The new edition of this widely acclaimed book reveals how the popular media contributes to widespread myths and misunderstanding about cultural diversity. Along with updated media examples, expanded theories and analysis, this edition explores even more deeply the coverage of race in two chapters, discusses more broadly how men and boys are depicted in the media and socialized, and how class issues have become even more visible during the Great Recession of the 21st century and the Occupy movements. A new framework for considering how all media constantly borrow from and refashion other media. Media critics remain captivated by the modernist myth of the new: they assume that digital technologies such as the World Wide Web, virtual reality, and computer graphics must divorce themselves from earlier media for a new set of aesthetic and cultural principles. In this richly illustrated study, Jay David Bolter and Richard Grusin offer a theory of mediation for our digital age that challenges this assumption. They argue that new visual media achieve their cultural significance precisely by paying homage to, rivaling, and refashioning such earlier media as perspective painting, photography, film, and television. They call this process of refashioning "remediation," and they note that earlier media have also refashioned one another: photography remediated painting, film remediated stage production and photography, and television remediated film, vaudeville, and radio. The witch as a cultural archetype has existed in some form since the beginning of recorded history. Her nature has changed through technological developments and sociocultural shifts—a transformation most evident in her depictions on screen. This book traces the figure of the witch through American screen history with an analysis of the entertainment industry's shifting boundaries concerning expressions of femininity. Focusing on films and television series from The Wizard of Oz to The Craft, the author looks at how the witch reflects alterations of gender roles, religion, the modern practice of witchcraft, and female agency. Role models from the visual media often spark in viewers the will to emulate desired behavior. The Entertainment-Education method combines emotional appeal and relevant knowledge in order to promote such behavior change. This book—the second in a three-book series titled Communication for Behavior Change—is aimed at all producing or directing Entertainment-Education dramas for television and film. The authors—both leading practitioners in the field of Entertainment-Education—dwell in detail on the Design Approach for determining and then articulating effective messages to be contained in the drama, along with guidelines and examples at every step. Drawing on methods that have been tried and tested in various countries worldwide, the guidelines offered in the book will be invaluable for anyone wanting to create a successful Entertainment-Education television drama or film. In addition to a number of actual scripts that have been converted into dramas, the useful appendices provide sample
documents of various procedural requirements mentioned in the course of the book. Testimony of the unique relationship between the U.S.-Vietnam War and the images and sounds that have been employed to represent it. The Encyclopedia of Gender in Media critically examines the role of the media in enabling, facilitating, or challenging the social construction of gender in our society. The new edition of this widely adopted book reveals how the popular media contribute to widespread myths and misunderstanding about cultural diversity. While focused on the impact of television, feature film, and popular music, the authors reach far beyond media to explore how our understanding, values, and beliefs about race, class, gender and sexual orientation are constructed. They analyze how personal histories, combined with the collective history of oppression and liberation, contribute to stereotypes and misinformation, as well as how personal engagement with media can impact prospects for individual and social freedom. Along with updated media examples, expanded theories and analysis, this edition explores even more deeply the coverage of race in two chapters, discusses more broadly how men and boys are depicted in the media and socialized, and how class issues have become even more visible since the Great Recession of the 21st century and the Occupy movements. Special activities and exercises are provided in the book and an online Instructor’s Manual is available to adopters. Media is everywhere but is often a poor source of information. Covering print, photography, film, radio, television, and new media, this textbook instructs readers on how to take a critical approach to media and interpret the information overload that is disseminated via mass communication. This fourth edition supplies a critical and qualitative approach to media literacy analysis. Now updated with conceptual changes, current examples, updated references, and coverage of new developments in media, particularly in digital, interactive forms, this book addresses all forms of information disseminated via mass communication. Organized into three sections, the book first presents a theoretical framework for the critical analysis of media text that covers the definition of media literacy as well as fundamental principles and concepts. Part two focuses on the application of this methodological framework to the analysis of advertising, journalism, American political communications, and interactive media. Part three considers specific mass media issues, such as violence in the media, media and children, and global communications, and discusses outcomes of having a media-literate population. The book: Supplies clear explanation of media literacy theory and guidance on interpreting modern mass media from leading scholars; Represents a highly effective tool for achieving a key aspect of media literacy, enabling students to decipher information and independently reach opinions and positions without relying on the pervasive influence of the media; And provides critical examination of controversial, current topics such as violence in the media and the intersections of media and social change. -- From publisher’s website. From the New York Times bestselling author of How We Got To Now and Farsighted Forget everything you’ve ever read about the age of dumbed-down, instant-gratification culture. In this provocative, unfailingly intelligent, thoroughly researched, and surprisingly convincing big idea book, Steven Johnson draws from fields as diverse as neuroscience, economics, and media theory to argue that the pop culture we soak in every day—from Lord of the Rings to Grand Theft Auto to The Simpsons—has been growing more sophisticated with each passing year, and, far from rotting our brains, is actually posing new cognitive challenges that are actually making our minds measurably sharper. After reading Everything Bad is Good for You, you will never regard the glow of the video game or television screen the same way again. With a new afterword by the author. This edited collection focuses on the production cultures of successful small and medium-sized (SME) film and television companies in Norway, Denmark, the Netherlands and the UK, based on a three-year research project, ‘Success in the Film and Television Industries’ (SiFTI) funded by the Norwegian Research Council. It explores case studies of multiple businesses that have thrived over a period of at least five years and have made several successful productions: both in terms of popularity and critical acclaim. Chapters investigate their histories and evolution, contextualising these companies and the people who work for them within macro-economic and cultural conditions. This anthology goes further – to compare
and contrast these companies cross-nationally, in order to seek common elements that may explain how they have been able to survive and thrive. This book compiles over 100 years of writings devoted to the subject of film and television music and its practitioners. It includes bibliographic citations and supplementary information on books, academic dissertations, composer and songwriter biographies, music for the accompaniment of silent films, and a wide range of film, music, and general interest periodicals. Providing context, background, accuracy, and breadth of coverage, the entries in this book assist researchers with thoughtful and succinct synopses of the contents of books and articles from the silent era to the digital age.

What are the foundations of scriptwriting? Why do some scripts gain more prestige than others? How do you write a script and get it noticed? Scriptwriting for Film, Television and New Media answers these questions and more, offering a comprehensive introduction to writing scripts for film, television, the Internet, and interactive multimedia. Author Alan C. Hueth explains not just how to write, but how to think and apply the fundamental principles of screenwriting to multiple platforms and genres. This includes chapters on numerous script formats, including drama and comedy in film and TV, short films, commercials and PSAs, news and sports, interview shows, documentaries, reality shows, and corporate and educational media, including interactive multimedia. This book also addresses legal and ethical issues, how to become a professional scriptwriter, and a section on production language that provides helpful explanations of how camera, locations, visual and audio effects combine on screen to engage and sustain viewer attention, and, consequently, how to improve scriptwriting technique. The book features numerous case studies and detailed examples, including chapter by chapter exercises, plot diagrams, quick-look and learn tables that assist readers to quickly understand genre related script elements, and in-depth script close-ups to examine precisely how writers utilize the principles and elements of drama to create a successful script. It is also supported by a comprehensive companion website with further case studies, assignments, video clips, and examples of films and programs discussed in the book. Scriptwriting for Film, Television, and New Media is ideal for aspiring scriptwriters and anyone wanting to broaden their understanding of how successful scripts are created. Media scholars attempt to assess how the media informs and shapes the way we view our lives. This book explores the multiple influences of television in a media landscape that is becoming increasingly fractured. The new edition of this widely acclaimed book reveals how the popular media contributes to widespread myths and misunderstanding about cultural diversity. Along with updated media examples, expanded theories and analysis, this edition explores even more deeply the coverage of race in two chapters, discusses more broadly how men and boys are depicted in the media and socialized, and how class issues have become even more visible during the Great Recession of the 21st century and the Occupy movements. Examines the effects of television culture on how we conduct our public affairs and how "entertainment values" corrupt the way we think. Winner of the 2017 Outstanding Book Award from the Popular Communication Division of the International Communication Association (ICA) Nearly as soon as television began to enter American homes in the late 1940s, social activists recognized that it was a powerful tool for shaping the nation’s views. By targeting broadcast regulations and laws, both liberal and conservative activist groups have sought to influence what America sees on the small screen. Public Interests describes the impressive battles that these media activists fought and charts how they tried to change the face of American television. Allison Perlman looks behind the scenes to track the strategies employed by several key groups of media reformers, from civil rights organizations like the NAACP to conservative groups like the Parents Television Council. While some of these campaigns were designed to improve the representation of certain marginalized groups in television programming, as Perlman reveals, they all strove for more systemic reforms, from early efforts to create educational channels to more recent attempts to preserve a space for Spanish-language broadcasting. Public Interests fills in a key piece of the history of American social reform movements, revealing pressure groups' deep investments in influencing both television programming and broadcasting policy. Vividly illustrating the resilience, flexibility, and
diversity of media activist campaigns from the 1950s onward, the book offers valuable lessons that can be applied to current battles over the airwaves. Media Messages and Public Health addresses the full range of methodological and conceptual issues involved in content analysis research, specifically focused on public health-related messages and behaviors. Uniquely tailored to the challenges faced by content researchers interested in the study of public health topics, coverage includes: Conceptual and methodological foundations involved in the practice of content analysis research used to examine public health issues. Measurement challenges posed by the broad range of media. Use of content analysis across multiple media types. The potential for individual differences in audience interpretation of message content. Case studies that examine public health issues in the media to illustrate the decisions that are made when developing content analysis studies. The volume concludes with a set of guidelines for optimal content analysis research, and suggests ways in which the field can accommodate new technologies and new ways of using media. Developed for researchers in communication, media, and public health, this unique resource demonstrates how the variety of decisions researchers make along the way allows the exploration of traditions, assumptions and implications for each varying alternative and ultimately advances the science of content analysis research. Understanding Audiences helps readers to recognize the important role that media plays in their lives and suggests ways in which they may use media constructively. Author Robert H. Wicks considers the relationship between the producers and the receivers of media information, focusing on how messages shape perceptions of social reality. He analyzes how contemporary media—including newspapers, film, television, and the Internet—vie for the attention of the audience members, and evaluates the importance of message structure and content in attracting and maintaining the attention of audiences. Wicks also examines the principles associated with persuasive communication and the ways in which professional communicators frame messages to help audiences construct meaning about the world around them. Among other features, this text: * describes the processes associated with human information processing; * presents an analysis of the principles associated with social learning in children and adults and explores the possibility that media messages may cultivate ideas, attitudes, and criticisms of this perspective; * explains how most media messages are framed to highlight or accentuate specific perspectives of individuals or organizations—challenging the notion of objectivity in media information messages; * considers the effects of media exposure, such as whether the contemporary media environment may be partially responsible for the recent rash of school violence among young people; * analyzes the Internet as an interactive medium and considers whether it has the potential to contribute to social and civic disengagement as it substitutes for human interaction; and * evaluates the principles of the uses and gratifications approach as they apply to the new media environment, including traditional media as well as popular genres like talk shows and developing media systems such as the Internet. Intended for upper-level undergraduate and graduate students who need to understand the nature of the media and how they interact with these messages, Understanding Audiences promotes the development of media literacy skills and helps readers to understand the processes associated with engaging them in media messages. It also offers them tools to apply toward the shaping of media in a socially constructive way. Public television’s original mandate required it to address issues of controversy and facilitate the inclusion of voices and perspectives from outside the established consensus. Through detailed chronology, the author of this text traces how far this obligation has been met. Dead women litter the visual landscape of the 2000s. In this book, Clarke Dillman explains the contextual environment from which these images have arisen, how the images relate to (and sometimes contradict) the narratives they help to constitute, and the cultural work that dead women perform in visual texts. Using sources in Japanese, Chinese and American archives, this text reassesses Woodrow Wilson’s agenda at the Paris Peace Conference. It argues Wilson did not “betray” China, but negotiated a compromise with the Japanese to ensure that China’s sovereignty would be respected in Shandong Province. The Routledge Companion to Media and Race serves as a comprehensive guide for scholars, students,
and media professionals who seek to understand the key debates about the impact of media messages on racial attitudes and understanding. Broad in scope and richly presented from a diversity of perspectives, the book is divided into three sections: first, it summarizes the theoretical approaches that scholars have adopted to analyze the complexities of media messages about race and ethnicity, from the notion of "representation" to more recent concepts like Critical Race Theory. Second, the book reviews studies related to a variety of media, including film, television, print media, social media, music, and video games. Finally, contributors present a broad summary of media issues related to specific races and ethnicities and describe the relationship of the study of race to the study of gender and sexuality. The new edition of this widely adopted book reveals how the popular media contribute to widespread myths and misunderstanding about cultural diversity. While focused on the impact of television, feature film, and popular music, the authors reach far beyond media to explore how our understanding, values, and beliefs about race, class, gender and sexual orientation are constructed. They analyze how personal histories, combined with the collective history of oppression and liberation, contribute to stereotypes and misinformation, as well as how personal engagement with media can impact prospects for individual and social freedom. Along with updated media examples, expanded theories and analysis, this edition explores even more deeply the coverage of race in two chapters, discusses more broadly how men and boys are depicted in the media and socialized, and how class issues have become even more visible since the Great Recession of the 21st century and the Occupy movements. Special activities and exercises are provided in the book and an online Instructor's Manual is available to adopters. Whether we are watching TV, surfing the Internet, listening to our iPods, or reading a novel, we all engage with media as an audience. Despite the widespread use of this term in our popular culture, the meaning of the "audience" is complex, and it has undergone significant historical shifts as new forms of mediated communication have developed from print, telegraphy, and radio to film, television, and the Internet. John L. Sullivan's second edition of Media Audiences: Effects, Users, Institutions, and Power explores the concept of media audiences from four broad perspectives: as "victims" of mass media, as market constructions & commodities, as users of media, and as producers & subcultures of mass media. The goal is for students to be able to think critically about the role and status of media audiences in contemporary society, reflecting on their relative power in relation to institutional media producers. When first published, Marshall McLuhan's Understanding Media made history with its radical view of the effects of electronic communications upon man and life in the twentieth century. From the 1920s to the 1950s, radio was the entertainment source for millions. Two of the primary themes of radio serials were mysteries and adventure. This is a detailed analysis of the important programs in these genres--Jack Armstrong, The Green Hornet, Sergeant Preston, Tom Mix, and more. Each entry includes type of series, broadcast days, air dates, sponsors, network, cast and production credits, and a comprehensive essay. When, as often happened, the series landed in other media, that is examined as well. The anthrax incidents following the 9/11 terrorist attacks put the spotlight on the nation's public health agencies, placing it under an unprecedented scrutiny that added new dimensions to the complex issues considered in this report. The Future of the Public's Health in the 21st Century reaffirms the vision of Healthy People 2010, and outlines a systems approach to assuring the nation's health in practice, research, and policy. This approach focuses on joining the unique resources and perspectives of diverse sectors and entities and challenges these groups to work in a concerted, strategic way to promote and protect the public's health. Focusing on diverse partnerships as the framework for public health, the book discusses: The need for a shift from an individual to a population-based approach in practice, research, policy, and community engagement. The status of the governmental public health infrastructure and what needs to be improved, including its interface with the health care delivery system. The roles nongovernment actors, such as academia, business, local communities and the media can play in creating a healthy nation. Providing an accessible analysis, this book will be important to public health policy-makers and practitioners, business and community leaders, health advocates,
educators and journalists. This is a comprehensive sourcebook on the world’s most famous vampire, with more than 700 citations of domestic and international Dracula films, television programs, documentaries, adult features, animated works, and video games, as well as nearly a thousand comic books and stage adaptations. While they vary in length, significance, quality, genre, moral character, country, and format, each of the cited works adopts some form of Bram Stoker’s original creation, and Dracula himself, or a recognizable vampiric semblance of Dracula, appears in each. The book includes contributions from Dacre Stoker, David J. Skal, Laura Helen Marks, Dodd Alley, Mitch Frye, Ian Holt, Robert Eighteen-Bisang, and J. Gordon Melton. How the internet disrupted the recorded music, newspaper, film, and television industries and what this tells us about surviving technological disruption. Much of what we think we know about how the internet "disrupted" media industries is wrong. Piracy did not wreck the recording industry, Netflix isn't killing Hollywood movies, and information does not want to be free. In Media Disrupted, Amanda Lotz looks at what really happened when the recorded music, newspaper, film, and television industries were the ground zero of digital disruption. It's not that digital technologies introduced "new media," Lotz explains; rather, they offered existing media new tools for reaching people. For example, the MP3 unbundled recorded music; as the internet enabled new ways for people to experience and pay for music, the primary source of revenue for the recorded music industry shifted from selling music to licensing it. Cable television providers, written off as predigital dinosaurs, became the dominant internet service providers. News organizations struggled to remake businesses in the face of steep declines in advertiser spending, while the film industry split its business among movies that compelled people to go to theaters and others that are better suited for streaming. Lotz looks in detail at how and why internet distribution disrupted each industry. The stories of business transformation she tells offer lessons for surviving and even thriving in the face of epoch-making technological change. Introduction to Media Distribution offers a clear, direct and comprehensive overview of the entire film, television and new media distribution business, valuable to both students and professionals. In this book, author Scott Kirkpatrick draws from over a decade of personal experience in the distribution arena to explore what fuels the distribution process, and explains in real-world terms how the business works from beginning to end—not merely what happens to a film or television series after a distributor acquires it, but how distributors develop, pre-sell and broker deals on content before it even exists. Kirkpatrick covers deal structures, release strategies, acquisition approaches, rights sales, international co-productions, tax credits, audience research, global regulatory boards, and even ‘behind closed doors’ monetization practices. The book offers: A straightforward, clear and insightful approach to understanding the fundamental basics of how the global distribution marketplace works, and how distribution companies actually operate and create the content they need; An insider’s analysis of all levels of the business with an emphasis on the independent scene, the root from where development in the industry grows; A comprehensive overview of how film and television markets and festivals work, and how buyers and sellers actually broker deals in the field; Detailed explanations of how each media right is defined and windowed to maximize potential revenue; A detailed overview of several major international territories, and how each operates within the context of the global media business; Guidance and advice from an industry expert on how one can initiate their professional career in the entertainment industry, applicable to individuals in all roles; A robust appendix containing in-depth studies of legal definitions, material delivery requirements, territory-by-territory financial projections, and more. An accompanying eResource offers template contracts, sample agreements, and further resources for download. Dealmaking—the popular, award-winning “self-defense” book for everyone working in the film and television industry—is now updated to include the latest legal rulings and entertainment technology developments. Addressing a general, non-attorney readership, it is a fascinating, highly accessible guide to current entertainment law’s peculiarities, “creative” practices, and practical applications. Armed with Dealmaking, filmmakers can save themselves thousands of dollars in legal fees as they navigate the shark-infested
waters of the entertainment business. Whether you're a producer, writer, director, or actor, Mark Litwak will help you make the most of your business dealings while steering you clear of the many contractual traps that may await you. The Institute of Medicine's Roundtable on Population Health Improvement brings together individuals and organizations that represent different sectors in a dialogue about what is needed to improve population health. On September 22, 2014, the roundtable held a workshop to discuss some of the science of health communication, audiences, and messaging, and to explore what it will take to generate widespread awareness, acceptance, and action to improve health, including through the entertainment media, the news media, and social media. This report summarizes the presentations and discussion of the workshop. With a breadwinner dad, a homemaker mom, and squeaky-clean kids, the 1950s television family has achieved near mythological status as a model of what real families "ought" to be. Yet feature films of the period often portrayed families in trouble, with parents and children in conflict over appropriate values and behaviors. Why were these representations of family apparently so far apart? Nina Leibman analyzes many feature films and dozens of TV situation comedy episodes from 1954 to 1963 to find surprising commonalities in their representations of the family. Redefining the comedy as a family melodrama, she compares film and television depictions of familial power, gender roles, and economic attitudes. Leibman's explorations reveal how themes of guilt, deceit, manipulation, anxiety, and disfunctionality that obviously characterize such movies as Rebel without a Cause, A Summer Place, and Splendor in the Grass also crop up in such TV shows as The Adventures of Ozzie and Harriet, Father Knows Best, Leave It to Beaver, The Donna Reed Show, and My Three Sons. Drawing on interviews with many of the participants of these productions, archival documents, and trade journals, Leibman sets her discussion within a larger institutional history of 1950s film and television. Her discussions shed new light not only on the reasons for both media's near obsession with family life but also on changes in American society as it reconfigured itself in the postwar era. Histories of science fiction often discuss Fritz Lang's Metropolis as a classic work within the genre--yet the term "science fiction" had not been invented at the time of the film's release. If the genre did not have a name, did it exist? Does retroactive assignment to a genre change our understanding of a film? Do films shift in meaning and status as the name of a genre changes meaning over time? These provocative questions are at the heart of this book, whose thirteen essays examine the varying constructions of genre within film, television, and other entertainment media. Collectively, the authors argue that generic labels are largely irrelevant or even detrimental to the works to which they are applied. Part One examines the meanings of genre and reveals how the media is involved in the production and dissemination of generic definitions. Part Two considers specific films (or groups of films) and their relationships within various categorizations. Part Three focuses on the closely tied concepts of history and memory as they relate to the perceptions of genre. In recent years numerous films, television series, comic books, graphic novels and video games have featured time travel narratives, with characters jumping backward, forward and laterally through time. No rules govern time travel in these stories. Some characters move by machine, some by magic, others by unexplained means. Some time travelers can alter the timeline, while others are prevented from causing temporal aberrations. The fluid forms of imagined time travel have fascinated audiences and prompted debate since at least the 19th century. What is behind our fascination with time travel? What does it mean to be out of one's own era? How do different media tell these stories and what does this reveal about the media's relationship to time? This collection of new essays--the first to address time travel across a range of media--answers these questions by locating time travel narratives within their cultural, historical and philosophical contexts. Texts discussed include Doctor Who, The Terminator, The Georgian House, Save the Date, Back to the Future, Inception and Source Code. In this book, scholars examine the many prevailing arguments about media bias from a non-polemical perspective. Essays cover individual forms of bias, including ideology, politics, television, photography, religion, abortion, homosexuality, gender, race, crime, environment, region, military, corporate ownership, labor and health. Each essay introduces the topic,
presents arguments for and against the specific bias, assesses the evidence for all arguments, and includes a list of suggested readings. Two additional essays discuss the broader aspects of the bias debate and give a personal perspective on reporting the controversial Israeli-Palestinian conflict. Instructors considering this book for use in a course may request an examination copy here. Cover -- Half-title -- Title -- Copyright -- Dedication -- Contents -- Preface -- 1 Youth and Media -- 2 Then and Now -- 3 Themes and Theoretical Perspectives -- 4 Infants, Toddlers, and Preschoolers -- 5 Children -- 6 Adolescents -- 7 Media and Violence -- 8 Media and Emotions -- 9 Advertising and Commercialism -- 10 Media and Sex -- 11 Media and Education -- 12 Digital Games -- 13 Social Media -- 14 Media and Parenting -- 15 The End -- Notes -- Acknowledgments -- Index -- A -- B -- C -- D -- E -- F -- G -- H -- I -- J -- K -- L -- M -- N -- O -- P -- Q -- R -- S -- T -- U -- V -- W -- X -- Y -- Z Analyses the impact of television on daily life, focusing on both the concepts and theories of the medium. This book also analyzes the way in which televised entertainment has radically altered human perceptions of place and time, multiplied opportunities for indirect social experience, and fueled the collective imagination. Derided as simple, dismissed as inferior to film, famously characterized as a vast wasteland, television nonetheless exerts an undeniable, apparently inescapable power in our culture. The secret of television's success may well lie in the remarkable narrative complexities underlying its seeming simplicity, complexities Kristin Thompson unmasks in this engaging analysis of the narrative workings of television and film. After first looking at the narrative techniques the two media share, Thompson focuses on the specific challenges that series television presents and the tactics writers have devised to meet them--tactics that sustain interest and maintain sense across multiple plots and subplots and in spite of frequent interruptions as well as weeklong and seasonal breaks. Beyond adapting the techniques of film, Thompson argues, television has wrought its own changes in traditional narrative form. Drawing on classics of film and television, as well as recent and current series like Buffy the Vampire Slayer, The Sopranos, and The Simpsons, she shows how adaptations, sequels, series, and sagas have altered long-standing notions of closure and single authorship. And in a comparison of David Lynch's Blue Velvet and Twin Peaks, she asks whether there can be an "art television" comparable to the more familiar "art cinema." Copyright code: 59fe83dcdf10b90ba07e4a88125951f0