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Introduction | Transmedia Television | Taylor & Francis Group

About Transmedia Television. Faced with what many were calling a dying medium, US network television producers became much more aggressive in seeking out alternative business and artistic models in the beginning

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of this century. Most significantly, many of these producers turned to the emerging field of transmedia (ancillary texts in comicbooks, novels and new media) as a way to bolster and support television products.

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Most significantly, many of these producers turned to the emerging field of transmedia (ancillary texts in comicbooks, novels and new media) as a way to bolster and support television products. In this book, the author examines four such programs (24, Alias,

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Heroes and Lost) and investigates how transmedia was incorporated into both the work and the art of network television production.

Transmedia Television: New Trends in Network Serial ...

Transmedia storytelling (also known as transmedia narrative or multiplatform storytelling) is the technique of telling a single story or story experience across multiple platforms and formats using current digital technologies.. The study of

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Transmedia storytelling—a concept introduced by Henry Jenkins, author of the seminal book *Convergence Culture*—is an emerging subject.

Transmedia storytelling - Wikipedia

Buy *Transmedia Television: New Trends in Network Serial Production* by M.J. Clarke (ISBN: 9781441183002) from Amazon's Book Store. Everyday low prices and free delivery on eligible orders.

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The early years of the twenty-first century
have seen dramatic changes within the
television industry. The development of the
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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

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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

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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.

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

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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

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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

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media and primed to write and achieve the winning plan for your next media project.

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

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Interviews 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

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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.

Faced with what many were calling a dying medium, US network television producers became much more aggressive in seeking out alternative business and artistic models in the beginning of this century. Most significantly, many of these producers turned to the emerging field of transmedia

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(ancillary texts in comicbooks, novels and new media) as a way to bolster and support television products. In this book, the author examines four such programs (24, Alias, Heroes and Lost) and investigates how transmedia was incorporated into both the work and the art of network television production. Split into two complementary parts, the book first paints a picture of how transmedia producers were, or were not, incorporated into creative decision-making centers of these serialized programs. The second section explains how the presence of off-site transmedia texts begins to alter the

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Very narrative construction of the on-air series themselves. Including interviews with the transmedia workers, this groundbreaking study extends the field of television studies into brand new areas, and brings a 'dying medium' into the 21st Century.

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

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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.

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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.

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

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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

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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

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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.

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

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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,

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advertisers, marketers, consumer analysts, media professionals, entrepreneurs, managers, executives, researchers, academicians, and students.

This book shows how the unique characteristics of traditionally differentiated media continue to determine narrative despite the recent digital convergence of media technologies. The author argues that media are now each largely defined by distinctive industrial practices that continue to preserve their identities and condition narrative production.

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Furthermore, the book demonstrates how a given medium's variability in institutional and technological contexts influences diverse approaches to storytelling. By connecting US film, television, comic book and video game industries to their popular fictional characters and universes; including Star Wars, Batman, Game of Thrones and Grand Theft Auto; the book identifies how differences in industrial practice between media inform narrative production. This book is a must read for students and scholars interested in transmedia storytelling.

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An illuminating investigation into a class of enterprising women aspiring to “make it” in the social media economy but often finding only unpaid work. Profound transformations in our digital society have brought many enterprising women to social media platforms—from blogs to YouTube to Instagram—in hopes of channeling their talents into fulfilling careers. In this eye-opening book, Brooke Erin Duffy draws much-needed attention to the gap between the handful who find lucrative careers and the rest, whose “passion projects” amount to free work for corporate brands. Drawing on

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Interviews and fieldwork, Duffy offers fascinating insights into the work and lives of fashion bloggers, beauty vloggers, and designers. She connects the activities of these women to larger shifts in unpaid and gendered labor, offering a lens through which to understand, anticipate, and critique broader transformations in the creative economy. At a moment when social media offer the rousing assurance that anyone can “make it”—and stand out among freelancers, temps, and gig workers—Duffy asks us all to consider the stakes of not getting paid to do what you love.

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