

NEW BULGARIAN UNIVERSITY

Department: CINEMA, ADVERTISING, AND SHOW BUSINESS

REVIEW

By Assoc. Prof. Klavdiya Kamburova, PhD

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Regarding the doctoral dissertation entitled

**"CONTEMPORARY FORMS OF SCREEN PRODUCT PRESENTATION
AND REVENUE GENERATION"**

For the award of Doctoral educational and scientific degree in

Professional Field 8.4. Theater and Film Arts.

Doctoral Candidate: **Igor Sebishki**

Academic Advisor: **Assoc. Prof. Elisaveta Boeva, PhD**

The subject matter is explored across six comprehensive chapters, wherein Igor Sebishki delves into various facets encompassing new media devices, social marketing networks, and copyright issues. Mobile devices, in this context, emerge as pivotal platforms for the re-mediation of traditional media, including print literature, cinema, television, and recorded music, as well as novel digital forms such as video games, social networks, and augmented and virtual reality applications. It is important to underscore that the ongoing evolution of our media landscape will be characterized by a continual proliferation and diversification of formats. In this trajectory, there shall not emerge a singular environment, such as virtual reality, that engulfs all others. Instead, a tapestry of distinct media modes will thrive, each complementing various dimensions of our daily experiences.

Sebishki observes that our indispensable companions in this contemporary media ecosystem encompass smartphones, tablets, smartwatches, and other portable devices, alongside laptops, which collectively form the lifeblood of ubiquitous computing. Furthermore, it is imperative not to confine the notion of ubiquitous media exclusively to the latest digital offerings. Present-day media culture encompasses an array of "traditional" forms, including printed books, newspapers, magazines, photography, cinema, radio, and television, all of which coexist with their respective digital counterparts. The intricate interplay amongst these forms effectively constitutes a pervasive communication system, wherein ubiquity denotes not merely the omnipresence of media in our daily lives but also their intricate intermeshing and multifaceted interactions.

Sebishki insightfully contends, "On a daily basis, we observe the migration of the traditional television audience from the confines of the living room to outdoor spaces, shifting from television screens to the embrace of tablets and smartphones." Within this context, the doctoral candidate contemplates video content with a specific emphasis on the viewership statistics of video materials on smartphones and tablets. The digital technologies harnessed by computers and the Internet have engendered a spectrum of products and services designed to disseminate information or offer entertainment.

Sebishki highlights that we are currently in the process of determining how our media will enrich our sensory realm through novel forms of entertainment and communication. Contemporary media amalgamate a multitude of our human senses and faculties, necessitating the concurrent utilization of our devices in a manner that engages multiple senses.

Drawing inspiration from the late 1990s, when Jay Bolter and Richard Grusin introduced the concept of "remediation" to elucidate the interplay between media within the contemporary "media economy," the doctoral candidate underscores the increasingly apparent dialogue between digital media (the internet and video games) and traditional media, especially film and television. This interaction manifests itself in both collaborative and adversarial dynamics. Proponents of emerging digital media draw upon established media formats, styles, and genres, even as they proclaim the introduction of new and exhilarating elements. For instance, corporate websites emulate graphic design techniques that have been a staple of magazines for decades to promote their products. Simultaneously, these websites pioneered the concept of electronic sales, a format

that amalgamates the attributes of mail-order shopping and telecare, yet provides a novel sensation for instant response.

As highlighted by Sebishki, a crucial step involves an in-depth examination of social media platforms such as Facebook, LinkedIn, Twitter, and Instagram.

In Chapter 6, Sebishki dedicates significant attention to the strategies of marketing on YouTube. Initially serving as a platform for humorous skits and videos, YouTube has evolved into an indispensable tool for businesses as advertising practices have advanced. Video marketing presently enjoys substantial popularity and is anticipated to remain one of the most efficient means of consuming media. Video content is versatile, playable across numerous platforms, with YouTube maintaining a leading position. A multitude of businesses already leverage YouTube's content-sharing capabilities, capitalizing on advertising opportunities. HubSpot's data reveals that 54% of individuals desire more video content from merchants, while a substantial 83% of global consumers prefer YouTube as their primary platform for video content consumption.

The statistics show the extensive global reach of YouTube, boasting 1.3 billion users and 5 billion daily video views. A remarkable 80% of individuals aged 18-49 regularly engage with YouTube, cementing its position as the world's third most visited website, following Google and Facebook. Moreover, YouTube witnesses an upload rate of 400 hours of video content per minute, with 6 out of 10 people favoring online video platforms like YouTube for live streaming. The effectiveness of YouTube marketing is attributed not only to its vast audience reach but also to its cost-effectiveness as an online marketing channel.

The burgeoning presence of video games within the entertainment industry has garnered substantial attention, surpassing other sectors such as music and cinema, which previously dominated the realm of entertainment and spectacle. The revenue generated by the video game industry is expanding at a pace outstripping other industries.

As noted by the doctoral student, another rapidly growing sector is transmedia storytelling, a process wherein integral elements of fiction are methodically disseminated across multiple channels to create a unified and coordinated entertainment experience. Transmedia storytelling harnesses modern digital technologies to convey a narrative or story experience across various platforms and formats. Within these alternate universes, new stories emerge, incorporating

universal principles and aesthetics from the original narrative while diverging in terms of plot and character integration. Transmedia narratives possess the unique capacity to imbue depth into each facet of the story, enabling varied perspectives and character experiences to be explored through diverse transmedia technologies. Consequently, the sum of a transmedia franchise's parts exceeds the whole, instilling a sense of euphoria in the audience as they assemble the various pieces of the narrative puzzle.

Digital technologies have substantially expanded the possibilities for storytelling, enabling narratives to be conveyed in diverse, engaging ways while reaching a broad global audience. Transmedia narratives can span an array of channels, including movies, books, comics, toys, games, interactive web experiences, social media communities, mobile devices, theme parks, augmented reality, and virtual reality.

Within one of the chapters of his doctoral thesis, the student delves into content-related issues, including copyright, piracy, anti-illegal copying, and downloads, as well as the technical measures for copyright protection, notably Digital Rights Management (DRM). DRM encompasses various technologies employed to control access and safeguard digital intellectual property (IP), and it is utilized by distributors, manufacturers, and IP owners to monitor digital content and devices.

Digital media licensing often involves transparent and equitable DRM licensing options that strike a balance between the rights of IP owners and internet users. This approach can lead to exponential profits for digital product manufacturers and marketers. For instance, all songs available for purchase on Apple Music and the iTunes platform incorporate DRM. This allows users to use their purchased songs on up to 5 computers without necessitating additional downloads.

Sebishki acknowledges that certain companies impose stricter rules and measures concerning DRM. For example, downloaded songs can be listened to with the customer's consent only. If the customer removes the permission, the song cannot be reproduced. This app is used by Spotify, Apple Music, and similar services.

Despite some reservations I hold about Sebishki's work, I will vote "yes" for the award of the educational and scientific degree "doctor".

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