

Book Uncertain Vision Birt Dyke And The Reinvention Of The

A Century on Air
 Birt, Dyke and the Reinvention of the BBC
 Spies, conspiracies and the secret state in British television drama
 Past, Present and Future
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 An Introduction to Television Studies
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 Public Broadcasting and Political Interference
 The Cambridge Companion to Recorded Music

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CHAPMAN CLARK

A Century on Air Manchester University Press
 Following the end of the Cold War and recent terrorist attacks - such as 9/11, the 2005 London Bombings or Beslan - the presumed existence of an Islamic threat has been discussed and researched extensively. What lacks in the current literature is any substantive comparative, cross-national research on media discourse on Islam, the war on terror and national identity, particularly focusing on television news - still the principal and most trusted source of information for most of the world's population. Focusing on British, French and Russian television news coverage of Islam as a security threat, the book synthesizes approaches from political science and cultural studies, providing the first comparative, interdisciplinary account of how television broadcasting integrates discourses on Islam into distinct, nationally oriented, representational systems. The authors assess how the transfer of Islam-related meaning across national media landscapes shapes, and is shaped

by, those discourses. -- Publisher description.

Birt, Dyke and the Reinvention of the BBC Routledge

Paranoid visions explores the history of the spy and conspiracy genres on British television, from 1960s Cold War series through 1980s conspiracy dramas to contemporary 'war on terror' thrillers. It analyses classic dramas including *Tinker Tailor Soldier Spy*, *Edge of Darkness*, *A Very British Coup* and *Spooks*. This book will be an invaluable resource for television scholars interested in a new perspective on the history of television drama and intelligence scholars seeking an analysis of the popular representation of espionage with a strong political focus, as well as fans of cult British television and general readers interested in British cultural history.

Spies, conspiracies and the secret state in British television drama Routledge

The idea that research should become more interdisciplinary has become commonplace. According to influential commentators, the unprecedented complexity of problems such as climate change or the social implications of biomedicine demand interdisciplinary efforts integrating both the social and natural sciences. In this context, the question of whether a given knowledge practice is too disciplinary, or interdisciplinary, or not disciplinary enough has become an issue for governments,

research policy makers and funding agencies. Interdisciplinarity, in short, has emerged as a key political preoccupation; yet the term tends to obscure as much as illuminate the diverse practices gathered under its rubric. This volume offers a new approach to theorising interdisciplinarity, showing how the boundaries between the social and natural sciences are being reconfigured. It examines the current preoccupation with interdisciplinarity, notably the ascendance of a particular discourse in which it is associated with a transformation in the relations between science, technology and society. Contributors address attempts to promote collaboration between, on the one hand, the natural sciences and engineering and, on the other, the social sciences, arts and humanities. From ethnography in the IT industry to science and technology studies, environmental science to medical humanities, cybernetics to art-science, the collection interrogates how interdisciplinarity has come to be seen as a solution not only to enhancing relations between science and society, but the pursuit of accountability and the need to foster innovation. Interdisciplinarity is essential reading for scholars, students and policy makers across the social sciences, arts and humanities, including anthropology, geography, sociology, science and technology studies and cultural studies, as well as all those engaged in interdisciplinary research.

It will have particular relevance for those concerned with the knowledge economy, science policy, environmental politics, applied anthropology, ELSI research, medical humanities, and art-science. [Past, Present and Future](#) Springer

Through the lens of TV news anchors, this book examines the impact that television news has had on traditional journalistic standards and practices. It provides a historical overview of the impact they have had on American journalism, uncovering the changing values, codes of behavior, and boundaries of the journalistic community.--[book cover].

Press and Television in British Politics Springer Science & Business Media

One of the most influential anthropological works of the last two decades, Alfred Gell's *Art and Agency* is a provocative and ambitious work that both challenged and reshaped anthropological understandings of art, agency, creativity and the social. It has become a touchstone in contemporary artifact-based scholarship. This volume brings together leading anthropologists, archaeologists, art historians and other scholars into an interdisciplinary dialogue with Art and Agency, generating a timely re-engagement with the themes, issues and arguments at the heart of Gell's work, which remains salient, and controversial, in the social sciences and humanities. Extending his theory into new territory – from music to literary technology and ontology to technological change – the contributors do not simply take stock, but also provoke, critically reassessing this important work while using it to challenge conceptual and disciplinary boundaries.

Business Bullshit Edinburgh University Press

This book focuses on music, sound and space and how they have been employed to transform public and private experience.

Beyond Prime Time Springer

In much recent theory, the media are described as ephemeral, ubiquitous, and de-localized. Yet the activity of modern media can be traced to spatial centers that are tangible enough - some even monumental. This book offers multidisciplinary and historical perspectives on the buildings of some of the world's major media institutions. Paradoxically, as material and aesthetic manifestations of «mediated centers» of power, they provide sites to the siteless and solidity to the immaterial. The authors analyse the ways that architectural form and organization reflect different eras, media technologies, ideologies, and relations with the public in media houses from New York and Silicon Valley to London, Moscow, and Beijing.

An Introduction to Television Studies Peter Lang

This ground-breaking book explores the phenomenal growth of live literature in the digitalizing 21st century. Wiles asks why literary events appeal and matter to people, and how they can transform the ways in which fiction is received and valued. Readers are immersed in the experience of two contrasting events: a major literary festival and an intimate LGBTQ+ salon. Evocative scenes and observations are interwoven with sharp critical analysis and entertaining conversations with well-known author-performers, reader-audiences, producers, critics, and booksellers. Wiles's experiential literary ethnography represents an innovative and vital contribution, not just to literary research, but to research into the value of cultural experience across art forms. This book probes intersections between readers and audiences, writers and performers, texts and events, bodies and memories, and curation and reception. It addresses key literary debates from cultural appropriation to diversity in publishing, the effects of social media, and the quest for authenticity. It will engage a broad audience, from academics and producers to writers and audiences.

Creating Reality in Factual Television Springer

This anthology explores challenges to understanding the nature of cultural production, exploring innovative new research approaches and improvements to old approaches, such as newsroom ethnography, which will enable clearer, fuller understanding of the workings of journalism and other forms of media and cultural production.

The Frankenbite and Other Fakes MIT Press

Journalism Beyond Orwell adapts and updates pioneering work by Richard Lance Keeble to explore George Orwell's legacy as a journalist in original, critical – and often controversial – ways. Though best known as the author of *Animal Farm* and *Nineteen Eighty-Four*, Orwell was, throughout his career, a journalist. The essays in this collection explore Orwell's important legacy: as a practising activist journalist critical of the dominant media; as a polemicist, essayist and novelist constantly concerned with issues relating to war and peace; as a literary journalist determined to make 'political writing an art'; and as a writer who warned of the growing powers of the secret state. Through this highly individualistic essay collection that connects Orwellian themes to modern

journalism, Richard Lance Keeble explores key topics, including: Orwell the 'proto-blogger' How Orwell put his political economy critique of the corporate press into practice Information warfare in an age of hyper-militarism The manufacture of the myth of heroic warfare in the reporting of the Afghan conflict The debates over the theory and practice of peace journalism The ethical challenges for journalists reporting on conflict The crucial role of the alternative media The pleasures and pitfalls of the celebrity profile This collection will be of particular interest to students and researchers in journalism studies, English literature, media, intelligence studies and international relations.

The Experience and Cultural Value of Literary Performance Events from Salons to Festivals Routledge

Once regarded as a system in decline, public service broadcasters have acquired renewed legitimacy in the digital environment, as drivers of digital take-up, innovators and trusted brands. Exploring this remarkable transformation, *Reinventing Public Service Television* for the Digital Future engages with the new opportunities and challenges facing public service media, outlining the ways in which interactive technologies are now expanding the delivery of diverse goals and enhancing public accountability. Drawing on fifty interviews with media industry and academic specialists from four countries this seminal work explores the constraints and possibilities of the public service system and its prospects for continued survival in the age of on-demand media.

Myth of a Public Service Peter Lang

This book is the first sustained critical analysis of Cult British TV comedy from 1990 to the present day. The book examines 'post-alternative' comedy as both 'cult' and 'quality' TV, aimed mostly at niche audiences and often possessing a subcultural aura (comedy was famously declared 'the new 'rock'n'roll' in the early '90s). It includes case studies of Vic Reeves and Bob Mortimer and the sitcom writer Graham Linehan. It examines developments in sketch shows and the emergence of 'dark' and 'cringe' comedy, and considers the politics of 'offence' during a period in which Brass Eye, 'Sachsgate' and Frankie Boyle provoked different kinds of media outrage. Programmes discussed include Vic Reeves Big Night Out, Peep Show, Father Ted, The Mighty Boosh, The Fast Show and Psychoville. Cult British TV Comedy will be of interest to both students and fans of modern TV comedy.

A Future for Public Service Television John Wiley & Sons

A guide to the nature, purpose, and place of public service television within a multi-platform, multichannel ecology. Television is on the verge of both decline and rebirth. Vast technological change has brought about financial uncertainty as well as new creative possibilities for producers, distributors, and viewers. This volume from Goldsmiths Press examines not only the unexpected resilience of TV as cultural pastime and aesthetic practice but also the prospects for public service television in a digital, multichannel ecology. The proliferation of platforms from Amazon and Netflix to YouTube and the vlogosphere means intense competition for audiences traditionally dominated by legacy broadcasters. Public service broadcasters—whether the BBC, the German ARD, or the Canadian Broadcasting Corporation—are particularly vulnerable to this volatility. Born in the more stable political and cultural conditions of the twentieth century, they face a range of pressures on their revenue, their remits, and indeed their very futures. This book reflects on the issues raised in Lord Puttnam's 2016 Public Service TV Inquiry Report, with contributions from leading broadcasters, academics, and regulators. With resonance for students, professionals, and consumers with a stake in British media, it serves both as historical record and as a look at the future of television in an on-demand age. Contributors include Tess Alps, Patrick Barwise, James Bennett, Georgie Born, Natasha Cox, Gunn Enli, Des Freedman, Vana Goblot, David Hendy, Jennifer Holt, Amanda D. Lotz, Sarita Malik, Matthew Powers, Lord Puttnam, Trine Syvertsen, Jon Thoday, Mark Thompson

Handbook of Social Media Management PublicAffairs

Featuring leading scholars of British television drama and noted writers and producers from the television industry, this new edition of *British Television Drama* evaluates past and present TV fiction since the 1960s, and considers its likely future.

What's So Special About Media Management? Springer Nature

Creating Reality in Factual Television analyzes the uneasy interaction between economics, culture, and professional ethics in reality and documentary television storytelling. Through the "frankenbite," an editorial tool that extracts and re-orders the salient elements or single words of a statement, interview, or exchange into a revealing confession or argument, the book explores how

and why editors manipulate truth in factual television. The author considers how the editing of documentary television is increasingly following reality television's dictate to entertain instead of inform, how the "real" and the "truth" fall victim to the demand to "tell entertaining stories," and how editors must compromise their professional ethics as a result. Drawing on interviews with 75 North American and European editors that explore their experiences and opinions of reality and documentary television practices, and their views on their responsibilities and loyalties in the field, *Creating Reality in Factual Television* illuminates the real and potential ethical dilemmas of editorial decision making, the context in which decisions are made, and how editors themselves validate the editing choices to themselves and others. Addressing a dramatic development in contemporary media ecology – the age of "alternative facts" – this book is a useful research tool for scholars and students of documentary film, media literacy, genre studies, media ethics, affect theory, and audience perception.

Transformations of Public and Private Experience Routledge

This new textbook addresses the neglect of practical research methods in cultural studies. It provides readers with clearly written overviews of research methods in cultural studies, along with guidelines on how to put these methods into operation. It advocates a multi-method approach, with students drawing from a pool of techniques and approaches suitable for their own topics of investigation. The book covers the following main areas: * Drawing on experience, and studying how narratives make sense of experience. * Investigating production processes in the cultural industries, and the consumption and assimilation of cultural products by audiences and fans. * Taking both quantitative and qualitative approaches to the study of cultural life. * Analysing visual images and both spoken and written forms of discourse. * Exploring cultural memory and historical representation.

The Challenge to Public Service Cambridge University Press

How does a photograph become a news image? An ethnography of the labor behind international news images, *Image Brokers* ruptures the self-evidence of the journalistic photograph by revealing the many factors determining how news audiences are shown people, events, and the world. News images, Zeynep Gürsel argues, function as formative fictions – fictional insofar as these images are constructed and culturally mediated, and formative because their public presence and circulation have real consequences in the world. Set against the backdrop of the War on Terror and based on fieldwork conducted at photojournalism's centers of power, *Image Brokers* offers an intimate look at an industry in crisis. At the turn of the 21st century, image brokers—the people who manage the distribution and restriction of news images—found the core technologies of their craft, the status of images, and their own professional standing all changing rapidly with the digitalization of the infrastructures of representation. From corporate sales meetings to wire service desks, newsrooms to photography workshops and festivals, *Image Brokers* investigates how news images are produced and how worldviews are reproduced in the process.

Public Issue Radio Verso Books

Based on the most extensive independent research ever conducted inside the BBC, during which author Georgina Born was allowed unprecedented access to all ranks of the organization, *Uncertain Vision* concentrates on the corporation during the later 1990s, the last years of the regime of the former director-general John Birt. Blending reportage and cultural history, it offers both a panorama of the BBC's history and an intimate portrait of the people that make it up—producers, directors, editors, accountants, and managers.

Distributed Objects Intellect Books

The first in-depth history of the iconic radio and TV network that has shaped our past and present. Doctor Who; tennis from Wimbledon; the Beatles and the Stones; the coronation of Queen Elizabeth and the funeral of Diana, Princess of Wales: for one hundred years, the British Broadcasting Corporation has been the preeminent broadcaster in the UK and around the world, a constant source of information, comfort, and entertainment through both war and peace, feast and famine. The BBC has broadcast to over two hundred countries and in more than forty languages. Its history is a broad cultural panorama of the twentieth century itself, often, although not always, delivered in a mellifluous Oxford accent. With special access to the BBC's archives, historian David Hendy presents a dazzling portrait of a unique institution whose cultural influence is greater than any other media organization. Mixing politics, espionage, the arts, social change, and everyday life, *The BBC* is a vivid social history of the organization that has provided both background commentary and screen-grabbing headlines—woven so deeply into the culture and politics of the past century that almost none of us has been left untouched by it.

Cult British TV comedy Univ of California Press

Daytime soap operas. Evening news. Late-night talk shows. Television has long been defined by its daily schedule, and the viewing habits that develop around it. Technologies like DVRs, iPods, and online video have freed audiences from rigid time constraints—we no longer have to wait for a program to be "on" to watch it—but scheduling still plays a major role in the production of television. Prime-time series programming between 8:00 and 11:00 p.m. has dominated most

critical discussion about television since its beginnings, but *Beyond Prime Time* brings together leading television scholars to explore how shifts in television's industrial practices and new media convergence have affected the other 80% of the viewing day. The contributors explore a broad range of non-prime-time forms including talk shows, soap operas, news, syndication, and children's programs, non-series forms such as sports and made-for-television movies, as well as entities such as local affiliate stations and public television. Importantly, all of these forms rely on norms of production, financing, and viewer habits that distinguish them from the practices common among

prime-time series and often from each other. Each of the chapters examines how the production practices and textual strategies of a particular programming form have shifted in response to sweeping industry changes, together telling the story of a medium in transition at the beginning of the twenty-first century. Contributors: Sarah Banet-Weiser, Victoria E. Johnson, Jeffrey P. Jones, Derek Kompare, Elana Levine, Amanda D. Lotz, Jonathan Nichols-Pethick, Laurie Ouellette, Erin Copple Smith

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