coded decision rules, an attempt is being made to use machine learning to make computers that are able to solve problems like human experts in the field. The goal of this book is to present a practical approach by explaining the concepts of machine learning and deep learning algorithms with applications. Supervised machine learning algorithms, ensemble machine learning algorithms, feature selection, deep learning techniques, and their applications are discussed. Also included in the eighteen chapters is unique information which provides a clear understanding of concepts by using algorithms and case studies illustrated with applications of machine learning and deep learning in different domains, including disease prediction, software defect prediction, online television analysis, medical image processing, etc. Each of the chapters briefly described below provides both a chosen approach and its implementation. Audience Researchers and engineers in artificial intelligence, computer scientists as well as software developers.

Birth of the Binge Dennis Broe, 2019-03-04 *Birth of the Binge: Serial TV and the End of Leisure* describes and details serial television and binge watching, the exceedingly popular form of contemporary television viewing that has come to dominance over the past decade. Author Dennis Broe looks at

this practice of media consumption by suggesting that the history of seriality itself is a continual battleground between a more unified version of truth-telling and a more fractured form of diversion and addiction. Serial television is examined for the ways its elements (multiple characters, defined social location, and season and series arcs) are used alternately to illustrate a totality or to fragment social meaning. Broe follows his theoretical points with detailed illustrations and readings of several TV series in a variety of genres, including the systemization of work in *Big Bang Theory* and *Silicon Valley*; the social imbrications of *Justified*; and the contesting of masculinity in Joss Whedon's *Buffy the Vampire Slayer*, *Firefly*, and *Dollhouse*. In this monograph, Broe uses the work of Bernard Stiegler to relate the growth of digital media to a new phase of capitalism called hyperindustrialism, analyzing the show *Lost* as suggestive of the potential as well as the poverty and limitations of digital life. The author questions whether, in terms of mode of delivery, commercial studio structure, and narrative patterns, viewers are experiencing an entirely new moment or a (hyper)extension of the earlier network era. *The Office*, *The Larry Sanders Show*, and *Orange Is the New Black* are examined as examples of, respectively, network, cable, and online series with structure that is more consistent than disruptive. Finally, Broe examines three series by J. J. Abrams—*Revolution*, *Believe*, and *11.22.63*—which employ the techniques and devices of serial television to criticize a rightward, neo-conservative drift in the American empire, noting that none of the series were able to endure in an increasingly conservative climate. The book also functions as a reference work, featuring an appendix of 100 Seminal Serial Series and a supplementary index that television fans and media students and scholars will utilize in and out of the classroom.

Telefantasy Catherine Johnson, 2022 *Telefantasy* offers the first book length study to consider the place of fantasy, science fiction, and horror dramas in the history of British and US television. Looking at two periods (the 1950s/60s and the 1990s/2000s) when telefantasy has been particularly prevalent on television, this book provides detailed historical accounts of the production of key 'telefantasy' programmes: the Quatermass serials, *The Prisoner*, *Star Trek*, *The X-Files*, *Buffy the Vampire Slayer*, and *Randall and Hopkirk (Deceased)*. Each case study is situated in relation to the development of the British and US television industries and the regulatory and critical discourses surrounding them, offering a new understanding of the individual programmes and the historical development of television as a medium. By bringing together a range of fantasy dramas and asking what they offered to television producers, *Telefantasy* challenges the previous understanding of these programmes as 'unique' cultural phenomena, and asks whether telefantasy can be understood as a genre. Through this analysis, *Telefantasy* argues that 'the fantastic' is a particularly rich area for re-examining the central assumptions about the aesthetics of television. These tales of alien invasion, futuristic space travel, and vampire slaying challenge the dominant notion that television is an intimate medium unsuited to the display of visual style. *Telefantasy* engages with current debates about television history, genre, narrative, and spectator theory, while providing case studies that will be of interest to students of television and fans of telefantasy.

Whispering the Secrets of Language: An Psychological Journey through On Line Television

In a digitally-driven earth wherever monitors reign supreme and immediate transmission drowns out the subtleties of language, the profound strategies and emotional subtleties hidden within words usually go unheard. However, situated within the pages of **On Line Television** a captivating literary value

pulsing with raw thoughts, lies an exceptional quest waiting to be undertaken. Penned by a skilled wordsmith, that enchanting opus invites visitors on an introspective journey, lightly unraveling the veiled truths and profound affect resonating within the material of each and every word. Within the mental depths of this poignant evaluation, we can embark upon a genuine exploration of the book's core themes, dissect their charming writing model, and yield to the strong resonance it evokes strong within the recesses of readers' hearts.

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On Line Television Introduction

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