

## Streaming: Movies, Media, and Instant Access

Wheeler Winston Dixon

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#1928035 in Books 2013-04-11Original language:EnglishPDF # 1 .54 x 6.07 x 8.97l, .62 #File Name: 0813142199184 pages | File size: 19.Mb

**Wheeler Winston Dixon : Streaming: Movies, Media, and Instant Access** before purchasing it in order to gage whether or not it would be worth my time, and all praised Streaming: Movies, Media, and Instant Access:

0 of 0 people found the following review helpful. I didn't know all this was going onBy Debitumstreaming sort of crept up on me. What is rRedBox?? Netflix, more than DVDs?VUDU, so much other stuff to learn about..0 of 0 people found the following review helpful. Love it!By Sue TannenbaumLove streaming Prime!4 of 6 people found the following review helpful. Nothing of valueBy ChrisAs impressive as Dixon's career as a film critic is, having read his book I can say that he has very little understanding of streaming media. There's more fist-shaking in here than a old

man's lawn and when Dixon decries the apocalypse of new digital film, I look to the recent works of Lars von Trier and Steven McQueen as proof that no such apocalypse exists. Dixon is neither a technology insider nor a contemporary artist, and offers no valuable insight on our digital future.

Film stocks are vanishing, but the iconic images of the silver screen remain albeit in new, sleeker formats. Today, viewers can instantly stream movies on televisions, computers, and smartphones. Gone are the days when films could only be seen in theaters or rented at video stores: movies are now accessible at the click of a button, and there are no reels, tapes, or discs to store. Any film or show worth keeping may be collected in the virtual cloud and accessed at will through services like Netflix, Hulu, and Amazon Instant. The movies have changed, and we are changing with them. The ways we communicate, receive information, travel, and socialize have all been revolutionized. In *Streaming*, Wheeler Winston Dixon reveals the positive and negative consequences of the transition to digital formatting and distribution, exploring the ways in which digital cinema has altered contemporary filmmaking and our culture. Many industry professionals and audience members feel that the new format fundamentally alters the art, while others laud the liberation of the moving image from the "imperfect" medium of film, asserting that it is both inevitable and desirable. Dixon argues that the change is neither good nor bad; it's simply a fact. Hollywood has embraced digital production and distribution because it is easier, faster, and cheaper, but the displacement of older technology will not come without controversy. This groundbreaking book illuminates the challenges of preserving media in the digital age and explores what stands to be lost, from the rich hues of traditional film stocks to the classic movies that are not profitable enough to offer in streaming formats. Dixon also investigates the financial challenges of the new distribution model, the incorporation of new content such as webisodes, and the issue of ownership in an age when companies have the power to pull purchased items from consumer devices at their own discretion. *Streaming* touches on every aspect of the shift to digital production and distribution. It explains not only how the new technology is affecting movies, music, books, and games, but also how instant access is permanently changing the habits of viewers and influencing our culture.

"Dixon introduces us to the idea that streaming is becoming the standard in all areas of entertainment and media access. Dixon illustrates the decline of film into digital, having filmmakers say goodbye to 16mm and 35mm film, and audiences saying goodbye to multiplexes and physical ownership of intellectual property. With the growing reality of the internet, consumers are beginning to choose the convenience of staying home over going out when it comes to purchasing entertainment. This has led to the decline of movie rental houses, bookstores, film theaters, etc. as consumers choose the convenience of the internet to deliver all forms of their media entertainment intake. Dixon illustrates the takeover by the internet over film/television as synonymous to the takeover of movie-theater going by the invention of the television. But with streaming on the rise, the owners of film theaters, and now television networks, are again being threatened by a new form of media exhibition. And it might not get resolved in such a contented way as it did with the introduction of the TV." - Carolyn Hauk, *Film and Digital Media*

"*Streaming* is a very interesting book that touches upon every aspect of the shift to digital production. The substantive content is both engaging and interesting, without being too technical or complex. At less than 200 pages, readers will gain from the book a better understanding of the transition to digital formatting and explore what stands to be lost with the emergence of streaming." - Mayra Neimerck, *Journal of High Technology Law*

About the Author Wheeler Winston Dixon is the James Ryan Professor of Film Studies, Coordinator of the Film Studies Program, Professor of English at the University of Nebraska, Lincoln, and, with Gwendolyn Audrey Foster, editor of the new book series *Quick Takes: Movies and Popular Culture* for Rutgers University Press. His recent books include *Black White Cinema: A Short History* (2015); *Streaming: Movies, Media and Instant Access* (2013); *Death of the Moguls: The End of Classical Hollywood* (2012); *21st Century Hollywood: Movies in the Era of Transformation* (2011, co-authored with Gwendolyn Audrey Foster); *A History of Horror* (2010); and *Film Noir and the Cinema of Paranoia* (2009). Dixon's book *A Short History of Film* (2008, co-authored with Gwendolyn Audrey Foster) was reprinted six times through 2012. A second, revised edition was published in 2013; the book is a required text in universities throughout the world.