

television and its audience sage communications in society series

[#television audience](#) [#media studies](#) [#social impact of TV](#) [#communications in society](#) [#audience reception theory](#)

Explore the dynamic relationship between television and its audience within this insightful Sage Communications in Society series. Delve into critical analyses of media consumption, its societal impact, and evolving viewer interactions, offering essential perspectives for understanding contemporary culture.

We offer open access to help learners understand course expectations.

We truly appreciate your visit to our website.

The document Television Audience Insights you need is ready to access instantly.

Every visitor is welcome to download it for free, with no charges at all.

The originality of the document has been carefully verified.

We focus on providing only authentic content as a trusted reference.

This ensures that you receive accurate and valuable information.

We are happy to support your information needs.

Don't forget to come back whenever you need more documents.

Enjoy our service with confidence.

This document is one of the most sought-after resources in digital libraries across the internet.

You are fortunate to have found it here.

We provide you with the full version of Television Audience Insights completely free of charge.

Television and Its Audience

This book by two leading experts takes a fresh look at the nature of television, starting from an audience perspective. It draws on over twenty years of research about the audience in the United States and Britain and about the many ways in which television is funded and organized around the world. The overall picture which emerges is of: a medium which is watched for several hours a day but usually at only a low level of involvement; an audience which views mainly for relaxation but which actively chooses favourite programmes; a flowering of new channels but with no fundamental change in what or how people watch; programmes costing millions to produce but only a few pennies to view; a wide range of programme types apparently similar to the range of print media but with nothing like the same degree of audience 'segmentation'; a global communication medium of dazzling scale, speed, and impact but which is slow at conveying complex information and perhaps less powerful than generally assumed. The book is packed with information and insights yet is highly readable. It is unique in relating so many of the issues raised by television to how we watch it. There is also a highly regarded appendix on advertising, as well as technical notes, a glossary, and references for further reading.

Television and Its Audience

This book by two leading experts takes a fresh look at the nature of television, starting from an audience perspective. It draws on over twenty years of research about the audience in the United States and Britain and about the many ways in which television is funded and organized around the world. The overall picture which emerges is of: a medium which is watched for several hours a day but usually at only a low level of involvement; an audience which views mainly for relaxation but which activ.

The SAGE Handbook of Television Studies

"Genuinely transnational in content, as sensitive to the importance of production as consumption, covering the full range of approaches from political economy to textual analysis, and written by a star-studded cast of contributors" - Emeritus Professor Graeme Turner, University of Queensland
"Finally, we have before us a first rate, and wide ranging volume that reframes television studies afresh, boldly synthesising debates in the humanities, cultural studies and social sciences...This volume should be in every library and media scholar's bookshelf." - Professor Ravi Sundaram, Centre for the Study of Developing Societies
Bringing together a truly international spread of contributors from across the UK, US, South America, Mexico and Australia, this Handbook charts the field of television studies from issues of ownership and regulation through to reception and consumption. Separate chapters are dedicated to examining the roles of journalists, writers, cinematographers, producers and manufacturers in the production process, whilst others explore different formats including sport, novella and soap opera, news and current affairs, music and reality TV. The final section analyses the pivotal role played by audiences in the contexts of gender, race and class, and spans a range of topics from effects studies to audience consumption. The SAGE Handbook of Television Studies is an essential reference work for all advanced undergraduates, graduate students and academics across broadcasting, mass communication and media studies.

Television and the Public Sphere

In this broad-ranging text, Peter Dahlgren clarifies the underlying theoretical concepts of civil society and the public sphere, and relates these to a critical analysis of the practice of television as journalism, as information and as entertainment. He demonstrates the limits and the possibilities of the television medium and the formats of popular journalism. These issues are linked to the potential of the audience to interpret or resist messages, and to construct its own meanings. What does a realistic understanding of the functioning and the capabilities of television imply for citizenship and democracy in a mediated age?

The SAGE Handbook of Media Studies

Media and communication research is a diverse and stimulating field of inquiry, not only in subject matter but also in purposes and methodologies. Over the past twenty years, and in step with the contemporary shift toward trans-disciplinarity, Media Studies has rapidly developed a very significant body of theory and evidence. Media Studies is here to stay and scholars in the discipline have a vital contribution to make. The SAGE Handbook of Media Studies surveys and evaluates the theories, practices, and future of the field. Editor John Downing and associate editors Denis McQuail, Philip Schlesinger, and Ellen Wartella have brought together a team of international contributors to provide a varied critical analysis of this intensely interesting field of study. The Handbook offers a comprehensive review within five interconnected areas: humanistic and social scientific approaches; global and comparative perspectives; the relation of media to economy and power; media users; and elements in the media mosaic ranging from media ethics to advertising, from popular music to digital technologies, and from Hollywood and Bollywood to alternative media. The contributors to The Handbook are from Australia, Austria, Britain, Canada, France, Guatemala, India, Japan, the Netherlands, South Korea, and the United States. Each contributor offers a unique perspective on topics broad in scope. The Handbook is an ideal resource for university media researchers, for faculty developing new courses and revising curricula, and for graduate courses in media studies. It is also a necessary addition to any academic library.

Communications Policy and Information Technology

Discussion of the policy aspects of new communications technologies and their associated institutions.

Talk on Television

Not only is everyday conversation increasingly dependent on television, but more and more people are appearing on television to discuss social and personal issues. Is any public good served by these programmes or are they simply trashy entertainment which fills the schedules cheaply? Talk on Television examines the value and significance of televised public debate. Analysing a wide range of programmes including Kilroy, Donohue and The Oprah Winfrey Show, the authors draw on interviews with both the studio participants and with those watching at home. They ask how the media manage discussion programmes and whether the programmes really are providing new 'spaces' for public participators. They find out how audiences interpret the programmes when they appear on the screen

themselves, and they unravel the conventions - debate, romance, therapy - which make up the genre. They also consider TV's function as a medium of education and information, finally discussing the dangers and opportunities the genre holds for audience participation and public debate in the future.

New Books in the Communications Library

Offers a comprehensive and challenging picture of the past, present and future role of sponsorship on television. This book is intended for TV and marketing professionals wishing to devise successful sponsorship strategies for the future.

Television and Sponsorship

World Television: From Global to Local, a new assessment of the interdependence of television across cultures and nations brings together the most current research and theories on the subject. By examining recent developments in the world system of television as well as several theories of culture, industry, genre, and audience, author Joseph D. Straubhaar offers new insights into the topic. He argues that television is being simultaneously globalized, regionalized, nationalized, and even localized, with audiences engaging it at multiple levels of identity and interest; therefore the book looks at all these levels of operation. **Key Features** Draws upon both international communication and cultural studies perspectives: Presents a new model is presented that attempts to move beyond the current controversies about imperialism and globalization. Looks at historical patterns: Historical patterns across cultures and countries help compare where television has been and where it is going. Takes a contemporary focus: Uses of technology, flows and patterns of program development, genres of television, the interaction of producers and audiences, and patterns of audience choice among emerging alternatives are examined. Explores how the audience for these evolving forms of television is structured: The effects of these forces or patterns of television have on both cultural formations and individual identities are identified. **Intended Audience** This is an excellent text for advanced undergraduate and graduate courses in Globalization and Culture, Global Media, Television Studies, Television Criticism, and International Media.

World Television

Includes section "Book reviews" and other bibliographical material.

I examine the political implications of the three most important changes in the media environment that occurred in the last half-century: broadcast television, cable television, and the Internet. The thesis starts by outlining a unifying theoretical framework to examine changes in the media environment and then follows the major changes in chronological order, focusing on implications for knowledge and turnout in the first part and on the impact on vote decisions in the second part. The theory extends existing explanations of political learning by focusing explicitly on the way in which different prerequisites for learning jointly affect the acquisition of political knowledge. Some media environments leave a lot of room for people's interests and skills to guide their media use and political learning, while others impose strong constraints on everyone. Before cable, the homogeneity of content on broadcast stations during the dinner hour meant that individual-level factors played a relatively minor role in guiding political learning. As a result, many Americans, even the less educated, less interested, and less partisan, watched national and local news and absorbed at least some of what they saw. As cable and Internet offer greater content choice, some people who were sufficiently interested to watch news in the absence of alternatives, abandon the news for entertainment programming. Others, in contrast, take advantage of the new opportunities to acquire even more information than before. As a consequence, the gap between the most and the least knowledgeable segments in the electorate widens. Furthermore, to the extent that knowledge motivates people to vote, the knowledge gap translates into a turnout gap. The second part of the thesis examines consequences of changing media environments for aggregate voting behavior. Less educated citizens who started to learn about politics from broadcast news had a moderating influence on election outcomes. Greater choice removes this moderating influence again. Politically interested people who continue to follow the news despite the increasing allure of around-the-clock entertainment are also more partisan. Cable television and the Internet, by increasing people's media choices, thus weaken the moderate elements and produce a higher concentration of partisans in the voting public, leading to greater political polarization among voters.

Post-broadcast Democracy

As new communication and information technologies transform our lives, thirteen distinguished contributors explore the theoretical, research and policy issues that have arisen. Their comparative approach challenges many of the popular myths about the effects of the new technologies. The seminal studies in Part One explore theoretical perspectives related to the new media, examining media-centred versus society-centred theories and offering a socio-economic model of information technology. Part Two takes a comparative look at policies and strategies in different industrialized societies, notably the US, UK and Japan. Part Three moves on to policy questions. The effect of deregulation in the United States is considered together with the threat posed to privacy by international databanks. The final section presents a comparative overview of the policies adopted across a range of cultures. These perspectives provide a valuable insight into emerging global trends, as well as suggesting directions for future research. *New Communication Technologies and the Public Interest* will thus be essential reading for all those interested in the consequences of new technologies.

New Communication Technologies and the Public Interest

How does television function within society? Why have both its programmes and its audiences been so widely denigrated? Taking inspiration from Richard Hoggart's classic study *The Uses of Literacy*, John Hartley's new book is a lucid defence of the place of television in our lives, and of the usefulness of television studies. Hartley re-conceptualizes television as a transmodern medium, capable of reuniting government, education and media, and of creating a new kind of cultural teaching which facilitates communication across social and geographical boundaries. He provides a historical framework for the development of both television and television studies, his focus ranging from an analysis of the early documentary *Housing Problems*, to the much-overlooked cultural impact of the refrigerator.

Uses of Television

"The study of television, still the most powerful of modern media, has long been fascinated by its capacity for 2liveness². Marriott offers an insightful analysis of the complexities of this phenomenon, particularly its increasingly vital connection with the use of new media. A timely contribution to our understanding of media events, 24 hour news and the phenomenology of mediated experience." -

Andrew Tolson, De Montfort University "In the steps of Marshall McLuhan and Alfred Schutz, Stephanie Marriott offers us a timely and sustained reflection upon the nature of mediation and the changing qualities of the live experience made possible by television. Elegant, lucid, witty and thought-provoking, her account will become a canonical text in television studies." - Martin Montgomery, University of Strathclyde In a fragmenting multichannel and multiplatform global broadcasting environment live television continues to attract huge audiences, bucking the trend towards narrowcasting and niche markets, yet little of a comprehensive nature has been written about the live television event. In this fascinating book, Stephanie Marriott engages in a close and detailed analysis of the nature of live television. She examines the transformations in our experience of time and space which are brought about by the capacity of broadcasting to bring us the world in the moment in which it is unfolding, situating the live television event in the context of an expanding and increasingly complex global communicative framework. Building her argument by means of a series of case studies of events as diverse as the assassination of President Kennedy in 1963, the attack on the World Trade Centre in 2001, the 2005 London bombings, election night coverage and live sports coverage, Marriott provides a meticulous and articulate account of the way in which live television mediates the event for its audience. This book will be essential reading for students and academics working in media, cultural studies, cultural sociology, and linguistics, and is an exciting new contribution to the field of broadcast talk and media discourse.

Live Television

Vols. 1-4 include material to June 1, 1929.

A London Bibliography of the Social Sciences

The SAGE International Encyclopedia of Mass Media and Society discusses media around the world in their varied forms—newspapers, magazines, radio, television, film, books, music, websites, social media, mobile media—and describes the role of each in both mirroring and shaping society. This encyclopedia provides a thorough overview of media within social and cultural contexts, exploring the development of the mediated communication industry, mediated communication regulations, and societal interactions and effects. This reference work will look at issues such as free expression and government regulation of media; how people choose what media to watch, listen to, and read; and how the influence of those who control media organizations may be changing as new media empower previously unheard voices. The role of media in society will be explored from international, multidisciplinary perspectives via approximately 700 articles drawing on research from communication and media studies, sociology, anthropology, social psychology, politics, and business.

New Media Politics

Contemporary Television Series: Narrative Structures and Audience Perception proposes an interdisciplinary and multicultural approach of old concepts like fiction, reality and narrativity applied to actual worldwide television series. The authors that have contributed to this volume analyze the almost invisible barriers between fiction and reality in television series from different perspectives. The results of their studies are extremely interesting and revealing. The new perspectives offered by this volume will be of great interest to any scholar of European and international studies, because they bring to light new ideas, new methodologies and results that could be further developed. This volume allows readers to explore these unique insights, even if they are not senior researchers, and to easily digest the content, and also to acknowledge the impact of the viewing of television series on reality and on their own lives.

Television and Its Audience

,fÕpâK ;l, LÂ Ç „šbùh „ýE -ÛL¢“, v†h ýE -„¶ <@ p ,Ê-ý(-h Û 'Ø@-,U”ù

The SAGE International Encyclopedia of Mass Media and Society

In the early 20th century, a new and distinctive concept of the audience rose to prominence. The audience was seen as a mass -- a large collection of people mostly unknown to one another -- that was unified through exposure to media. This construct offered a pragmatic way to map audiences that was relevant to industry, government, and social theorists. In a relatively short period of time, it became the dominant model for studying the audience. Today, it is so pervasive that most people simply take it for

granted. Recently, media scholars have reopened inquiry into the meaning of "audience." They question the utility of the mass audience concept, characterizing it as insensitive to differences among audience members inescapably bound up with discredited notions of mass society, or serving only a narrow set of industrial interests. The authors of this volume find that these assertions are often false and unwarranted either by the historical record or by contemporary industry practice. Instead, they argue for a rediscovery of the dominant model by summarizing and critiquing the very considerable body of literature on audience behavior, and by demonstrating different ways of analyzing mass audiences. Further, they provide a framework for understanding the future of the audience in the new media environment, and suggest how the concept of mass audience can illuminate research on media effects, cultural studies, and media policy.

Contemporary Television Series

From an established author with a growing international profile in media studies, *Media/Theory* is an accessible yet challenging guide to ways of thinking about media and communications in modern life. Shaun Moores draws on ideas from a range of disciplines in the humanities and social sciences, and expertly connects the analysis of media and communications with key themes in contemporary social theory. Examining core issues of time and space, Moores also examines matters of interactions, signification and identity, and argues that media studies is bound up in the wider processes of the modern world and not just about studying the media. This book makes a distinctive contribution towards rethinking the shape and direction of media studies today, and for students at advanced undergraduate or postgraduate level.

h ÆÎ-,ýE -

Communications experts address major issues at the heart of modern public communication in this volume, which highlights the current transformation of media systems, and explores the impact upon them of new ownership and regulatory structures, policies and technologies.

The Mass Audience

This book maps, describes and further explores all contemporary forms of interaction between radio and its public, with a specific focus on those forms of content co-creation that link producers and listeners. Each essay will analyze one or more case studies, piecing together a map of emerging co-creation practices in contemporary radio. Contributors describe the rise of a new class of radio listeners: the networked ones. Networked audiences are made up of listeners that are not only able to produce written and audio content for radio and co-create along with the radio producers (even definitively bypassing the central hub of the radio station, by making podcasts), but that also produce social data, calling for an alternative rating system, which is less focused on attention and more on other sources, such as engagement, sentiment, affection, reputation, and influence. What are the economic and political consequences of this paradigm shift? How are radio audiences perceived by radio producers in this new radioscape? What's the true value of radio audiences in this new frame? How do radio audiences take part in the radio flow in this age? Are audiences' interactions and co-creations overrated or underrated by radio producers? To what extent listeners' generated content can be considered a form of participation or "free labour" exploitation? What's the role of community radio in this new context? These are some of the many issues that this book aims to explore. Visit <https://www.facebook.com/pages/Radio-Audience-and-Participation-in-the-Age-of-Network-Society/869169869799842> for the book's Facebook page.

Media/Theory

For several decades, cultural imperialism has been the dominant paradigm for conceptualizing, labeling, predicting, and explaining the effects of international television. It has been used as an unchallenged premise for numerous essays on the topic of imported television influence, despite the fact that the assumption of strong cultural influence is not necessarily reflected in the body of research that exists within this field of study. In *The Impact of International Television: A Paradigm Shift*, editor Michael G. Elasmár and his contributors challenge the dominant paradigm of cultural imperialism, and offer an alternative paradigm with which to evaluate international or crossborder message influence. In this volume, Elasmár has collected original research from leading scholars working in the area of crossborder media influence, and contributes his own meta-analysis to examine what research findings actually show on the influences of crossborder messages. The contributions included here illustrate

points, such as: the contentions of cultural imperialism and the context in which its assumptions emerged and developed; the complexities of the relationship between exposure to foreign television and its subsequent effects on local audience members; the applicability of quantitative methods to a topic commonly tackled using argumentation, critical theory, and other qualitative approaches; and the difficulty of achieving strong and homogenous effects. In bringing together the work of independent researchers, *The Impact of International Television: A Paradigm Shift* bridges over 40 years of research efforts focused on imported television influence, the results of which, as a whole, challenge the de facto strong and homogenous effects assumed by those who support the paradigm of cultural imperialism. The volume sets a theory-driven agenda of research and offers an alternative paradigm for the new generation of researchers interested in international media effects. As such, the volume is intended for scholars, researchers, and students in international and intercultural communication, cross-cultural communication, mass communication, media effects, media and society, and related areas. It will also be of great interest to academics in international relations, cross-cultural and social psychology, intergroup and international relations, international public opinion, and peace studies.

Public Communication

We can no longer imagine leisure, or the home, without media and communication technologies, and for the most part, we would not want to. Yet as worldwide the television screen in the family home is set to become the site of a multimedia culture integrating telecommunications, broadcasting, computing and video, many questions arise concerning their place in our daily lives. *Young People and New Media* offers an invaluable up-to-date account of children and young people's changing media environment at the end of the twentieth century. By locating the insights drawn from a major empirical research reported in *Young People, New Media* within a survey of the burgeoning but fragmented research literature on ne

Radio Audiences and Participation in the Age of Network Society

A discussion of a truly international range of television programs, this title covers alternative modes of television such as digital and satellite.

The Impact of International Television

Television is a central dimension in our everyday lives and yet its meaning and its potency varies according to our individual circumstances, mediated by the social and cultural worlds which we inhabit. In this fascinating book, Roger Silverstone explores the enigma of television and how it has found its way so profoundly and intimately into the fabric of our everyday lives. His investigation, of great significance to those with a personal or professional interest in media, film and television studies, unravels its emotional and cognitive, spatial, temporal and political significance. Drawing on a wide range of literature, from psychoanalysis to sociology and from geography to cultural studies, Silverstone constructs a theory of the medium which locates it centrally within the multiple realities and discourses of everyday life. Television emerges from these arguments as the fascinating, complex and contradictory medium that it is, but in the process many of the myths that surround it are exploded. This outstanding book presents a radical new approach to the medium of television, one that both challenges received wisdoms and offers a compellingly original view of the place of television in everyday life.

Young People and New Media

In the early 20th century, a new and distinctive concept of the audience rose to prominence. The audience was seen as a mass -- a large collection of people mostly unknown to one another -- that was unified through exposure to media. This construct offered a pragmatic way to map audiences that was relevant to industry, government, and social theorists. In a relatively short period of time, it became the dominant model for studying the audience. Today, it is so pervasive that most people simply take it for granted. Recently, media scholars have reopened inquiry into the meaning of "audience." They question the utility of the mass audience concept, characterizing it as insensitive to differences among audience members inescapably bound up with discredited notions of mass society, or serving only a narrow set of industrial interests. The authors of this volume find that these assertions are often false and unwarranted either by the historical record or by contemporary industry practice. Instead, they argue for a rediscovery of the dominant model by summarizing and critiquing the very considerable body of literature on audience behavior, and by demonstrating different ways of analyzing mass audiences. Further, they provide a framework for understanding the future of the audience in the new media

environment, and suggest how the concept of mass audience can illuminate research on media effects, cultural studies, and media policy.

The Television Studies Reader

Millions of people all over the world are avid members of the television audience. Yet, despite the central place television occupies in contemporary culture, our understanding of its complex and dynamic role in everyday life remains surprisingly limited. Focusing on the television audience, Ien Ang asks why we understand so little about its nature, and argues that our ignorance arises directly out of the biases inherent in prevailing official knowledge about it. She sets out to deconstruct the assumptions of this official knowledge by exploring the territory where it is mainly produced - the television institutions. Ang draws on Foucault's theory of power/knowledge to scrutinize television's desperate search for the audience, and to identify differences and similarities in the approaches of American commercial television and European public service television to their audiences. She looks carefully at recent developments in the field of ratings research, in particular the controversial introduction of the 'people meter' as an instrument for measuring the television audience. By defining the limits and limitations of these institutional procedures of knowledge production, Ien Ang opens up new avenues for understanding television audiences. Her ethnographic perspective on the television audience gives new insights into our television culture, with the audience seen not as an object to be controlled, but as an active social subject, engaging with television in a variety of cultural and creative ways.

Television And Everyday Life

Are used to recreate cultural traditions

Media Asia

Is television a cultural wasteland, or a medium that has brought people more great art, music, dance, and drama than any previous media? How do we study and interpret television? What are the effects of television on individuals and society, and how do we measure them? What is the role of television in our political and economic life? *Television in Society* explores these issues in considering how television both reflects and affects society. The book is divided into two sections. The first focuses on programming and deals with commercials, ceremonial events, important series (such as "MASH" and "Lou Grant"), significant programs (a production of *Brave New World* on television), and the images of police on the medium. The second part of the book deals with important issues and topics related to the medium: the impact of television violence, values found on television, the impact of television on education, the significance of new technological developments, and the always thorny issue of freedom of the press. The articles are drawn together by a brilliant introductory essay by Arthur Asa Berger, who examines television as culture.

The Mass Audience

This book offers a major reconceptualization of the term audience, one which involves a landscape, including the landscape of a given audience situated and territorializing features of any way of seeing and defining the world. It acknowledges, in the face of conventional discourse analysis, the contextual features of discourse, to produce complex and textured understanding of the concept of audience. The book will speak to students of rhetoric, mass communication, cultural studies, anthropology, and sociology alike. This book offers a major reconceptualization of the term audience, including the landscape of a given audience the situated and territorializing features of any way of seeing and defining the world. Given de Certeau's hypothesis that listening, watching, and reading all occur in places and result in produce transformed paths or spaces, the contributors to this landmark volume have provided innovative essays analyzing the transformations that take place in the geography between sender and receiver. The book acknowledges, in the face of conventional discourse analysis, the contextual features of discourse, to produce a complex and textured understanding of the concept of audience. The Audience and Its Landscape, presents the work of a vital cross-section of international scholars including Sweden's Karl Erik Rosengren, the UK's Jay G. Blumler and Roger Silverstone, Australia's Tony Bennett, Israel's Elihu Katz, Canada's Martin Allor, and the United States' Janice Radway, Byron Reeves, and John Fisk, to name a few. This book is truly groundbreaking in its depth and scope, and will speak to students of rhetoric, mass communication, cultural studies, anthropology, and sociology alike.

Desperately Seeking the Audience

Using case studies and overviews, this is a critical guide to the debates that are causing researchers to question old models of understanding the media and to seek new ones.

The British National Bibliography

The Encyclopedia of Television, second edition is the first major reference work to provide description, history, analysis, and information on more than 1100 subjects related to television in its international context. For a full list of entries, contributors, and more, visit the Encyclopedia of Television, 2nd edition website.

Television, Ethnicity and Cultural Change

"An exemplary study of how media regulation works (and, by implication, how it could work better) set within a wider discussion of democratic theory and political values. It will be of interest not only to students and scholars but to people around the world grappling with the same problem: the need to regulate markets, and the difficulty of doing this well." - James Curran, Goldsmiths, University of London In Media Regulation, two leading scholars of the media examine the challenges of regulation in the global mediated sphere. This book explores the way that regulation affects the relations between government, the media and communications market, civil society, citizens and consumers. Drawing on theories of governance and the public sphere, the book critically analyzes issues at the heart of today's media, from the saturation of advertising to burdens on individuals to control their own media literacy. Peter Lunt and Sonia Livingstone incisively lay bare shifts in governance and the new role of the public sphere which implicate self-regulation, the public interest, the role of civil society and the changing risks and opportunities for citizens and consumers. It is essential reading to understand the forces that are reshaping the media landscape.

Television in Society

New Media