

2003 science fiction movies

2003 science fiction movies represent a significant year in the evolution of the genre, showcasing a blend of imaginative storytelling, technological advancements, and diverse cinematic styles. This period saw the release of numerous films that combined futuristic concepts, speculative technology, and explorations of human nature within extraordinary settings. From blockbuster hits to cult classics, the science fiction movies of 2003 captured audiences with compelling narratives and groundbreaking visual effects. This article explores the prominent titles of that year, delves into their thematic elements, and highlights their impact on the broader sci-fi landscape. Additionally, it covers notable directors, emerging trends, and the reception of these films by critics and fans alike. The discussion also includes an overview of how 2003 science fiction movies contributed to the genre's development and their lasting influence on subsequent productions.

- Notable 2003 Science Fiction Movies
- Thematic Trends in 2003 Sci-Fi Films
- Technological and Visual Effects Innovations
- Key Directors and Creative Forces
- Reception and Cultural Impact

Notable 2003 Science Fiction Movies

The year 2003 featured a diverse array of science fiction films that ranged from action-packed adventures to thought-provoking speculative narratives. Some of the most prominent movies from this

year include titles that have since become staples in the genre.

Matrix Reloaded and Matrix Revolutions

The sequels to the groundbreaking 1999 film, these two installments expanded the universe of The Matrix with complex storylines and innovative visual effects. Both movies continued to explore themes of reality, artificial intelligence, and human freedom.

X2: X-Men United

As the second entry in the X-Men franchise, this film combined superhero elements with science fiction, featuring mutants with extraordinary abilities. It tackled issues of identity, power, and prejudice within a futuristic context.

Hulk

Directed by Ang Lee, Hulk offered a unique take on the classic Marvel character by incorporating psychological and scientific explanations for the transformation of Bruce Banner. The film blended action with introspective storytelling.

The Core

This disaster science fiction movie revolved around a team of scientists attempting to restart the Earth's core to prevent global catastrophe. It combined speculative science with suspenseful adventure.

Event Horizon

Although originally released in 1997, Event Horizon saw renewed interest in 2003 through special editions and increased home media availability, influencing the sci-fi horror subgenre during this period.

- The Matrix Reloaded
- The Matrix Revolutions
- X2: X-Men United
- Hulk
- The Core
- Event Horizon (renewed interest)

Thematic Trends in 2003 Sci-Fi Films

Science fiction movies in 2003 explored a variety of themes that resonated with contemporary societal concerns and ongoing technological advancements.

Exploration of Identity and Humanity

Several films delved into what it means to be human, particularly in the context of artificial intelligence and genetic modification. Questions about consciousness, self-awareness, and ethical boundaries were common motifs.

Technological Dystopias and Virtual Realities

The concept of virtual environments and dystopian futures was prominent, especially in sequels like *The Matrix Reloaded* and *Revolutions*. These narratives examined the consequences of technology overpowering human control.

Environmental and Global Catastrophes

Movies such as *The Core* reflected anxieties about planetary health and environmental disasters, highlighting the intersection of science fiction with real-world ecological concerns.

Superhuman Abilities and Genetic Engineering

Films like *X2: X-Men United* and *Hulk* explored the implications of enhanced human abilities, genetic mutations, and the ethical dilemmas that arise from scientific experimentation on the human body.

Technological and Visual Effects Innovations

The technological advancements in 2003 science fiction movies played a crucial role in enhancing storytelling and immersive experiences for audiences.

Advancements in CGI and Motion Capture

The use of computer-generated imagery (CGI) reached new heights in 2003, especially in large-scale productions like *The Matrix* sequels. Motion capture technology also improved, allowing for more realistic character animations.

Innovative Use of Practical Effects

Many filmmakers combined CGI with practical effects to create believable environments and creatures. The blend of these techniques added depth and authenticity to the sci-fi worlds portrayed.

Sound Design and Musical Scores

The sound design and musical compositions of 2003 science fiction movies contributed significantly to the atmosphere and emotional impact, utilizing both orchestral scores and electronic soundscapes.

Key Directors and Creative Forces

The success and distinctiveness of 2003 science fiction movies were often driven by visionary directors and creative teams who pushed the boundaries of the genre.

The Wachowskis

As the directors of *The Matrix Reloaded* and *The Matrix Revolutions*, the Wachowskis were instrumental in advancing complex narrative structures and innovative visual effects in science fiction cinema.

Bryan Singer

Director of *X2: X-Men United*, Singer was praised for balancing action with character development and addressing deeper themes within a superhero science fiction framework.

Ang Lee

Known for his thoughtful approach, Ang Lee's direction of *Hulk* provided a psychological depth to the superhero genre, blending emotional storytelling with scientific concepts.

Reception and Cultural Impact

The reception of 2003 science fiction movies varied, but many left a lasting mark on popular culture and influenced future films within the genre.

Box Office Performance

Several 2003 sci-fi films achieved significant commercial success, demonstrating the genre's strong market appeal. The *Matrix* sequels, in particular, garnered substantial box office revenue worldwide.

Critical Response

While some movies received mixed reviews, others were praised for their storytelling, visual innovation, and thematic depth. The diversity of critical reception highlighted the evolving expectations within science fiction cinema.

Legacy and Influence

The innovations and themes explored in 2003 science fiction movies influenced subsequent films and television series, contributing to the genre's ongoing evolution and popularity.

1. Commercial success of major franchises

2. Introduction of new narrative and visual techniques
3. Expansion of science fiction into mainstream culture

Frequently Asked Questions

What were some of the most popular science fiction movies released in 2003?

Some of the most popular science fiction movies released in 2003 include 'The Matrix Reloaded,' 'The Matrix Revolutions,' 'X2: X-Men United,' and 'The League of Extraordinary Gentlemen.'

Did 'The Matrix Reloaded' release in 2003 continue the story from the original movie?

Yes, 'The Matrix Reloaded,' released in 2003, is the second installment in The Matrix trilogy and continues the story of Neo and his fight against the machines.

Which 2003 sci-fi movie is based on a famous comic book series?

'X2: X-Men United,' released in 2003, is based on the Marvel Comics series X-Men and is the second film in the X-Men film series.

Were there any notable science fiction movies in 2003 that featured dystopian or futuristic themes?

Yes, both 'The Matrix Reloaded' and 'The Matrix Revolutions' explore dystopian futures where humans are trapped in a simulated reality controlled by machines.

Did any 2003 science fiction movies receive critical acclaim or awards?

While the 2003 sci-fi sequels like 'The Matrix Reloaded' received mixed reviews, 'X2: X-Men United' was praised for its ensemble cast and storyline, earning several nominations and wins in genre-specific awards.

What advancements in visual effects were showcased in 2003 science fiction movies?

2003 sci-fi movies like 'The Matrix Reloaded' showcased groundbreaking visual effects, including advanced CGI for fight scenes and the famous 'burly brawl,' pushing the boundaries of action choreography and digital effects.

Did any 2003 science fiction movies have notable soundtracks or scores?

Yes, the soundtrack for 'The Matrix Reloaded,' composed by Don Davis, received positive attention for complementing the intense action and futuristic themes of the film.

Were there any 2003 science fiction movies that combined elements of other genres?

Yes, 'The League of Extraordinary Gentlemen' (2003) combines science fiction with action, adventure, and fantasy elements, featuring characters from classic literature in a steampunk-inspired world.

How did 2003 science fiction movies influence the genre in later years?

The ambitious storytelling and visual effects of 2003 sci-fi films like 'The Matrix' sequels and 'X2' helped set new standards for blockbuster sci-fi movies, influencing subsequent films in terms of

narrative complexity and technical innovation.

Additional Resources

1. *Altered Carbon: A Novel of the 2003 Sci-Fi Film "The Animatrix"*

This novel explores the concept of consciousness transfer and digital immortality, themes central to the 2003 sci-fi anthology film "The Animatrix." Set in a dystopian future where human minds can be stored and transferred between bodies, the story delves into identity, memory, and the essence of humanity. Readers are taken on a thrilling journey through virtual realities and cybernetic landscapes.

2. *Looper: Time Travel and Paradoxes Inspired by 2003 Sci-Fi Cinema*

Inspired by the 2003 wave of science fiction films that toyed with time travel, this book presents a gripping narrative about a hitman who confronts his future self. It examines the complexities and consequences of altering timelines, blending action with philosophical questions about fate and free will. The story's intricate plot and vivid characters make it a must-read for fans of the genre.

3. *Solaris Revisited: The Psychological Depths Behind the 2003 Sci-Fi Classic*

Based on the enduring themes from the 2003 adaptation of "Solaris," this novel delves deeper into the psychological and existential struggles faced by astronauts encountering an alien intelligence. It challenges readers to ponder the nature of reality, memory, and human connection. The atmospheric storytelling evokes a haunting and contemplative mood throughout.

4. *The Matrix Reloaded: Expanding the Universe of the 2003 Sci-Fi Phenomenon*

This novel expands on the world introduced in the 2003 film "The Matrix Reloaded," exploring the ongoing battle between humans and machines. It adds layers to the mythology, fleshing out characters and their motivations while maintaining high-paced action and philosophical inquiry. Readers are invited to question the boundaries between simulation and reality.

5. *Minority Report: A Novelization of the 2003 Sci-Fi Thriller*

Taking inspiration from the 2003 film "Minority Report," this book follows a future where crimes can be predicted and prevented before they happen. The narrative explores themes of free will, privacy, and

justice, as the protagonist navigates a system that may not be as infallible as it seems. The suspenseful plot keeps readers engaged while raising ethical dilemmas.

6. *Riddick: Chronicles from the 2003 Sci-Fi Action Universe*

Set in the gritty, dark universe introduced by the 2003 film "Pitch Black," this novel traces the survival adventures of the anti-hero Riddick. It combines intense action sequences with a richly detailed alien world filled with danger and intrigue. The character-driven story reveals the complexities of morality in a lawless frontier.

7. *Finding Nemo in Space: Sci-Fi Adventures Inspired by 2003 Cinema*

Blending elements of science fiction with adventure, this imaginative novel draws from the creative spirit of 2003's sci-fi films. It follows a journey across alien worlds in search of a lost companion, exploring themes of friendship, resilience, and discovery. The vibrant storytelling appeals to readers of all ages who enjoy speculative fiction.

8. *Hulk: The Gamma Chronicles - A 2003 Sci-Fi Comic Adaptation*

This graphic novel adaptation delves into the scientific origins and transformations of the Hulk, inspired by the 2003 film's exploration of genetic mutation and human potential. It combines action-packed sequences with introspective moments about power and identity. The visual storytelling complements the complex narrative of man versus monster.

9. *The Core: Journey to Earth's Center - Inspired by 2003 Sci-Fi Disaster Films*

Inspired by the 2003 sci-fi disaster film "The Core," this novel explores a daring mission to restart the Earth's core and save the planet from catastrophic failure. It blends hard science fiction with suspense and adventure, offering a detailed look at geophysics and human ingenuity. The story highlights teamwork and perseverance in the face of overwhelming odds.

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2003 science fiction movies: Gender in Science Fiction Films, 1964-1979 Bonnie Noonan, 2015-06-08 The 1950s era of science fiction film effectively ended when space flight became a reality with the first manned orbit of Earth in 1962. As the genre's wildly speculative depictions of science and technology gave way to more reality-based representations, relations between male and female characters reflected the changing political and social climates of the era. Drawing on critical analyses, film reviews and cultural commentaries, this book examines the development of science fiction film and its representations of gender, from the groundbreaking films of 1968--including 2001: A Space Odyssey, Barbarella and Planet of the Apes--through its often overlooked Middle Period, which includes such films as Colossus: The Forbin Project (1970), The Stepford Wives (1975) and A Boy and His Dog (1975). The author examines intersections of gender and race in The Omega Man (1971) and Frogs (1972), gender and dystopia in Soylent Green (1973) and Logan's Run (1976), and gender and computers in Demon Seed (1977). The big-budget films of the late 1970s--Close Encounters of the Third Kind, Alien and Star Wars--are also discussed.

2003 science fiction movies: Science Fiction Cinema and 1950s Britain Matthew Jones, 2017-11-30 For the last sixty years discussion of 1950s science fiction cinema has been dominated by claims that the genre reflected US paranoia about Soviet brainwashing and the nuclear bomb. However, classic films, such as Invasion of the Body Snatchers (1956) and It Came from Outer Space (1953), and less familiar productions, such as It! The Terror from Beyond Space (1958), were regularly exported to countries across the world. The histories of their encounters with foreign audiences have not yet been told. Science Fiction Cinema and 1950s Britain begins this task by recounting the story of 1950s British cinema-goers and the aliens and monsters they watched on the silver screen. Drawing on extensive archival research, Matthew Jones makes an exciting and important intervention by locating American science fiction films alongside their domestic counterparts in their British contexts of release and reception. He offers a radical reassessment of the genre, demonstrating for the first time that in Britain, which was a significant market for and producer of science fiction, these films gave voice to different fears than they did in America. While Americans experienced an economic boom, low immigration and the conferring of statehood on Alaska and Hawaii, Britons worried about economic uncertainty, mass immigration and the dissolution of the Empire. Science Fiction Cinema and 1950s Britain uses these and other differences between the British and American experiences of the 1950s to tell a new history of the decade's science fiction cinema, exploring for the first time the ways in which the genre came to mean something unique to Britons.

2003 science fiction movies: Science Fiction Television Series, 1990-2004 Frank Garcia, Mark Phillips, 2013-09-27 This is a detailed examination of 58 science fiction television series produced between 1990 and 2004, from the popular The X-Files to the many worlds of Star Trek (The Next Generation onward), as well as Andromeda, Babylon 5, Firefly, Quantum Leap, Stargate Atlantis and SG-1, among others. A chapter on each series includes essential production information; a history of the series; critical commentary; and amusing, often provocative interviews with overall more than 150 of the creators, actors, writers and directors. The book also offers updates on each series' regular cast members, along with several photographs and a bibliography. Fully indexed.

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2003 science fiction movies: The Blade Runner Experience Will Brooker, 2006-02-21 Since its release in 1982, Ridley Scott's *Blade Runner*, based on Philip K. Dick's novel *Do Androids Dream of Electric Sheep?*, has remained a cult classic through its depiction of a futuristic Los Angeles; its complex, enigmatic plot; and its underlying questions about the nature of human identity. *The Blade Runner Experience: The Legacy of a Science Fiction Classic* examines the film in a broad context, examining its relationship to the original novel, the PC game, the series of sequels, and the many films influenced by its style and themes. It investigates *Blade Runner* online fandom and asks how the film's future city compares to the present-day Los Angeles, and it revisits the film to pose surprising new questions about its characters and their world.

2003 science fiction movies: 1950s Science Fiction Films and 9/11 Melvin E. Matthews, 2007 1950s Cold War-era monsters meet 21st century terrorists: this exploration of sci-fi movies examines the similarities and differences between the political environment and popular culture of two eras. This examination and appreciation of 1950s science fiction films includes behind-the-scenes tales about their production and many quotes from those who produced and starred in the films. The author draws parallels between the Cold War fears of the 1950s and 60s and the constant terrorism alerts of the September 11th era, exploring how the politics and the psychological climate of the times influences and is reflected in this vehicle of popular culture. This book is the first of its kind, studying the pop culture genre in the wake of the September 11th tragedy. It shows that, whatever the era and whatever the challenges and crises confronting America, many entertainment themes remain the same, reflecting their respective times and the relevant issues. For instance, *Godzilla*, the only Fifties-era monster to remain a movie star beyond that era, could be fashioned to reflect whatever issues dominate the times, be they nuclear war in the Fifties when *Godzilla* originated to a Seventies *Godzilla* film about environmental pollution. Conceivably a *Godzilla* for the age of terrorism is possible. Then! the 1954 atomic mutation classic, is the spiritual ancestor of the 2002 film *Eight Legged Freaks*. The alien invaders of the Fifties signified a Russian invasion of America, while other films of the genre, such as *Invaders from Mars*, depicted aliens utilizing mind control to manipulate humans to commit acts of sabotage, signifying Communist enslavement. If such a film were made now, such invaders could be seen as terrorist masterminds using human slaves to commit terrorist acts. Finally, several Fifties films depicted the end of the world at a time when Americans expected a nuclear war with Russia. The immediate pre-September 11th era witnessed films presenting galactic threats to mankind's existence (*Independence Day*, *Deep Impact*, *Armageddon*), while the early 2000s witnessed the popularity of the Left Behind Christian films dramatizing the Tribulation period in the Book of Revelation.

2003 science fiction movies: Character Actors in Horror and Science Fiction Films, 1930-1960 Laurence Raw, 2014-01-10 This biographical dictionary presents a stellar lineup of talented, versatile character actors who regularly appeared in horror and science fiction films during Hollywood's golden age. Many are well known by genre buffs and casual fans--they include Lionel Atwill, John Carradine, Dwight Frye, Rondo Hatton, Dick Miller, J. Carroll Naish, Maria Ouspenskaya, Glenn Strange, Edward Van Sloan, and George Zucco. Some are perhaps not so well known but equally at home in the horror and science fiction films--such as Anthony Carbone, Harry Cording, Rosemary La Planche, Dick Purcell, Elizabeth Russell and Mel Welles. The 96 entries are complete with a biography and in-depth analyses of the actor's best performances--demonstrating how important these personalities were to the success of their genre films.

2003 science fiction movies: Nightmare Movies Kim Newman, 2011-04-18 Now over twenty years old, the original edition of *Nightmare Movies* has retained its place as a true classic of cult film criticism. In this new edition, Kim Newman brings his seminal work completely up to date, both

reassessing his earlier evaluations and adding a second part that analyses the last two decades of horror films with all the wit, intelligence and insight for which he is known. Since the publication of the first edition, horror has been on a gradual upswing and has gained a new and stronger hold over the film industry. Newman negotiates his way through a vast back catalogue of horror and charts the on-screen progress of our collective fears and bogeymen, from the low-budget slasher movies of the 1960s, through to the slick releases of the 2000s. *Nightmare Movies* is an invaluable companion that not only provides a newly updated history of the darker side of film but also acts as a truly entertaining guide with which to explore the less well-trodden paths of horror and rediscover the classics with a newly instructed eye.

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2003 science fiction movies: *Beyond Cyberpunk* Graham J. Murphy, Sherryl Vint, 2010-06-10 This book is a collection of essays that considers the continuing cultural relevance of the cyberpunk genre into the new millennium. Cyberpunk is no longer an emergent phenomenon, but in our digital age of CGI-driven entertainment, the information economy, and globalized capital, we have never more been in need of a fiction capable of engaging with a world shaped by information technology. The essays explore our cyberpunk realities to soberly reconsider Eighties-era cyberpunk while also mapping contemporary cyberpunk. The contributors seek to move beyond the narrow strictures of cyberpunk as defined in the Eighties and contribute to an ongoing discussion of how to negotiate exchanges among information technologies, global capitalism, and human social existence. The essays offer a variety of perspectives on cyberpunk's diversity and how this sub-genre remains relevant amidst its transformation from a print fiction genre into a more generalized set of cultural practices, tackling the question of what it is that cyberpunk narratives continue to offer us in those intersections of literary, cultural, theoretical, academic, and technocultural environments.

2003 science fiction movies: The Rough Guide to Film Rough Guides, 2008-05-01 Get the lowdown on the best fiction ever written. Over 230 of the world's greatest novels are covered, from *Quixote* (1614) to Orhan Pamuk's *Snow* (2002), with fascinating information about their plots and their authors – and suggestions for what to read next. The guide comes complete with recommendations of the best editions and translations for every genre from the most enticing crime and punishment to love, sex, heroes and anti-heroes, not to mention all the classics of comedy and satire, horror and mystery and many other literary genres. With feature boxes on experimental novels, female novelists, short reviews of interesting film and TV adaptations, and information on how the novel began, this guide will point you to all the classic literature you'll ever need.

2003 science fiction movies: *Prehistoric Humans in Film and Television* Michael Klossner, 2015-01-09 From the early days of the movies, cavemen have been a popular subject for filmmakers—not surprisingly, since the birth of cinema occurred only a few decades after the earliest scientific studies of prehistoric man. Filmmakers, however, were not constrained by the emerging science; instead they most often took a comedic look at prehistory, a trend that continued throughout the 20th century. Prehistoric humans also populated adventure-fantasy films, with the original *One Million B.C.* (1940) leading the charge. Documentaries were also made, but it was not until the 1970s that accurate film accounts of prehistoric humans finally emerged. This exhaustive work provides detailed accounts of 581 film and television productions that feature depictions of human prehistory. Included are dramas and comedies set in human prehistory; documentaries; and films and television shows in which prehistoric people somehow exist in historical periods—from the advent of civilization up to the present—or in extraterrestrial settings. Each entry includes full filmographic data, including year of release, running time, production personnel, cast information, and format. A description of each film provides background on the prehistoric elements. Contemporary critical commentary is included for many of the works.

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2003 science fiction movies: *Jacking In To the Matrix Franchise* Matthew Kapell, William G. Doty, 2004-06-01 There have already been several very successful books devoted to the original film in the Matrix trilogy. This entirely new collection of essays is the first book to examine the trilogy as a whole - as well as related products such as *The Animatrix* and the computer game. Contributors tackle these subjects from a range of perspectives: religion, philosophy, gender, race, film studies, and science, providing a comprehensive view of everything Matrix-related. Reviewing the cultural and religious implications of the trilogy, authors look at: * American Religion, Community and Revitalization: Why The Matrix Resonates * Religion and Salvation, the Optiate of The Matrix Franchise * Gimme that Bullet Time Religion, or, The Dream of Spiritually Perfect Violence * Ultimate Reality: Buddhist and Gnostic Constructions of Bliss Also covered are theories of cyberworlds, issues of gender and race and the games and ethics of simulation.

2003 science fiction movies: *Neuroscience in Science Fiction Films* Sharon Packer, M.D., 2014-11-20 As the gap between science fiction and science fact has narrowed, films that were intended as pure fantasy at the time of their premier have taken on deeper meaning. This volume explores neuroscience in science fiction films, focusing on neuroscience and psychiatry as running themes in SF and finding correlations between turning points in neuroscience fiction and advances in the scientific field. The films covered include *The Strange Case of Dr. Jekyll and Mr. Hyde*, *The Island of Dr. Moreau*, *Robocop*, *The Stepford Wives*, *The Mind Snatchers* and iconic franchises like *Terminator*, *Ironman* and *Planet of the Apes*. Examining the parallel histories of psychiatry, neuroscience and cinema, this book shows how science fiction films offer insightful commentary on the scientific and philosophical developments of their times.

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2003 science fiction movies: *Handbook on Communicating and Disseminating Behavioral Science* Melissa K. Welch-Ross, Lauren G. Fasig, 2007-10-03 *The Handbook on Communicating and Disseminating Behavioral Science* assembles for the first time in a single volume research, scholarship and practices from across relevant disciplines and professions to give a coherent picture for both students in the classroom and scholars. Designed as both a text and a handbook, it provides insights into the main actors, contemporary themes and approaches, key challenges, and the broader conditions that influence whether and how the work occurs. Contributors include: behavioral scientists; journalism and communication scholars; mass media reporters, editors and producers from print, television and radio; representatives of think tanks and

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2003 science fiction movies: *Routledge Handbook of Public Communication of Science and Technology* Massimiano Bucchi, Brian Trench, 2021-02-28 Communicating science and technology is a high priority of many research and policy institutions, a concern of many other private and public bodies, and an established subject of training and education. In the past few decades, the field has developed and expanded significantly, both in terms of professional practice, and in terms of research and reflection. At the same time, particularly in recent years, interactions between science and society have become a topic of heated public and political debates, touching issues like quality and credibility of information, trust in science and scientific actors and institutions and the roles of experts in crises and emergencies. This book provides a state-of-the-art review of this fast-growing and increasingly important area, through an examination of research done on the main actors, issues and arenas involved. The third edition of the Handbook brings the reviews up-to-date and deepens the analysis. As well as substantial re-working of many chapters, it includes four new chapters addressing enduring themes (science publics, science-media theories), recent trends (art-science interactions) and new proposed insights on science communication as culture and as 'the social conversation around science'. New contributors are added to the group of leading scholars in the field featured in the previous editions. The Handbook is a student-friendly resource, but its scope and expert contributions will equally appeal to practitioners and professionals in science communication. Combining the perspectives of different disciplines and of different geographical and cultural contexts, this original text provides an interdisciplinary as well as a global approach to public communication of science and technology. It is a valuable resource, notably an indispensable guide to the published work in the field, for students, researchers, educators and professionals in science communication, media and journalism studies, sociology, history of science, and science and technology studies. Chapter 8 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution-Non Commercial-No Derivatives (CC-BY-NC-ND) 4.0 license.

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