Connected Viewing:
Selling, Streaming, & Sharing Media in the Digital Era

Part I: Industry Structure and Strategies

Regulating Connected Viewing: Media Pipelines and Cloud Policy
by Jennifer Holt

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by Hye Jin Lee and Mark Andrejevic

Windows into the Digital World: Distributor Strategies and Consumer Choice in an Era of Connected Viewing
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Part I: Industry Structure and Strategies

Regulating Connected Viewing: Media Pipelines and Cloud Policy
by Jennifer Holt

This chapter examines the regulatory policies that will have the most significant impact on connected viewing – for content providers and distributors, as well as for consumers of mobile, networked digital media. These policy issues include the enforcement of net neutrality and managed services, the implementation and legality of bandwidth caps, and the jurisdiction over data servers supporting the storage and transmission of cloud-based media across national borders. They are examined for their impact on the viability of connected viewing initiatives moving forward, and, in turn, the future of online entertainment, information, and digital citizenship.

Second-Screen Theory: From the Democratic Surround to the Digital Enclosure
By Hye Jin Lee and Mark Andrejevic

This chapter explores the emerging strategies TV producers use to pair programming with online, real-time digital forms of interactivity that take place on “second screens” – that is, networked, interactive devices that allow users to engage in forms of real-time networking, feedback and participation while viewing television. Such strategies attempt to re-assemble audiences as simultaneous viewers by embracing an “event”-based approach to viewing. Second-screen apps tend to rely on viewers watching as programming airs in order to take advantage of the forms of interactivity and networking on offer. The attempt to cultivate forms of “multi-screen” viewing is driven by monitoring and marketing imperatives, but hearkens back to a longer history of multi-screen media programming that is taken up in the chapter’s conclusion.

Windows into the Digital World: Distributor Strategies and Consumer Choice in an Era of Connected Viewing
By Elissa Nelson

Throughout the mainstream Hollywood film industry, there has been growing attention to windowing, and specifically to increasing experiments with the timing of when films are released in different markets. This chapter is a study of film industry practice that examines how studios are using windowing strategies to provide greater access and added value to media content. By concentrating on the multiplicity of distribution and windowing options, this research spotlights the growth of new business strategies, the expansion of consumer choice in an era of digital distribution and connected viewing, and underscores the intricate power systems at play within the contemporary media industries.

The Personal Media Collection in an Era of Connected Viewing
by Gregory Steirer

This chapter examines the challenges and opportunities that digital distribution and connected viewing services pose to the practice of personal media collecting. Building
upon the work consumer researchers and anthropologists, I introduce a theoretical model of collecting that locates value in consumer-product interactions typically considered accidental or inessential to the product itself. I then examine two specific modes consumer-product interaction—organizing and selling—and demonstrate how standard industry goals and practices, as well as ambiguities in copyright law, currently impede and/or inhibit collecting-based consumption for most digital products.

**Part II: Technology and Platforms**

**Beyond Piracy: Understanding Digital Markets**
by Patrick Vonderau

This chapter investigates “connected viewing” and more specifically, the idea of a networked living room as a site that is both metaphorical and material. The aim of this investigation is to understand the markets for premium Hollywood content after the so-called turn to the digital. The history of connected viewing and related initiatives teaches us how metaphors employed in launching a set of digital technologies have contributed to the altering of social practices. Focusing on online distribution and “piracy” in Sweden, this chapter combines multi-sited fieldwork with a theoretical reconsideration of what it means to engage in the digital market.

**Transparent Intermediaries: Building the Infrastructures of Connected Viewing**
by Joshua Braun

This chapter is an analysis of the firms that provide not the products, but the processes of online video distribution. It examines some of the infrastructures that underlie our experience of film and television online, and the emerging players in our media ecosystem who have come to support the “enterprise”—in all senses of the term—of connected viewing, while thus far remaining relatively unknown to audiences. A major purpose of this essay is to sketch out this category of distribution players, which I describe as “transparent intermediaries,” and to underscore their significance to media studies, communication research, and industry.

**American Media and China’s Blended Public Sphere**
by Aynne Kokas

In the People’s Republic of China (PRC) media industries, digital media usage is entangled with both corporate and government censorship. Connected viewing, in this case defined as the relationship between user activity on social media forums devoted to films and the consumption of those films, occupies the space between access and control. Chinese social media sites make visible both authorized and unauthorized means to access content users discover on social media. As such, connected viewing creates what I call a “blended public sphere,” a digital space in which conversations about access counter the rigorously controlled Chinese media landscape.
Online Distribution of Film and Television in the UK: Behavior, Taste and Value
by Elizabeth Evans and Paul McDonald

Services for the digital distribution of films or television programs have now established a new and innovative segment of the online media economy. Although these services provide the means to extend consumer access or choice, while enhancing the mobility of viewing practices, very little is known about how viewers are actually using and engaging with the services they watch, or of the evaluation frameworks which they employ to shape their viewing choices and preferences. Through an analysis of online viewing in the UK, this chapter examines user interactions with online film and television distribution through three themes: behavior, taste and value. Initially the chapter surveys the categories of online distribution service available to film and television consumers in the UK. It moves on to explore the behavior, attitudes and tastes of audiences towards online viewing services via primary audience research. It examines the centrality of television content to digital distribution in the UK and in particular the dominance of the major, public service oriented broadcasters. Although audience choice has increased, most viewing still occurs in traditional patterns: during prime time and on the major broadcasters. The pervasive nature of the public service ethos is explored through our research sample’s privileging of ‘free and universal access’, a central tenant to UK public service media. This chapter explores how the specific context of the UK highlights not only the importance of well-established behaviors and ideologies to new viewing contexts, but also the need to recognize the unique characteristics and histories of each nation’s market for digital distribution.

Part III: Content and Engagement

Connected Viewing, Connected Capital: Fostering Gameplay Across Screens
by Matthew Thomas Payne

This chapter examines how video game firms are promoting connected viewing and connected play opportunities across living room and mobile screens with their own social networking-style applications. The appeal of these multiscreen apps for players is that they amplify their personal levels of “gaming capital,” – or, one’s insights about a game’s history, control interfaces, rules of play, etc. – that can be deployed in subsequent game sessions and social interactions. Conversely, the appeal of these apps for publishers is that they can incentivize multiscreen interactions that build brand loyalty, while profiting from presenting consumers with their gameplay data in new ways.

Connected Viewing on the Second Screen: The Limitations of the Living Room
by Ethan Tussey

One of the most visible examples of the emergence of connected viewing has been the development of “second screen” mobile applications. These apps encourage viewers to use their mobile phones, tablets, and laptops as tools for engaging media content in public and private spaces. This chapter explains how the functionality of connected viewing apps is designed to complement television broadcasts and replicate “lean-back”
viewing practices. By analyzing the conversations, social network usage, and journal reports of a group of undergraduates, I demonstrate how the promise of access and interactivity actually limits students’ ability to use culture in their everyday lives.

Streaming U: College Students and Connected Viewing
by Chuck Tryon and Max Dawson

This chapter challenges essentialist arguments about Millennials sharing a common set of media consumption habits. Based on qualitative and quantitative studies of the media consumption activities of college students we argue that Millennials’ interactions with video are shaped less by their age than by the cultural and technological resources available to them. The study compares the media consumption activities of two different college populations—Fayetteville State University and Northwestern University—to illustrate the vital role that location plays in the formation of audience tastes and practices.

The Contours of On-Demand Viewing
by Sharon Strover and William Moner

Based on interviews and surveys of college-age students from three sites, including one international location, a U.S. community college population, and a four-year college population, our research investigates how and why people engage Internet-based content or application sources and various user-owned technologies (e.g., mobile devices and laptop computers). The research maps the new dynamics of entertainment media use within the vanguard population of computer-savvy, younger people. This research has implications for how content industries will respond to peoples’ new preferences for “on-demand” media.