

Media and Society Series

MAKING TELEVISION

Authorship and the
Production Process

Edited by
Robert J. Thompson
and
Gary Burns

Making Television Authorship And The Production Process

Jennifer Gillan



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, rethinking, 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>

A Companion to Popular Culture Gary Burns, 2016-05-02 *A Companion to Popular Culture* is a landmark survey of contemporary research in popular culture studies that offers a comprehensive and engaging introduction to the field. Includes over two dozen essays covering the spectrum of popular culture studies, from food to folklore and from TV to technology. Features contributions from established and up-and-coming scholars from a range of disciplines. Offers a detailed history of the study of popular culture. Balances new perspectives on the politics of culture with in-depth analysis of topics at the forefront of popular culture studies.

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 *Childhood and Nation in Contemporary World Cinema* Stephanie Hemelryk Donald, Emma Wilson, Sarah Wright, 2017-02-09 The child has existed in cinema since the Lumi re Brothers filmed their babies having messy meals in Lyons but it is only quite recently that scholars have paid serious attention to her his presence on screen Scholarly discussion is now of the highest quality and of interest to anyone concerned not only with the extent to which adult cultural conversations invoke the figure of the child but also to those interested in exploring how film cultures can shift questions of agency and experience in relation to subjectivity *Childhood and Nation in World Cinema* recognizes that the range of films and scholarship is now sufficiently extensive to invoke the world cinema mantra of pluri vocal and pluri central attention and interpretation At the same time the importance of the child in figuring ideas of nationhood is an undiminished tic in adult cultural and social consciousness Either the child on film provokes claims on the nation or the nation claims the child Given the waning star of national film studies and the widely held and serious concerns over the status of the nation as a meaningful cultural unit the point here is not to assume some extraordinary pre social geopolitical empathy of child and political entity Rather the present collection observes how and why and whether the cinematic child is indeed aligned to concepts of modern nationhood to concerns of the State and to geo political organizational themes and precepts *Transmedia Television* Elizabeth Evans, 2011-02-25 Transmedia Television uses empirical audience research to explore attitudes towards the dramatic changes that television has undergone since the turn of the twenty first century due to the development of digital technologies It asks to what extent audiences are embracing these changes and what television means in a multiplatform media landscape **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

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

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

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 *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 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 persepctive 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 *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

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

Citizen Spy Michael Kackman, Looking at secret agents on television in the 1950s and 1960s Michael Kackman explores how Americans see themselves in times of political and cultural crisis From parodies such as *The Man from U N C L E* and *Get Smart* to the more complicated situations of *I Spy* and *Mission Impossible* Kackman situates espionage television within the culture of the civil rights and women's movements and the war in Vietnam

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

The Craft of Criticism Michael Kackman, Mary Celeste Kearney, 2025-08-19 With contributions from 35 leading media scholars this collection

provides a comprehensive overview of the main methodologies of critical media studies Fully revised and updated throughout the chapters in this second edition address various methods of textual analysis as well as reception studies policy studies production studies and contextual multi method approaches like intertextuality and cultural geography Film and television are at the heart of the collection which also addresses digital technologies and new research tools in such areas as software studies gaming and social media Each chapter includes an intellectual history of a particular method or approach a discussion of why and how it was used to study a particular medium or media relevant examples of influential work in the area and an in depth review of a case study drawn from the author s own research Together the chapters in this collection give media scholars and critics a complete toolbox of essential critical media studies methodologies

The Enigmatic Realm of **Making Television Authorship And The Production Process**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **Making Television Authorship And The Production Process** a literary masterpiece penned by a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting affect the hearts and minds of people who partake in its reading experience.

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