



Television At The Crossroads

George W. Brandt



Television At The Crossroads:

Televisie op de tweesprong Alessandro Mendini, Stefano Marzano, 1994 *Television at the Crossroads: an Examination of Television's Role in a Free Society* Arthur J. Griffin, David B. Gross, Paul J. Grim, Randall Gover, Susan B. Graves, 1963

Television at the Crossroads G. Wedell, B. Luckham, 2001-06-11 Television had until recently a social and cultural purpose The BBC and to a lesser extent ITV and Channel 4 were committed by the legal instruments establishing them to develop and maintain these purposes With the enlargement of the range of choices for viewers by digital television and the provision of access to cable and satellite TV and the Internet the role of the terrestrial television channels is being diluted The authors examine the effects of this and consider whether anything can be done to maintain the standards and quality of television at a time of unlimited competition **Television at the Crossroads: an Examination of Television's Role in a Free Society**

Randall Gover, 1963 Re-scheduling Television in the Digital Era Hanne Bruun, 2019-12-06 This book explores how the television industry is adapting its production culture and professional practises of scheduling to an increasingly non linear television paradigm a testing ground where different communicative tools are tried out in a volatile industry Based on four case studies the book argues that a new television paradigm is being produced from within the multiplatform television organisations themselves in order to adapt to changing viewer habits and the tensions between digital and broadcast television Drawing on a unique genre and production studies approach that cuts across the humanities and sociology in television studies chapters cover in depth studies of The communicative changes to the on air schedule as a televisual text phenomenon in the digital era and how the conceptualisations of the audience are changing in scheduling and curation for multiplatform portfolios The changing production culture of scheduling in companies for their multiplatform portfolios The dilemmas of curation in multiplatform portfolios Situated at the intersection of the humanities and sociology in media production studies this book will be of key interest to scholars and students of television studies media production studies and cultural studies and to researchers and media professionals and management in the television industry The National Black Drama Anthology Woodie King, 1995 Presents plays by African American playwrights including Robert Johnson s Trick the Devil Marsha Jackson s Sisters and Nubia Kai s Harvest the Frost **Status of UHF and Multiple Ownership of TV Stations**

United States. Congress. Senate. Committee on Interstate and Foreign Commerce, United States. Congress. Senate. Committee on Interstate and Foreign Commerce. Subcommittee on Communications, 1954 **Screen Tastes** Charlotte

Brunsdon, 2005-07-26 Charlotte Brundson s key writings on film and television are brought together with new introductions which contextualise and update the arguments The focus is on the tastes and pleasures of the female consumer as she is produced by popular film and television *Crossroads* Dorothy Hobson, 1982 Crossroads one of the most successful programmes on television has attracted a huge and devoted audience of some 15 million regular viewers Yet like many soap operas it is derided by the press and treated with distaste by other programme makers Indeed despite its popularity its very

future currently hangs in the balance While doing independent research on popular television in the ATV studios in 1981 Dorothy Hobson observed the storm that developed around the company's decision to dispense with Meg Mortimer star of Crossroads The repercussions of that announcement were immense and highlighted the gulf between the broadcasting authorities and the programme's critics and the Crossroads production team and the audience Through talking to the actors the programme controller and the viewing public she went on to explore the contradictions of why and how a soap opera is made and viewed examining the appeal of Crossroads and attempting to locate the programme as part of contemporary popular culture The result is a revealing controversial but also very absorbing analysis of a soap opera in crisis **Midnight**

Crossroad (TV Tie-In) Charlaïne Harris, 2017-07-04 The new series based on the author's Midnight Texas novels only on NBC Back cover *Autobiography of Herbert W. Armstrong* Herbert W. Armstrong, Philadelphia Church of God,

Television Introductions Vincent Terrace, 2013-11-07 Since the beginning of network television many shows have been preceded by an announcement or theme song that served various purposes In the 1950s and 60s it was common for announcers to declare that a program had been brought to you by a sponsor who paid for the privilege of introducing a show Other programs such as The Twilight Zone Star Trek and The Odd Couple provided a brief encapsulation of the show's subject matter a practice that has continued for recent shows like Alias Battlestar Galactica Person of Interest and the various editions of Law Order In Television Introductions Narrated TV Program Openings since 1949 Vincent Terrace has assembled openings for more than nine hundred television shows from the past seven decades The only documented history of narrated television program introductions this volume is arranged by type of programming such as comedy drama Western game show soap opera and children's show In addition to quoting the opening material entries provide information about each show's network history and years of broadcast Many entries include descriptions of the show the names of announcers and a list of main cast members as well as a sponsor pitch exactly as spoken Openings for programs with multiple introductions like The Adventures of Ozzie and Harriet and Charlie's Angels are also included For programs that featured new guest stars every episode such as game shows and variety programs Terrace has selected a representative introduction In addition to the theme song credits found in the main text there are also appendixes of theme songs and their composers and or singers as well as a listing of commercial releases on DVD VHS CD and LP of shows and their soundtracks A comprehensive resource for researchers and pop culture aficionados alike Television Introductions provides a fascinating look at this neglected part of TV history **An Introduction to Television Studies** Jonathan Bignell, Faye

Woods, 2022-12-21 This comprehensive textbook now substantially updated for its fourth edition provides students with a framework for understanding the key concepts and main approaches to Television Studies including audiences representation industry and global television as well as the analytical study of individual programmes This new edition reflects the significant changes the television industry is undergoing in the streaming era with an explosion of new content

and providers whilst also identifying how many existing practices have endured The book includes a glossary of key terms with each chapter suggesting further reading New and updated material includes Chapters on style and form narrative industry and representation and identity Case studies on Bon App tit s YouTube channel Insecure British youth television ABC and Disney fixed rig observational documentary streaming platforms use of data to shape audience experience Chewing Gum Korean drama and The Marvelous Mrs Maisel Sections on medical drama YouTube creators Skam and scripted format sales the global spread of streaming platforms prestige TV and period drama With individual chapters addressing television style and form narrative histories industries genres and formats realities production audiences representation and identity and quality this book is essential reading for both students and scholars of Television Studies Cultural Studies 50 Years On Kieran Connell,Matthew Hilton,2016-09-30 Stuart Hall conceptualized his time at the Centre for Contemporary Cultural Studies as a series of interruptions It was this fluidity that gave rise to Hall s conception of cultural studies as a moving target a fusion of a range of disciplinary approaches that was uniquely influenced by politics in the world beyond the academy The political commitments of those at the Centre were wide ranging and from its embrace of collective ways of research and decision making to its deployment of various strands of European Marxist theory had a critical impact on the Centre s working practices Yet as the diverse work of many of these same scholars has shown the political climate of the present day is almost unrecognizable from that of the mid 1960s to the mid 1980s arguably the most productive period in the Centre s history Cultural Studies 50 Years On explores how the political social and cultural contexts of the early 21st century influenced the object and method of doing cultural studies In bringing together a historical reassessment of the Centre with present day questions regarding the future of the field the aim is not to reduce cultural studies to the work of a single now defunct institution Instead it aims to utilize what is a critical moment in the trajectory of the field in order to take stock of where it has come from and to explore where it might be going *How to Do Media and Cultural Studies* Jane C.

Stokes,2003-02-24 Providing a student guide to the process of research and writing for media and cultural studies the author covers both quantitative and qualitative methods and includes a list of useful library resources and essential Web sites

Television ,1956 Studying Audiences Virginia Nightingale,1996 A critical overview of two decades of research into the television audience i *Television at the Crossroads* G. Wedell,B. Luckham,2001-06-11 Television had until recently a social and cultural purpose The BBC and to a lesser extent ITV and Channel 4 were committed by the legal instruments establishing them to develop and maintain these purposes With the enlargement of the range of choices for viewers by digital television and the provision of access to cable and satellite TV and the Internet the role of the terrestrial television channels is being diluted The authors examine the effects of this and consider whether anything can be done to maintain the standards and quality of television at a time of unlimited competition *British Television Drama in the 1980s* George W.

Brandt,1993-09-24 On British television drama in the 1980 s **Concert Lighting** James Moody,Paul Dexter,2016-10-04

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