Preface

The constantly changing landscape of Digital Arts and Entertainment challenges experts and practitioners to stay apprized of the field’s most up-to-date research. That is why Information Science Reference is pleased to offer this three-volume reference collection that will empower students, researchers, and academicians with a strong understanding of critical issues within Digital Arts and Entertainment by providing both broad and detailed perspectives on cutting-edge theories and developments in the field. This collection is designed to act as a single reference source on conceptual, methodological, and organizational issues, as well as provide insight into emerging trends and future opportunities within the discipline.

*Digital Arts and Entertainment: Concepts, Methodologies, Tools, and Applications* is organized into six distinct sections that provide comprehensive coverage of important topics. The sections are (1) Fundamental Concepts and Theories, (2) Development and Design Methodologies, (3) Utilization and Application, (4) Organizational and Social Implications, (5) Critical Issues, and (6) Emerging Trends. The following paragraphs provide a summary of what readers may expect from this invaluable reference tool.

Section 1, “Fundamental Concepts and Theories,” explores the background of Digital Arts and Entertainment through a discussion of the opportunities and consequences of digital media technologies. The book opens with *Digital Rhetoric and Globalization* by Gustav Verhulsdonck, a chapter on the pervasiveness of media in a digital world, and the implications these media have for audiences, distributors, and creators alike. Next, this section discusses the role of social media in digital arts, a topic which will be present throughout these three volumes. Notable chapters in this section include *Need for Dynamicity in Social Networking Sites* by Gurdeep S. Hura, *Building and Maintaining Relationships through Social Media* by Alisa Agozzino, and *Like, Share, Recommend* by Franklin N. A. Yartey and Louisa Ha. The section then proceeds to topics such as online relationships and digital rights management, concluding with chapters on using digital media as a vehicle for social and political change, such as *Persuasive Games as Social Action Agents* by Dana Ruggiero and *Re-Evaluation of Nepali Media, Social Networking Spaces, and Democratic Practices in Media* by Dilli Bikram Edingo.

Section 2, “Development and Design Methodologies,” continues with a discussion of electronic discourse in the context of Digital Arts and Entertainment. The first few chapters present a framework for the use of digital media in democratic processes, namely *Critical Electronic Discourse Analysis* by Bob Hodge, *Whose News Can You Trust?* by Rick Malleus, and *Media-Education Convergence* by Stavroula Kalogeras. The latter chapter provides an effective transition into the next topic covered by this section: the use of digital arts in an educational setting. Educators have discovered a number of effective uses for digital media in the classroom, such as storytelling, serious games, and social networking, and their findings are presented in chapters such as *Integrating Mobile Learning, Digital Storytelling and Social Media in Vocational Learning* by Miikka Eriksson, Pauliina Tuomi, and Hanna Vuojärvi and *The AIDLET Model* by José Bidarra, Meagan Rothschild, Kurt Squire, and Mauro Figueiredo. Finally, the
Section concludes with chapters on a technological framework for digital arts in e-commerce, namely *Analytics and Performance Measurement Frameworks for Social Customer Relationship Management* by Anteneh Ayanso and Derek Visser.

Section 3, “Utilization and Application,” identifies and discusses various applications of Digital Arts and Entertainment in a variety of disciplines, including many of those discussed previously as well as some new topics. The first chapter in this section, *Social Media Marketing in Emerging Economies* by Madhupa Bakshi and Prashant Mishra, continues from the previous section’s discussion of consumer relationship marketing and communication. The majority of the chapters in this section discuss a diverse range of topics, such as museum curation (*Digital Resources and Approaches Adopted by User-Centred Museums* by Ludovico Solima), music (*Insights into Social Media and Online Digital Music* by Yan-bin Tu, Miao Zhao, and Cathleen Jones), and research methods (*How Social Media Tools are Used in Research* by Anabela Mesquita, Ana Ramalho Correia, and Diana Aguiar Vieira), among others. The section then proceeds to a discussion of communication and democratization using social and digital media tools, with chapters including *Communities of Communication* by Laurie Stone Rogers and *New Media and the Changing Public Sphere in Uganda* by Kennedy Javuru.

Section 4, “Organizational and Social Implications,” focuses primarily on the behavioral and professional ethics of individuals working and playing with Digital Arts and Entertainment. The first few chapters, such as *Strong Value Proposition through Social Media Tools* by Avinash Kapoor and Chinmaya Kulshrestha, continue the previous section’s discussion of social media’s role in government and politics, but the section then turns to the topics of online behavior and professionalism, with chapters including *The Empathy Paradox* by Sara Konrath, *Digital Rights Management and Corporate Hegemony* by Nikhil Moro, and *Social Interactions and Automated Detection Tools in Cyberbullying* by Michael J. Moore, Tadashi Nakano, Tatsuya Suda, and Akihiro Enomoto. This section takes a close and critical examination of the effects of digital media on human behavior and interaction, and addresses considerations of what policies, practices, and reforms should be implemented to make the best use of these tools, ultimately answering the fundamental question: How is digital media changing modern society?

Section 5, “Critical Examinations,” takes an even more critical and investigative approach to Digital Arts and Entertainment, addressing the pertinent questions arising as a result of new technologies. The first chapter in this section, *Social Media Usage and Adoption* by Line L. Olsen and Tor W. Andreasen, presents the general focus of the section and an overview of some of the considerations at work in new social media trends. Additional chapters investigate and examine marketing and consumer ethics (see *Is Social Media Marketing Really Working?* by Felipe Uribe Saavedra, Josep Rialp Criado, and Joan Llonch Andreu and *Ethical Challenges for User-Generated Content Publishing* by Ceren Sözeri), the use of social media in education (*Students’ Privacy Concerns on the Use of Social Media in Higher Education* by Laura Aymerich-Franch and Maddalena Fedele), and new concerns and implications as a result of the upsurge in user-generated content. Perhaps most important is the effect of digital media on the creativity of the younger generation, as discussed in *Empowering Creativity in Young People Through Mobile Learning* by M. Ranieri and I. Bruni, as creativity and innovation form the foundation of a strong future.

Section 6, “Emerging Trends,” brings to light some of the most recent developments in Digital Arts and Entertainment, as well as how these trends can serve to improve outcomes in a variety of disciplines. In this section, chapters both preserve the past and look to the future, as can be seen in *Capturing and Conveying Chamorro Cultural Knowledge Using Social Media* by Tonia San Nicolas-Rocca and James Parrish. Authors in this section draw conclusions about a number of topics and fields discussed previ-
ously in these three volumes, including marketing and e-commerce (*Marketing in an Interactive World* by Sheila Sasser, Mark Kilgour, and Linda D. Hollebeek), education (*Post-Web 2.0 Pedagogy* by Thomas Cochrane, Laurent Antonczak, and Daniel Wagner), and social media (*Digital Social Media Detox (DSMD)* by Theresa Renee White). The section concludes with a positive and hopeful take on social media and digital tools, with chapters such as *Media Convergence and Cloud Technologies* by Mirko Lorenz, Linda Rath-Wiggins, Wilfried Runde, Alberto Messina, Paola Sunna, Giorgio Dimino, Maurizio Montagnuolo, and Roberto Borgotallo that explore the use of media in an online, shared environment.

As a comprehensive collection of research on current findings related to the development of interdisciplinary technologies, *Digital Arts and Entertainment: Concepts, Methodologies, Tools, and Applications* provides researchers, administrators, and all audiences with a complete understanding of the latest advances, applications, and concepts in Digital Arts and Entertainment. Although the primary organization of the contents in this multi-volume work is based on its six sections, offering a progression of coverage on the important concepts, methodologies, applications, social issues, critical concerns, and emerging trends, the reader can also identify specific content by utilizing the extensive indexing system found at the end of each volume. Given the vast number of issues concerning usage, successes and failures, policies, strategies, and applications of Digital Arts and Entertainment in countries around the world, *Digital Arts and Entertainment: Concepts, Methodologies, Tools, and Applications* addresses the demand for a resource that encompasses the most pertinent research on the technologies being employed to globally bolster the knowledge and implementation of Digital Arts and Entertainment.