



WIRED TV

Laboring Over an Interactive Future

edited by Denise Mann

Wired Tv Laboring Over An Interactive Future

Cory Barker



Wired Tv Laboring Over An Interactive Future:

Wired TV Denise Mann, 2014-02-11 This collection looks at the post network television industry's heady experiments with new forms of interactive storytelling or wired TV that took place from 2005 to 2010 as the networks responded to the introduction of broadband into the majority of homes and the proliferation of popular participatory Web 2.0 companies like Facebook YouTube and Twitter Contributors address a wide range of issues from the networks sporadic efforts to engage fans using transmedia storytelling to the production inefficiencies that continue to dog network television to the impact of multimedia convergence and multinational corporate conglomeration on entrepreneurial creativity With essays from such top scholars as Henry Jenkins John T Caldwell and Jonathan Gray and from new and exciting voices emerging in this field *Wired TV* elucidates the myriad new digital threats and the equal number of digital opportunities that have become part and parcel of today's post network era Readers will quickly recognize the familiar television franchises on which the contributors focus including *Lost* *The Office* *Entourage* *Battlestar Gallactica* *The L Word* and *Heroes* in order to reveal their impact on an industry in transition While it is not easy for vast bureaucracies to change course executives from key network divisions engaged in an unprecedented period of innovation and collaboration with four important groups members of the Hollywood creative community who wanted to expand television's storytelling worlds and marketing capabilities by incorporating social media members of the Silicon Valley tech community who were keen to rethink television distribution for the digital era members of the Madison Avenue advertising community who were eager to rethink ad supported content and fans who were enthusiastic and willing to use social media story extensions to proselytize on behalf of a favorite network series In the aftermath of the lengthy Writers Guild of America strike of 2007-2008 the networks clamped down on such collaborations and began to reclaim control over their operations locking themselves back into an aging system of interconnected bureaucracies entrenched hierarchies and traditional partners from the past What's next for the future of the television industry Stay tuned or at least online Contributors Vincent Brook Will Brooker John T Caldwell M J Clarke Jonathan Gray Henry Jenkins Derek Johnson Robert V Kozinets Denise Mann Katynka Z Mart nez and Julie Levin Russo **Transmedia**

Storytelling and the Apocalypse Stephen Joyce, 2018-08-21 This book confronts the question of why our culture is so fascinated by the apocalypse It ultimately argues that while many see the post apocalyptic genre as reflective of contemporary fears it has actually co evolved with the transformations in our mediascape to become a perfect vehicle for transmedia storytelling The post apocalyptic offers audiences a portal to a fantasy world that is at once strange and familiar offers a high degree of internal consistency and completeness and allows for a diversity of stories by different creative teams in the same story world With case studies of franchises such as *The Walking Dead* and *The Terminator* *Transmedia Storytelling and the Apocalypse* offers analyses of how shifts in media industries and reception cultures have promoted a new kind of open world building narrative across film television video games and print For transmedia scholars and fans of the

genre this book shows how the end of the world is really just the beginning *Cultural Studies of LEGO* Rebecca C. Hains, Sharon R. Mazzarella, 2019-11-27 This collection examines LEGO from an array of critical and cultural studies approaches foregrounding the world renowned brand's ideological power and influence Given LEGO's status as the world's largest toy manufacturer and a transnational multimedia conglomerate *Cultural Studies of Lego More Than Just Bricks* considers LEGO media's cultural messages creativity with and within LEGO artifacts and diversity within the franchise including gender and race representation The chapters in depth analyses of topics including LEGO films marketing tactics play sets novelizations and fans offer compelling insights relevant to those interested in the LEGO brand and broader trends in the children's popular culture market alike *The Anime Ecology* Thomas Lamarre, 2018-03-13 A major work destined to change how scholars and students look at television and animation With the release of author Thomas Lamarre's field defining study *The Anime Machine* critics established Lamarre as a leading voice in the field of Japanese animation He now returns with *The Anime Ecology* broadening his insights to give a complete account of anime's relationship to television while placing it within important historical and global frameworks Lamarre takes advantage of the overlaps between television anime and new media from console games and video to iOS games and streaming to show how animation helps us think through television in the contemporary moment He offers remarkable close readings of individual anime while demonstrating how infrastructures and platforms have transformed anime into emergent media such as social media and transmedia and launched it worldwide Thoughtful thorough illustrations plus exhaustive research and an impressive scope make *The Anime Ecology* at once an essential reference book a valuable resource for scholars and a foundational textbook for students

The Rise of Transmedia Benjamin W.L. Derhy Kurtz, Mélanie Bourdaa, 2016-08-25 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 **Arrow and Superhero Television** James F. Iaccino, Cory Barker, Myc Wiatrowski, 2017-10-11 This collection of new essays focuses on The CW network's hit television series *Arrow* based on DC Comic's Green Arrow and its spin offs *The Flash* DC's *Legends of Tomorrow* and *Supergirl* Comic book adaptations have been big business for film studios since *Superman* 1978 and in recent years have dominated at the box office five of the 11 highest grossing films of 2016 were adapted from comics Superheroes have battled across the small

screen for considerably longer beginning with *The Adventures of Superman* 1952 1958 though with mixed results The contributors explore the reasons behind Arrow's success its representation of bodies its portrayal of women its shifting political ideologies and audience reception and influence on storylines **Old Futures** Alexis Lothian, 2018-09-25 Finalist 2019 Locus Award for Nonfiction presented by the Locus Science Fiction Foundation Traverses the history of imagined futures from the 1890s to the 2010s interweaving speculative visions of gender race and sexuality from literature film and digital media *Old Futures* explores the social political and cultural forces feminists queer people and people of color invoke when they dream up alternative futures as a way to imagine transforming the present Lothian shows how queer possibilities emerge when we practice the art of speculation of imagining things otherwise than they are and creating stories from that impulse Queer theory offers creative ways to think about time breaking with straight and narrow paths toward the future laid out for the reproductive family the law abiding citizen and the believer in markets Yet so far it has rarely considered the possibility that instead of a queer present reshaping the ways we relate to past and future the futures imagined in the past can lead us to queer the present Narratives of possible futures provide frameworks through which we understand our present but the discourse of the future has never been a singular one Imagined futures have often been central to the creation and maintenance of imperial domination and technological modernity *Old Futures* offers a counterhistory of works that have sought with varying degrees of success to speculate otherwise Examining speculative texts from the 1890s to the 2010s from Samuel R Delany to *Sense8* Lothian considers the ways in which early feminist utopias and dystopias Afrofuturist fiction and queer science fiction media have insisted that the future can and must deviate from dominant narratives of global annihilation or highly restrictive hopes for redemption Each chapter chronicles some of the means by which the production and destruction of futures both real and imagined takes place through eugenics utopia empire fascism dystopia race capitalism femininity masculinity and many kinds of queerness reproduction and sex Gathering stories of and by populations who have been marked as futureless or left out by dominant imaginaries Lothian offers new insights into what we can learn from efforts to imaginatively redistribute the future **Television and the Second Screen** James Blake, 2016-11-10

Television is changing almost beyond recognition In the battle for consumers social media sites smart phones and tablets have become rivals to traditional linear TV However audiences and producers are also embracing mobile platforms to enhance TV viewing itself This book examines the emerging phenomenon of the second screen where users are increasingly engaging with content on two screens concurrently The practice is transforming television into an interactive participatory and social experience James Blake examines interactive television from three crucial angles audience motivation and agency advances in TV production and the monetisation of second screen content He also tracks its evolution by bringing together interviews with more than 25 television industry professionals across the major UK channels including commissioning editors digital directors producers and advertising executives These reveal the successes and failures of recent experiments and the

innovations in second screen projects As the second screen becomes second nature for viewers and producers the risks and opportunities for the future of television are slowly beginning to emerge Television and the Second Screen will offer students and scholars of television theory industry professionals and anyone with an abiding interest in television and technology an accessible and illuminating guide to this important cultural shift *Broadcasting Hollywood* Jennifer Porst, 2021-09-17

Broadcasting Hollywood uses extensive archival research to analyze the tensions and synergies between the film and television industries in the early years of television It draws parallels to today and the introduction of digital media to highlight how history can play a key role in helping media industry scholars and practitioners understand and navigate contemporary industrial phenomena *The Routledge Companion to Media Fandom* Melissa A. Click, Suzanne Scott, 2025-03-24 This companion brings together an internationally and interdisciplinarily diverse group of emerging and established fan studies scholars to reflect on the state of the field and to chart new directions for research Engaging an impressive array of media texts and formats and incorporating a variety of methodologies this collection is designed to survey complicate and expand core concerns This second edition includes 20 new chapters 11 revised chapters and 12 reprinted chapters organized into four main sections Methods Ethics and Theoretical Approaches Fan Practices and Platforms Identities and Industry and Labor Each section features a short introduction that discusses the section's scope and contributions highlights the importance of the section's topic to fan studies and offers suggestions for further reading This collection remains an essential volume for students and scholars interested in fandom and fan studies popular culture media studies and film and television studies **Social TV** Cory Barker, 2022-06-27 Winner of the 2023 SCMS Media Industries Scholarly Interest Group Outstanding Book Award sponsored by the Center for Entertainment Media Industries On March 15 2011 Donald Trump changed television forever The Comedy Central Roast of Trump was the first major live broadcast to place a hashtag in the corner of the screen to encourage real time reactions on Twitter generating more than 25 000 tweets and making the broadcast the most watched Roast in Comedy Central history The trumproast initiative personified the media and tech industries utopian vision for a multi screen and communal live TV experience In *Social TV Multi Screen Content and Ephemeral Culture* author Cory Barker reveals how the US television industry promised but failed to deliver a social media revolution in the 2010s to combat the imminent threat of on demand streaming video Barker examines the rise and fall of Social TV across press coverage corporate documents and an array of digital ephemera He demonstrates that despite the talk of disruption the movement merely aimed to exploit social media to reinforce the value of live TV in the modern attention economy Case studies from broadcast networks to tech start ups uncover a persistent focus on community that aimed to monetize consumer behavior in a transitionary industry period To trace these unfulfilled promises and flopped ideas Barker draws upon a unique mix of personal Social TV experiences and curated archives of material that were intentionally marginalized amid pivots to the next big thing Yet in placing this now forgotten material in recent historical context Social TV

shows how the era altered how the industry pursues audiences Multi screen campaigns have shifted away from a focus on live TV and toward all day content streams The legacy of Social TV then is the further embedding of media and promotional material onto every screen and into every moment of life *Transmedia Terrors in Post-TV Horror* James Rendell,2025-10-01 In the twenty first century horror television has spread across the digital TV landscape garnering mainstream appeal Located within a transmedia matrix *Transmedia Terrors in Post TV Horror* triangulates this boom across screen content industry practices and online participatory cultures Understanding the genre within a post TV paradigm the book readdresses what is horror television analysing not only broadcast TV and streaming platforms but also portals such as YouTube Twitch TV and apps The book also investigates complex digital media ecologies blurring distinctions between niche and general audience viewing practices and fostering new circulation pathways for horror television from around the world Undertaking netnography the book further offers an innovative model object spectrums to empirically explore myriad audience responses to TV horror manifesting in various participatory practices including writing imagery and crafts As such the book greatly expands what is considered horror television its formatting and circulation and the transmedia materiality of audience engagement **The New Gay for Pay** Julia Himberg,2018-01-13 Television conveys powerful messages about sexual identities and popular shows such as *Will* how those practitioners operate within media conglomerates and perhaps most important how they contribute to commonsense ideas about sexuality **Off the Page** Daniel Bernardi,Julian Hoxter,2017-09-12 Introduction screenwriting off the page Millennial manic crisis and change in the business of screenwriting Atop the tentpole hollywood screenwriting today Running the room screenwriting in expanded television New markets and microbudgets independent storytellers Screenwriter 2.0 the legitimization of writing for video games Conclusion scripting boundaries #WWE Dru Jeffries,2019-12-01 The millions of fans who watch World Wrestling Entertainment WWE programs each year are well aware of their role in building the narrative of the sport WWE Professional Wrestling in the Digital Age explores the intersections between media technology and fandom in WWE's contemporary programming and business practices In the Reality Era of WWE 2011 to the present wrestling narratives have increasingly drawn on real life personalities and events that stretch beyond the story world created and maintained by WWE At the same time the internet and fandom have a greater influence on the company than ever before By examining various sites of struggle and negotiation between WWE executives and in ring performers between the product and its fans and between the company and the rest of the wrestling industry the contributors to this volume highlight the role of various media platforms in shaping and disseminating WWE narratives Treating the company and its product not merely as sports entertainment but also as a brand an employer a company a content producer and an object of fandom WWE conceptualizes the evolution of professional wrestling's most successful company in the digital era **Transmedia/Genre** Matthew Freeman,Anthony N. Smith,2023-02-05 This book brings genre back to the forefront of the current transmedia trend Genres are perhaps the most

innately transmedial of media constructs formed as they are from all kinds of industrial technological and discursive phenomena Yet few have considered how genre works in a multiplatform context This book does precisely that making a uniquely transmedial contribution to the study of genre in the age of media convergence The book interrogates how industrial technological and participatory transformations of digital platforms and emerging technologies reshape workings of genre The authors consider franchises such as Star Wars streaming platforms such as Netflix catch up services such as ITV Hub creative technologies such as virtual reality and beyond In setting the stage for the revival of genre theory in contemporary transmedia scholarship this book pushes forward understandings of multiplatform media and the emerging form and function of genre across contemporary culture

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 Transmedia Archaeology of Film Promotion Online Kim Walden, 2025-10-27 At a time when more films are released annually than there are days in the year films must compete for audience attention As a result promotional budgets have risen exponentially with online becoming the fastest growing sector Film websites don't just promote films they chronicle backstories map storyworlds introduce characters and provide spaces for audiences to congregate Yet as a hybrid of promotion storytelling and community hub these sites are ephemeral and when the promotional work is done they are often locked taken down and disappear without trace This book considers this emerging form Where have film websites been collected and archived What forms do these websites take And how do audiences engage with film websites Drawing on media archaeological methods as well as developing new strategies to investigate these intriguing media objects this book suggests that film websites are worthy of consideration as cultural artefacts in their own right In Beyond the Screen 2014 Sarah Atkinson describes film sites as new filmic objects and an unparalleled cultural form This book makes these new filmic objects its focus and sets out to discover more about them The Producers Guild of America's definition of transmedia practices extends to narrative commercial and marketing roll outs so one way these new filmic objects can be understood is as a kind of transmedia marketing However while there is no shortage of how to manuals on

transmedia storytelling and transmedia marketing these practices remain under theorised in the literature So this is what this book sets out to do

Doctor Who: The Unfolding Event — Marketing, Merchandising and Mediatizing a Brand Anniversary Matt Hills, 2015-07-22 The BBC TV series Doctor Who celebrated its 50th anniversary in 2013 this book analyses how promotion commemorative merchandise and 3D cinema screenings worked paratextually to construct a popular media event while sometimes uneasily integrating public service values and consumerist logics

Millennial Fandom Louisa Ellen Stein, 2015-08-15 No longer a niche or cult identity fandom now colors our notions of an expansive generational construct the millennial generation Like fans millennials are frequently cast as active participants in media culture spectators who expect opportunities to intervene control and create At the same time long standing fears about fans cultural unruliness manifest in rampant stories of millennials technological over dependence and lack of moral boundaries These conflicting narratives of entrepreneurial creativity and digital immorality operate to quell the growing threat represented by millennials media agency With fan activities becoming ever more visible on social media platforms including YouTube Facebook LiveJournal Twitter Polyvore and Tumblr the fan has become the avatar of our digital hopes and fears 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 This generation and the fans it represents is actively transforming the media landscape into a dynamic culturally transgressive space of collective authorship Offering a rich and complex vision of the relationship between fandom and millennial culture Millennial Fandom will interest fans millennials students and scholars of contemporary media culture alike

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