CONTENTS

Preface		v
Ir	ntroduction	1
	What Is Internet-Distributed Television?	6
	Other Types of Internet-Distributed Television	9
	Understanding Internet-Distributed Television	11
1	Theorizing the Nonlinear Distinction of	
	Internet-Distributed Television	15
	Theorizing Nonlinear Television	17
	Nonlinear Television as Characteristic of the	
	Publishing Model?	20
	How Does Nonlinear Curation Differ from	
	Linear Scheduling?	23
2	A Model For the Production Of Culture:	
	The Subscriber Model	33
	A Subscriber Model of Cultural Production	39
	General Characteristics	39
	Central Function	39
	Economic Organization	42
	Creative Professions	43
	Income	45
	Market Characteristics	47
	Key Strategies	48

	Implications of Subscriber-Funded Portals	51
	In What Ways Are Subscriber-Funded Portals	
	"Good" and "Bad" for Audiences?	51
	In What Ways Are Subscriber-Funded Portals	
	"Good" and "Bad" for Creatives?	54
	Do Subscriber-Funded Portals Enable the	
	Creation of Commercial Video	
	Otherwise Impossible?	56
	How Do Portal Strategies Constitute Cultures	
	and Subcultures?	57
	Conclusion	58
3	Strategies of Internet-Distributed Television:	
	Vertical Integration and the Studio Portal	61
	Shifts in Funding and Competitive Strategies	
	before Internet-Distributed Television	62
	Vertical Integration in Internet-Distributed Television	68
C	onclusion: Looking Outside Television	79
N	otes	83
Index		97