

# CONTENTS

<b>1</b>	<b>Introduction: Netflix and the Re-invention of Television</b>	<b>1</b>
<b>Part I Controlling Television: TV's Ancillary Technologies</b>		
<b>2</b>	<b>Introduction: Control, Power, Television</b>	<b>35</b>
<b>3</b>	<b>Managing Choice, Negotiating Power: Remote Controls</b>	<b>47</b>
<b>4</b>	<b>New Regimes of Control: Television as Convergence Medium</b>	<b>69</b>
<b>5</b>	<b>Digital Television and Control</b>	<b>89</b>
<b>Part II Binge-Watching and the Re-invention of Control</b>		
<b>6</b>	<b>Introduction: Binge-Watching Netflix</b>	<b>109</b>
<b>7</b>	<b>Scheduling the Binge</b>	<b>119</b>
<b>8</b>	<b>'Quality', 'Popular' and the Netflix Brand: Negotiating Taste</b>	<b>139</b>

<b>9</b>	<b>Netflix Marketing: The Binge and Diversity</b>	<b>161</b>
<b>Part III Netflix and the Re-invention of Transnational Broadcasting</b>		
<b>10</b>	<b>Introduction: Netflix as Transnational Broadcaster</b>	<b>185</b>
<b>11</b>	<b>The Transnational, the National and Television</b>	<b>199</b>
<b>12</b>	<b>The Transnational and Domestication: Netflix Texts</b>	<b>219</b>
<b>13</b>	<b>The Netflix Audience</b>	<b>241</b>
<b>Part IV Conclusion</b>		
<b>14</b>	<b>Conclusion</b>	<b>263</b>
	<b>Bibliography</b>	<b>271</b>
	<b>Index</b>	<b>293</b>