

## Foreword

This book addresses an issue that is increasingly in the limelight of academic debate: entertainment culture and its role in society. The chapters gathered in this book help to establish the ground for societal approaches to the study of communication and entertainment. The works in this collection insist on mostly commercial dimensions of entertainment culture and practice. Culture is not a one-way process; the social experience consists of diverse aspects. As we see in this volume, there are various methods and research areas concerning this topic.

The contributors to this collection of new essays each concentrate on one specific aspect of the role and future of entertainment in Europe, the United States, and other countries from the East and West. Topics under discussion include new media and media in general, cultural practices, art festivals, tourism, video and social network games, television content like award shows, religious content, and television serials, online social gambling, leisure and sports activities, cinema, advertisement, the food industry, the press, and art museums.

The book contains a wide range of conceptual arguments and ideas, overviews of conceptual frames of the field, the current position of entertainment in different national contexts, and competing definitions and determinations both about the entertainment industry and society. There are also signs of emerging similarities in leisure activities and indications of common rituals and media use around the globe. Across these diverse contributions, several key themes emerge, but perhaps the most significant has to do with the changing nature of the contemporary entertainment industry and the impact of digital technology.

Featuring a mix of perspectives from the field's leading scholars and researchers, this volume presents the profile of the theoretical and conceptual development of entertainment around the world. Of course, the diversity of these issues and perspectives might be seen as a lack of coherence and consensus on the subject. However, we can see that diversity as a positive element. As the media and the world in general change, we have to be ready to encounter different points of views and perspectives. As a matter of fact, studies on communication and society will remain unfinished and incomplete forever.

This book embodies the richness of dialogue and intellectual collaboration. I hope that this wonderful diversity of ideas reaches a wide new audience of scholars, students, and curious readers.

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