

MAKING TELEVISION

Authorship and the
Production Process

Edited by
Robert J. Thompson
and
Gary Burns

Making Television Authorship And The Production Process

Paul McDonald



Making Television Authorship And The Production Process:

Making Television Robert Thompson, Gary C. Burns, 1990-09-27 Part of Praeger's Media and Society Series this contributed volume is the only collection of essays on television authorship It includes work of some of the most prominent scholars in television studies Rather than assigning one author to individual television texts the contributors probe the relationship between the various authors at work within the institutional cultural and economic settings that characterize the television industry This book analyzes and defines the unique methods of television authorship and suggests numerous candidates for authorial accountability allowing the medium to enter the realm of contemporary criticism The first part of the volume provides a case study in four chapters on authorship issues surrounding Frank's Place the short lived but compelling situation comedy This is followed by three chapters focusing on issues of authorship in international television The book then probes the studio's role as author including essays on Warner Brothers Desilu and Screen Gems Finally the contributors examine individual TV authors and cover such topics as point of view in music video television production as collective action and unconventional television

The Routledge Companion to Media Industries Paul McDonald, 2021-10-04 Bringing together 49 chapters from leading experts in media industries research this major collection offers an authoritative overview of the current state of scholarship while setting out proposals for expanding re thinking and innovating the field Media industries occupy a central place in modern societies producing circulating and presenting the multitude of cultural forms and experiences we encounter in our daily lives The chapters in this volume begin by outlining key conceptual and critical perspectives while also presenting original interventions to prompt new lines of inquiry Other chapters then examine the impact of digitalization on the media industries intersections formed between industries or across geographic territories and the practices of doing media industries research and teaching General ideas and arguments are illustrated through specific examples and case studies drawn from a range of media sectors including advertising publishing comics news music film television branded entertainment live cinema experiences social media and music video Making a vital and significant contribution to media research this volume is essential reading for students and academics seeking to understand and evaluate the work of the media industries Chapter 10 of this book is freely available as a downloadable Open Access PDF under a Creative Commons Attribution Non Commercial No Derivatives 4.0 license available at <http://www.taylorfrancis.com>

Writing and Producing Television Drama in Denmark Eva Novrup Redvall, 2013-11-27 Offering unique insights into the writing and production of television drama series such as *The Killing* and *Borgen* produced by DR the Danish Broadcasting Corporation Novrup Redvall explores the creative collaborations in writers rooms and production hotels through detailed case studies of Denmark's public service production culture

The SAGE Handbook of Television Studies Manuel Alvarado, Milly Buonanno, Herman Gray, Toby Miller, 2014-12-09 Genuinely transnational in content as sensitive to the importance of production as consumption covering the full range of approaches from political economy to textual analysis

and written by a star studded cast of contributors Emeritus Professor Graeme Turner University of Queensland Finally we have before us a first rate and wide ranging volume that reframes television studies afresh boldly synthesising debates in the humanities cultural studies and social sciences This volume should be in every library and media scholar s bookshelf

Professor Ravi Sundaram Centre for the Study of Developing Societies Bringing together a truly international spread of contributors from across the UK US South America Mexico and Australia this Handbook charts the field of television studies from issues of ownership and regulation through to reception and consumption Separate chapters are dedicated to examining the roles of journalists writers cinematographers producers and manufacturers in the production process whilst others explore different formats including sport novella and soap opera news and current affairs music and reality TV The final section analyses the pivotal role played by audiences in the contexts of gender race and class and spans a range of topics from effects studies to audience consumption The SAGE Handbook of Television Studies is an essential reference work for all advanced undergraduates graduate students and academics across broadcasting mass communication and media studies

Global Television Formats Sharon Shahaf,Tasha Oren,2013-06-17 Global Television Formats aims to revise the place of the global in television studies The essays gathered here explore the diversity of global programming and approaches and ask how to theorize contemporary global formats and thus re shape our understanding of television as at once a shared global and specific local text an economic system a socio political institution and a popular practice The contributors explore a wide array of television programming from the Middle East Western and Eastern Europe South Asia North America Latin America and Brazil and represent a br

Transmedia Television , *Television Brandcasting* Jennifer Gillan,2014-11-20 Television Brandcasting examines U S television s utility as a medium for branded storytelling It investigates the current and historical role that television content promotion and hybrids of the two have played in disseminating brand messaging and influencing consumer decision making Juxtaposing the current period of transition with that of the 1950s 1960s Jennifer Gillan outlines how in each era new technologies unsettled entrenched business models an emergent viewing platform threatened to undermine an established one and content providers worried over the behavior of once dependable audiences The anxieties led to storytelling promotion and advertising experiments including the Disneyland series embedded rock music videos in Ozzie Harriet credit sequence brand integration Modern Family s parent company promotion episodes second screen initiatives and social TV experiments Offering contemporary and classic examples from the American Broadcasting Company Disney Channel ABC Family and Showtime alongside series such as Bewitched Leave it to Beaver Laverne Shirley and Pretty Little Liars individual chapters focus on brandcasting at the level of the television series network schedule Blu ray DVD Digital combo pack the promotional short the cause marketing campaign and across social media In this follow up to her successful previous book Television and New Media Must Click TV Gillan provides vital insights into television s role in the expansion of a brand centric U S culture

The American Television Industry Michael

Curtin, Jane Shattuc, 2017-11-07 The American Television Industry offers a concise and accessible introduction to TV production programming advertising and distribution in the United States The authors outline how programs are made and marketed and furthermore provide an insightful overview of key players practices and future trends **Spyscreen** Toby Miller, 2003 This is a genre study of English language spy fiction film and television between the 1930s and 1960s Taking as his focus many well known films and television series such as James Bond Gilda The Man From U N C L E and The Avengers Toby Miller uses a wide range of critical approaches including textual interpretation audience studies and cultural history to offer new insights into this popular genre **Television, History, and American Culture** Mary Beth Haralovich, Lauren Rabinovitz, 1999 In less than a century the flickering blue gray light of the television screen has become a cultural icon What do the images transmitted by that screen tell us about power authority gender stereotypes and ideology in the United States Television History and American Culture addresses this question by illuminating how television both reflects and influences American culture and identity The essays collected here focus on women in front of behind and on the TV screen as producers viewers and characters Using feminist and historical criticism the contributors investigate how television has shaped our understanding of gender power race ethnicity and sexuality from the 1950s to the present The topics range from the role that women broadcasters played in radio and early television to the attempts of Desilu Productions to present acceptable images of Hispanic identity from the impact of TV talk shows on public discourse and the politics of offering viewers positive images of fat women to the negotiation of civil rights feminism and abortion rights on news programs and shows such as I Spy and Peyton Place Innovative and accessible this book will appeal to those interested in women's studies American studies and popular culture and the critical study of television Contributors Julie D Acci Mary Desjardins Jane Feuer Mary Beth Haralovich Michele Hilmes Moya Luckett Lauren Rabinovitz Jane M Shattuc Mark Williams **Of Remixology** David J. Gunkel, 2022-11-01 A new theory of moral and aesthetic value for the age of remix going beyond the usual debates over originality and appropriation Remix or the practice of recombining preexisting content has proliferated across media both digital and analog Fans celebrate it as a revolutionary new creative practice critics characterize it as a lazy and cheap and often illegal recycling of other people's work In Of Remixology David Gunkel argues that to understand remix we need to change the terms of the debate The two sides of the remix controversy Gunkel contends share certain underlying values originality innovation artistic integrity And each side seeks to protect these values from the threat that is represented by the other In reevaluating these shared philosophical assumptions Gunkel not only provides a new way to understand remix he also offers an innovative theory of moral and aesthetic value for the twenty first century In a section called Premix Gunkel examines the terminology of remix including collage sample bootleg and mashup and its material preconditions the technology of recording In Remix he takes on the distinction between original and copy makes a case for repetition and considers the question of authorship in a world of seemingly endless recompiled and repurposed content

Finally in Postmix Gunkel outlines a new theory of moral and aesthetic value that can accommodate remix and its cultural significance remixing or reconfiguring and recombining traditional philosophical approaches in the process [Encyclopedia of Television](#) Horace Newcomb,2014-02-03 The Encyclopedia of Television second edition is the first major reference work to provide description history analysis and information on more than 1100 subjects related to television in its international context For a full list of entries contributors and more visit the Encyclo pedia of Television 2nd edition website **The Politics of Serial Television Fiction** Sebastian Naumann,2025-03-18 Fictional TV politics played a pivotal role in the popular imaginaries of the 2010s across cultures Examining this curious phenomenon Sebastian Naumann provides a wide ranging analysis of the rapidly evolving landscape of contemporary polit series Proposing a novel structural model of serial television he offers an innovative methodological framework for comparative textual analysis that integrates sociocultural economic sociotechnical narratological and aesthetic perspectives This study furthermore explores how the changing affordances of nonlinear television impact serial storytelling and identifies key narrative trends and recurring themes in contemporary TV polit fiction *The Republic of Mass Culture* James L. Baughman,2006-01-05 Carefully drawing on interdisciplinary communication research The Republic of Mass Culture presents a lively analysis of the shifting objectives and challenges of the media industries **Media Industries** Jennifer Holt,Alisa Perren,2011-09-19 Media Industries History Theory and Method is among the first texts to explore the evolving field of media industry studies and offer an innovative blueprint for future study and analysis capitalizes on the current social and cultural environment of unprecedented technical change convergence and globalization across a range of textual institutional and theoretical perspectives brings together newly commissioned essays by leading scholars in film media communications and cultural studies includes case studies of film television and digital media to vividly illustrate the dynamic transformations taking place across national regional and international contexts **Doctor Who** Jim Leach,2009-04-17 A comprehensive account of Doctor Who as a television series and product of popular culture Doctor Who the iconic British science fiction series following a time traveling alien scientist was first broadcast November 23 1963 on BBC Television Though modestly conceived and produced its depiction of the alien but strangely human Doctor proved to be such a commercial success that the program was shown in more than forty countries over twenty six seasons from 1963 to 1989 and returned successfully to television in 2005 In Doctor Who Jim Leach explores the reasons behind the original series popularity and the ways it evolved during its long run Leach analyzes in detail seven representative episodes from the original run of the series to trace the development of the seven regenerations of the main character by different actors In addition to detailing each actor s contribution to the role he also tackles such issues as the show s self reflexivity its attitude toward science and technology and its generic mix of science fiction fantasy and horror Leach considers Doctor Who as a fantastic text with its concept of regeneration and the complex experience of time that evolved during its run He also looks at the series manipulation of the medium of television and its broader cultural influences

and implications Leach concludes with a section that looks at the continuities and differences found in the new series Doctor Who is an accessible and intriguing guide to one of the most popular series in television history Film and television studies scholars fans of the show and general readers interested in popular cultural studies will enjoy this enlightening volume

African Americans in Television Gregory Adamo, 2010 This book explores television and race from the perspective of industry writers producers directors and executives Listening to those directly involved in bringing diversity to television helps uncover the process whereby difference is created and recreated in both the workplace and on the television screen

Back cover **Hollywood TV** Christopher Anderson, 2013-10-11 The 1950s was one of the most turbulent periods in the history of motion pictures and television During the decade as Hollywood's most powerful studios and independent producers shifted into TV production TV replaced film as America's principal postwar culture industry This pioneering study offers the first thorough exploration of the movie industry's shaping role in the development of television and its narrative forms

Drawing on the archives of Warner Bros and David O Selznick Productions and on interviews with participants in both industries Christopher Anderson demonstrates how the episodic telefilm series a clear descendant of the feature film became and has remained the dominant narrative form in prime time TV This research suggests that the postwar motion picture industry was less an empire on the verge of ruin as common wisdom has it than one struggling under unsettling conditions to redefine its frontiers Beyond the obvious contribution to film and television studies these findings add an important chapter to the study of American popular culture of the postwar period **The Rise of Cable Programming in the United States**

Megan Mullen, 2009-06-23 Winner McGannon Communications Research Award 2004 In 1971 the Sloan Commission on Cable Communications likened the ongoing developments in cable television to the first uses of movable type and the invention of the telephone Cable's proponents in the late 1960s and early 1970s hoped it would eventually remedy all the perceived ills of broadcast television including lowest common denominator programming inability to serve the needs of local audiences and failure to recognize the needs of cultural minorities Yet a quarter century after the blue sky era cable television programming closely resembled and indeed depended upon broadcast television programming Whatever happened to the Sloan Commission's revolution now in sight In this book Megan Mullen examines the first half century of cable television to understand why cable never achieved its promise as a radically different means of communication Using textual analysis and oral archival and regulatory history she chronicles and analyzes cable programming developments in the United States during three critical stages of the medium's history the early community antenna CATV years 1948 1967 the optimistic blue sky years 1968 1975 and the early satellite years 1976 1995 This history clearly reveals how cable's roots as a retransmitter of broadcast signals the regulatory constraints that stymied innovation and the economic success of cable as an outlet for broadcast or broadcast type programs all combined to defeat most utopian visions for cable programming

Constructions of Media Authorship Christiane Heibach, Angela Krewani, Irene Schütze, 2020-11-23 The author is dead

long live the author This paradox has shaped discussions on authorship since at least the 1960s when the dominant notion of the individual author genius was first critically questioned The ongoing discussion has mainly focused on literature and the arts but has ignored nearly any artistic practice beyond these two fields *Constructions of Media Authorship* aims to fill this gap the volume's interdisciplinary contributions reflect historical and current artistic practices within various media and attempt to grasp them from different perspectives The first part sheds a new light on different artistic and design practices and questions the still dominant view on the individual identifiable author The second part discusses creative practices in literature emphasizing the interrelation of aesthetic discourses and media practices The third part investigates authoring in audiovisual media especially film and TV while the final part turns to electronic and digital media and their collective creativity and hybrid mediality The volume is also an attempt to develop new methodological approaches focusing on the interplay between various human and non human actors in different media constellations

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Table of Contents Making Television Authorship And The Production Process

1. Understanding the eBook Making Television Authorship And The Production Process
 - The Rise of Digital Reading Making Television Authorship And The Production Process
 - Advantages of eBooks Over Traditional Books
2. Identifying Making Television Authorship And The Production Process
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Making Television Authorship And The Production Process
 - User-Friendly Interface
4. Exploring eBook Recommendations from Making Television Authorship And The Production Process
 - Personalized Recommendations
 - Making Television Authorship And The Production Process User Reviews and Ratings
 - Making Television Authorship And The Production Process and Bestseller Lists
5. Accessing Making Television Authorship And The Production Process Free and Paid eBooks

- Making Television Authorship And The Production Process Public Domain eBooks
- Making Television Authorship And The Production Process eBook Subscription Services
- Making Television Authorship And The Production Process Budget-Friendly Options
- 6. Navigating Making Television Authorship And The Production Process eBook Formats
 - ePub, PDF, MOBI, and More
 - Making Television Authorship And The Production Process Compatibility with Devices
 - Making Television Authorship And The Production Process Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Making Television Authorship And The Production Process
 - Highlighting and Note-Taking Making Television Authorship And The Production Process
 - Interactive Elements Making Television Authorship And The Production Process
- 8. Staying Engaged with Making Television Authorship And The Production Process
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Making Television Authorship And The Production Process
- 9. Balancing eBooks and Physical Books Making Television Authorship And The Production Process
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Making Television Authorship And The Production Process
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Making Television Authorship And The Production Process
 - Setting Reading Goals Making Television Authorship And The Production Process
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Making Television Authorship And The Production Process
 - Fact-Checking eBook Content of Making Television Authorship And The Production Process
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development

- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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