

Television

Glen Creeber

The Television History Book Michele Hilmes, Jason Jacobs, 2021-03-11 Traces the history of broadcasting and the influence developments in broadcasting have had over our social, cultural and economic practices. Examining the broadcasting traditions of the UK and USA, 'The Television History Book' make connections between events and tendencies that both unite and differentiate these national broadcasting traditions.

The Business of Television Ken Basin, 2018-07-11 In this book, esteemed television executive and Harvard lecturer Ken Basin offers a comprehensive overview of the business, financial, and legal structure of the U.S. television industry, as well as its dealmaking norms. Written for working or aspiring creative professionals who want to better understand the entertainment industry – as well as for executives, agents, managers, and lawyers looking for a reference guide – The Business of Television presents a readable, in-depth introduction to rights and talent negotiations, intellectual property, backend deals, licensing, streaming platforms, international production, and much more. The book also includes breakdowns after each chapter summarizing deal points and points of negotiation, a glossary, a list of referenced cases, and a wealth of real-world examples to help readers put the material into context.

Tribal Television Dustin Tahmahkera, 2014 Tribal Television: Viewing Native People in Sitcoms

Total Television Alex McNeil, 1984

The Age of Television Milly Buonanno, 2008

Teen Television Sharon Marie Ross, Louisa Ellen Stein, 2008-03-22 This essay collection explores the phenomenon of teen TV in the United States, analyzing

the meanings and manifestations of this category of programming from a variety of perspectives. Part One views teen television through an industrial perspective, examining how networks such as WB, UPN, The CW, and The N have created a unique economic framework based on demographic niches and teen-focused narrowcasting. Part Two focuses on popular teen programs from a cultural context, evaluating how such programs reflect and at times stretch the envelope of the cultural contexts in which they are created. Finally, Part Three explores the cultures of reception (including the realms of teen consumerism, fan discourse, and unofficial production) through which teens and consumers of teen media have become authors of the teenage experience in their own right.

Television Histories Gary R. Edgerton, Peter C. Rollins, 2014-10-17 From Ken Burns's documentaries to historical dramas such as *Roots*, from A&E's Biography series to CNN, television has become the primary source for historical information for tens of millions of Americans today. Why has television become such a respected authority? What falsehoods enter our collective memory as truths? How is one to know what is real and what is imagined -- or ignored -- by producers, directors, or writers? Gary Edgerton and Peter Rollins have collected a group of essays that answer these and many other questions. The contributors examine the full spectrum of historical genres, but also institutions such as the History Channel and production histories of such series as *The Jack Benny Show*, which ran for fifteen years. The authors explore the tensions between popular history and professional history, and the tendency of some academics to declare the past off limits to nonscholars. Several of them point to the tendency for television histories to embed current concerns and priorities within the past, as in such popular

shows as Quantum Leap and Dr. Quinn, Medicine Woman. The result is an insightful portrayal of the power television possesses to influence our culture.

Digital Television Fundamentals Michael Robin, Michel Poulin, 2000-06-30 Plain-talking intro to television's newest technology. Digital Television Fundamentals, Second Edition, by Michael Robin and Michel Poulin, is the ideal guide for everyone who deals with digital video production or equipment design - or who just wants to know how this new phenomenon works. Fully detailed and heavily illustrated, this easy-reading reference covers it all--from video and audio fundamentals...to bit-serial distribution and ancillary data multiplexing...to digital signal compression and distribution methods of coding and decoding. In this edition you'll find: multimedia television treatment covering technologies, hardware, systems, workstations, A/V signal processing, disk storage, servers, cameras, VCRs, CD-ROM, DVI--plus interconnections, multimedia software, systems, and applications and standardization activities; late-breaking information on the DTV standard and how it affects broadcasting equipment and operations; a focus on the importance of relevant SMPTE and CCIR-ITU standards; details on digital/analog equipment compatibility issues; much more!

Television and American Culture Jason Mittell, 2010 Television and American Culture: An Overview introduces students to the study of television by looking at American television from a cultural perspective. The book is written for intermediate undergraduate and beginning graduate students for a range of television studies courses. Specifically, Mittell discusses television within the following contexts: the economics of the television industry, television's role within American democracy, the formal attributes

of a variety of television genres, television as a site of gender and racial identity formation, television's role in everyday life, and the medium's technological and social impacts. The topical arrangement and comprehensive scope of the book differs from other television textbooks, arguing that we must incorporate a range of economic, political, aesthetic, and sociological perspectives to fully comprehend the medium of television.

Television Jeremy G. Butler, 2012-02-20 For nearly two decades, *Television: Critical Methods and Applications* has served as the foremost guide to television studies. Designed for the television studies course in communication and media studies curricula, *Television* explains in depth how television programs and commercials are made and how they function as producers of meaning. Author Jeremy G. Butler shows the ways in which camera style, lighting, set design, editing, and sound combine to produce meanings that viewers take away from their television experience. He supplies students with a whole toolbox of implements to disassemble television and read between the lines, teaching them to incorporate critical thinking into their own television viewing. The fourth edition builds upon the pedagogy of previous editions to best accommodate current modes of understanding and teaching television. Highlights of the fourth edition include: New chapter and part organization to reflect the current approach to teaching television—with greatly expanded methods and theories chapters. An entirely new chapter on modes of production and their impact on what you see on the screen. Discussions integrated throughout on the latest developments in television's on-going convergence with other media, such as material on transmedia storytelling and YouTube's impact on video distribution. Over three hundred printed illustrations, including new and better quality frame grabs of recent

television shows and commercials. A companion website featuring color frame grabs, a glossary, flash cards, and editing and sound exercises for students, as well as PowerPoint presentations, sample syllabi and other materials for instructors. Links to online videos that support examples in the text are also provided. With its distinctive approach to examining television, Television is appropriate for courses in television studies, media criticism, and general critical studies.

Four Arguments for the Elimination of Television Jerry Mander, 2013-08-13 A total departure from previous writing about television, this book is the first ever to advocate that the medium is not reformable. Its problems are inherent in the technology itself and are so dangerous—to personal health and sanity, to the environment, and to democratic processes—that TV ought to be eliminated forever. Weaving personal experiences through meticulous research, the author ranges widely over aspects of television that have rarely been examined and never before joined together, allowing an entirely new, frightening image to emerge. The idea that all technologies are neutral, benign instruments that can be used well or badly, is thrown open to profound doubt. Speaking of TV reform is, in the words of the author, as absurd as speaking of the reform of a technology such as guns.

Televisuality John Thornton Caldwell, 1995 The collision of auteurism and rap--couched by primetime producers in the Northern Exposure script--was actually rather commonplace by the early 1990s. Series, and even news broadcasts, regularly engineered their narratives around highly coded aesthetic and cultural fragments, with a kind of ensemble iconography. Televisuality interrogates the nature of such performances as an historical phenomenon, an aesthetic and industrial practice, and as a socially symbolic

act.

The Television Genre Book Glen Creeber, 2009-01-15 Genre is central to understanding the industrial context and the visual form of television. This new edition of a key textbook brings together leading international scholars to provide an accessible and comprehensive introduction to the debates, issues and concerns of television genre. The Television Genre Book is structured in eleven sections which introduce the concept of 'genre' itself and how it has been understood in television studies, and then address in turn key televisual genres: drama, soap opera, comedy, news, documentary, reality television, children's television, animation, prime time and day time. The discussion is illustrated throughout with case studies of classic and contemporary programming from each genre, ranging from *The Sopranos* to *Bleak House* and from Monty Python's *Flying Circus* to *South Park*. The second edition includes selected guides to further reading and a full bibliography.

Genre and Television Jason Mittell, 2004 Genre and Television is an insightful, original, and well researched book and makes a significant and timely contribution to television studies. --Annette Hill, University of Westminster, UK)

Quality TV Janet McCabe, Kim Akass, 2007-09-26 In his seminal book *Television's Second Golden Age*, Robert Thompson described quality TV as 'best defined by what it is not': 'it is not regular TV'. Audacious maybe, but his statement renewed debate on the meaning of this highly contentious term. Dealing primarily with the post-1996 era shaped by digital technologies and defined by consumer choice and brand marketing, this book brings together leading scholars, established journalists and experienced broadcasters working in the field of contemporary television to debate what we currently

mean by quality TV. They go deep into contemporary American television fictions, from *The Sopranos* and *The West Wing*, to *CSI* and *Lost* - innovative, sometimes controversial, always compelling dramas, which one scholar has described as 'now better than the movies!' But how do we understand the emergence of these kinds of fiction? Are they genuinely new? What does quality TV have to tell us about the state of today's television market? And is this a new Golden Age of quality TV? Original, often polemic, each chapter proposes new ways of thinking about and defining quality TV. There is a foreword from Robert Thompson, and heated dialogue between British and US television critics. Also included - and a great coup - are interviews with W. Snuffy Walden (scored *The West Wing* among others) and with David Chase (*The Sopranos* creator). *Quality TV* provides throughout groundbreaking and innovative theoretical and critical approaches to studying television and for understanding the current - and future - TV landscape.

Not Remotely Controlled Lee Siegel, 2007-06-26 Presents essays on the history of television and its varied programming, from the history of the police drama to the power of the Nielsen rating system.

Guerrilla Television Michael Shamberg, Raindance Corporation, 1971 This book presents ways to break the stranglehold of broadcast television on the American mind by using low-cost portable video-tape cameras, video cassettes, and cable television to design alternative television networks that favor portability and decentralization. The author's contention is that politics are obsolete and that information tools and tactics are a more powerful means of social change. To achieve true democracy, the author suggests that we develop a sense of media ecology in what he calls media America, or the information environment. This is the first manual or how-to book for new

media tools.

Sound for Film and Television Tomlinson Holman,
Storytelling in Film and Television Kristin Thompson, 2003 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 unmask 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.

Television Goes Digital Darcy Gerbarg, 2008-12-10 Television has become a ubiquitous part of our lives, and yet its impact continues to evolve at an extraordinary pace. The evolution of television from analog to digital technology has been underway for more than half a century. Today's digital technology is enabling a myriad of new entertainment possibilities. From

jumbotrons in cyberspace to multi-dimensional viewing experiences, digital technology is changing television. Consequently, new advertising metrics that reflect the new viewer habits are emerging. The ability to capture a viewer's interactions changes the advertising proposition. Telephone and wireless companies are challenging the traditional mass media providers - broadcasters, cable and satellite companies - and they're all finding ways to deliver TV programming, video content and Internet offerings to large and small screens in the home and on the go. This volume showcases insights from industry insiders and researchers from a variety of disciplines. It explores the economic, cultural, technical, and policy implications of digital television, addressing such questions as: How will content be monetized in the future? What programming opportunities become possible with the advent of going digital? Will content still be king or will the conduits gain the upper hand? This book analyzes the digital television evolution: its impacts on the economics of the TV industry, its significance for content creation from Hollywood blockbusters to You Tube, the changing role of the consumer, and what's coming next to a theatre near you.

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Television Introduction

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