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2. - All Media Are Social

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Inhaltsangabe Englisch:
Illustrations, Acknowledgements, 1 All Media Are Social, 2 Theorizing the Media, 3 Who Pays for It?, 4 In the Hands of a Few, 5 Big Brother Knows You're Watching, 6 The Makers and the Breakers, 7 Fear and Loathing on Cable News, 8 Doing Gender and Sexuality in Media, 9 Unequal Images in an Unequal Age, 10 Are We Robots?, 11 Or Are We Rebels?, Recommended Resources for All Media Are Social, Index

kurze Inhaltsangabe:
"All Media Are Social offers an introduction to the wide-ranging field of media sociology. Covering political economy, media representation, and media effects, Lindner and Barnard synthesize empirical findings, while explaining with examples and clear prose"--

Inhaltsangabe Englisch:
From TV to smartphone apps to movies to newspapers, mass media are nearly omnipresent in contemporary life and act as a powerful social institution. In this introduction to media sociology, Lindner and Barnard encourage readers to think critically about the power of big media companies, state-media relations, new developments in journalism, representations of race, class, gender, and sexuality in media, and what social media may or may not be doing to our brains, among other topics. Each chapter explores pressing questions about media by carefully excavating the results of classic and contemporary social scientific studies. The authors bring these findings to life with anecdotes and examples ripped from headlines and social media newsfeeds. By synthesizing research on new media and traditional media, entertainment media and news, quantitative and qualitative studies, All Media Are Social offers a succinct and accessibly-written analysis of both enduring patterns and some of the newest developments in mass media. With strong emphases on theory and methods, Lindner and Barnard provide students and general readers alike with the tools to better understand the ever-changing media landscape.

Informationen zum Autor Englisch:
Andrew M. Lindner is Associate Professor of Sociology at Skidmore College in Saratoga Springs, NY. He studies the intersection of culture, mass media, and politics. His research has appeared in publications including New Media & Society, Social Problems, and Information, Communication, & Society.

Stephen R. Barnard is Associate Professor at St. Lawrence University in Canton, NY. His research and teaching focus on the role media and communication technologies play in relations of power, practice, and democracy. He is author of Citizens at the Gates: Twitter, Networked Publics, and the Transformation of American Journalism.
Considers how comics display our everyday stuff--junk drawers, bookshelves, attics--as a way into understanding how we represent ourselves now. For most of their history, comics were widely understood as disposable--you read them and discarded them, and the pulp paper they were printed on decomposed over time. Today, comic books have been rebranded as graphic novels--clothbound high-gloss volumes that can be purchased in bookstores, checked out of libraries, and displayed proudly on bookshelves. They are reviewed by serious critics and studied in university classrooms. A medium once considered trash has been transformed into a respectable, if not elite, genre. While the American comics of the past were about hyperbolic battles between good and evil, most of today's graphic novels focus on everyday personal experiences. Contemporary culture is awash with stuff. They give vivid expression to a culture preoccupied with the processes of circulation and appraisal, accumulation and possession. By design, comics encourage the reader to scan the landscape, to pay attention to the physical objects that fill our lives and constitute our familiar surroundings. Because comics take place in a completely fabricated world, everything is there intentionally. Comics are stuff; comics tell stories about stuff; and they display stuff. When we use the phrase "and stuff" in everyday speech, we often mean something vague, something like "etcetera." In this book, stuff refers not only to physical objects, but also to the emotions, sentimental attachments, and nostalgic longings that we express--or hold at bay--through our relationships with stuff. In Comics and Stuff, his first solo authored book in over a decade, pioneering media scholar Henry Jenkins moves through anthropology, material culture, literary criticism, and art history to resituate comics in the cultural landscape. Through over one hundred full-color illustrations, using close readings of contemporary graphic novels, Jenkins explores how comics depict stuff and exposes the central role that stuff plays in how we curate our identities, sustain memory, and make meaning. Comics and Stuff presents an innovative new way of thinking about comics and graphic novels that will change how we think about our stuff and ourselves.

**Informationen zum Autor:**

Henry Jenkins is the Provost's Professor of Communication, Journalism, Cinematic Arts and Education at the University of Southern California. He is the author or editor of 20 books including Textual Poachers: Television Fans and Participatory Culture, Convergence Culture: Where Old and New Media Collide, Spreadable Media: Creating Meaning and Value in a Networked Society, and By Any Media Necessary: The New Youth Activists. He blogs at henryjenkins.org and co-hosts the podcast How Do You Like It So Far?
4. - Corporate Communication

**Inhaltsangabe Englisch:**

**Kurze Inhaltsangabe:**
The forces of uncertainty, globalization, the networked enterprise, Web 2.0, privacy, "big data," and shifting demographics have dramatically transformed corporate communication strategy and practice. Now more than ever, it is more complex, strategic, and essential to the organization's survival. Corporate Communication: Transformation of Strategy and Practice examines, analyzes, and illustrates the practice of corporate communication as it changes in response to increasing global changes. It builds on the authors' 2010 Corporate Communication: Strategic Adaptation for Global Practice, as well as their 2015 Corporate Communication: Critical Business Asset for Strategic Global Change.

This book analyzes and illuminates the major communication needs in rapidly evolving organizations: the contemporary communication environment; the importance and impact of intangibles-corporate sustainability, identity, culture, valuation, crisis prevention; the transformation of the media environment; the transformation of the concept of decision-making; the importance of demographics and multigenerational audiences; and technical, geopolitical, economic, and socio-cultural uncertainty. These are significant forces that can potentially augment or diminish an organization's value.

**Kurze Inhaltsangabe Englisch:**
Corporate Communication: Transformation of Strategy and Practice focuses our understanding of the foundation on which corporate communication was established and provides the context to analyze corporate communication practices from corporations' initial uses of the Internet to the contemporary fragmented media environment.

**Inhaltsangabe:**
Corporate Communication: Transformation of Strategy and Practice takes advantage of the responses of Chief Communication Officers to the CCI Corporate Communication Practices and Trends Studies from 1999 to 2019 to explore the impact of these developmental phases:
The Internet and Corporate Websites;

Social Media in and out of Corporate Communication;

and Business Digitization.

The aim of this exploration is to focus our understanding of the foundation on which the profession of corporate communication was established, and to provide the context to analyze corporate communication practices from the initial uses of the Internet by corporations to the contemporary fragmented media environment.

Informationen zum Autor:

Michael B. Goodman, Ph.D. is Professor and Director of the MA in Corporate Communication at Baruch College, The City University of New York; and Director of CCI Corporate Communication International. He is Visiting Professor at Aarhus University (Denmark), Hong Kong Polytechnic University, and Universita IULM (Italy). He has published widely, including: Corporate Communication: Critical Business Asset for Strategic Global Change and Corporate Communication: Strategic Adaptation for Global Practice. He has been a consultant to more than 40 corporations and institutions on corporate communication, managerial communication, problem-solving, new business proposals, change, and corporate culture. Peter B. Hirsch is Executive Vice President and Director, Reputation Risk at Ogilvy Public Relations Worldwide. He has more than 25 years’ experiences a consultant to global corporations. He holds adjunct academic appointmentys at Baruch College, CUNY: Columbia University; and Fordham University. He co-authored Corporate Communication: Critical Business Asset for the Challenge of Global Change; Corporate Communication: Strategic Adaptation for Global Practice; and Corporate Communication: Tactical Guidelines for Strategic Practice with Michael B. Goodman.
Kurze Inhaltsangabe:
Investigates the meanings of Europeanness in Hollywood during the 1920s by charting professional trajectories of three movie stars: Pola Negri, Vilma Bánky and Jetta Goudal. The book provides a thorough understanding of the ways in which Negri, Bánky and Goudal were understood within the realm of their contemporary American culture.

Inhaltsangabe:
Damsels and Divas investigates the meanings of Europeanness in Hollywood during the 1920s by charting professional trajectories of three movie stars: Pola Negri, Vilma Bánky and Jetta Goudal. It combines the investigation of American fan magazines with the analysis of studio documents, and the examination of the narratives of their films, to develop a thorough understanding of the ways in which Negri, Bánky and Goudal were understood within the realm of their contemporary American culture. This discussion places their star personae in the context of whiteness, femininity and Americanization. Every age has its heroines, and they reveal a lot about prevailing attitudes towards women in their respective eras. In the United States, where the stories of rags-to-riches were especially potent, stars could offer models of successful cultural integration.

Rezension:
“An excellent piece of film history, brilliantly researched and eloquently narrated, Damsels and Divas Sheds new light on well-known figures, while bringing less familiar stars back into the spotlight. It engages with some of the most exciting scholarship about 1920s American cinema, the study of celebrity and representations of the female body, ethnicity and Europeanness.”

Informationen zum Autor:
Agata Frymus is a Marie Curie postdoctoral fellow at University of Ghent, Belgium. She received her doctoral degree from University of York, UK in 2018. Agata's research concentrates on the relationship between race and silent film. Her work has been published in Early Popular Visual Culture, Celebrity Journal and Cinema Journal.
Kurze Inhaltsangabe:

Informationen zum Autor:
Dr. Anna-Lisa Neuenfeld, promovierte an der Universität Erfurt und ist jetzt im Bereich Presse- und Öffentlichkeitsarbeit sowie in der politischen Beratung tätig.
7. - Fellini’s Films and Commercials

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8. - Film Ecology

Introduction

Chapter One: Film and ecology, Doughnut Economics, and film theory

Chapter Two: Film and the Anthropocene: dirty Capitalism – Mildred Pierce (1945), Tulsa (1949), and Giant (1956)

Chapter Three: Where we are now and where we need to be: from Source and Sink to Take->Make->Use->Re-use – Erin Brockovich (2000), Wall Street (1987), and The Wolf of Wall Street (2013)


Inhaltsangabe Englisch:

Using the Regenerative economic model—also known as Doughnut Economics—Susan Hayward offers a thought-provoking sketch for a renewed, tentatively revolutionary approach to both film theory and film practice.

This book attempts to answer the questions posed by T.J. Demos (in Against the Anthropocene, 2017): how do we find a way to address planetary harm and the issues it raises within the field of Film Studies? How do we construct a theoretical model that allows us to visualize the ecological transgressions brought about by the growth-model of capitalism which is heavily endorsed by mainstream narrative cinema? By turning to the model set out in Kate Raworth’s book Doughnut Economics (2017) and adapting its fundamental principles to a study of narrative cinema, Film Ecology proposes to show how, by using this model, we can usefully plot and investigate films according to criteria that are not genre/star/auteur-led, nor indeed embedded in anthropocentric theoretical models, but principles which are ecologically based. These arguments are brought to life with examples from mainstream narrative films such as The Giant (1956), Mildred Pierce (1945), Erin Brockovich (2000), Wall Street (1987), Hotel Rwanda (2004), and Missing Figures (2016).

This approach will inspire film practitioners, film theorists, critics and analysts, film students and film lovers alike to consider how they might integrate this Doughnut model into their thinking or work as part of their process.

Informationen zum Autor Englisch:

Susan Hayward is Emeritus Professor of Cinema Studies at Exeter University. She is the author of numerous books on French Cinema and Cinema Studies: The Key Concepts (now in its fifth edition).
9. - In Fading Light

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Chapter 7. Still Here: Amber in the Twenty-First Century

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Amber Filmography

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Inhaltsangabe Englisch:
For over five decades, the Newcastle-based Amber Film and Photography Collective has been a critical (if often unheralded) force within British documentary filmmaking, producing a variety of innovative works focused on working-class society. Situating their acclaimed output within wider social, political, and historical contexts, In Fading Light provides an accessible introduction to Amber’s output in both national and transnational perspectives, including experimental, low-budget documentaries in the 1970s; more prominent feature films in the 1980s; studies of post-industrial life in the 1990s; and the distinctive perils and opportunities posed by the digital era.
Informationen zum Autor:
James Leggott lectures in Film and Television Studies at Northumbria University, Newcastle upon Tyne. He is the author of Contemporary British Cinema: From Heritage to Horror (2008), and the co-editor of volumes on UK science fiction film and television, the comedy of Chris Morris, and British period drama television. He is a founding editor of the Journal of Popular Television.
10. - Indie Games in the Digital Age

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Kurze Inhaltsangabe:

Informationen zum Autor:
Dr. Stephan G. Humer ist Gründer und Leiter des Forschungs- und Arbeitsbereichs Internetsoziologie an der Hochschule Fresenius und Senior Fellow in der Digitalen Klasse der Universität der Künste Berlin.
12. - Jenseits des Postmodernen

Inhaltsangabe:
13. - Kulturendialog mit Vilém Flusser

Kurze Inhaltsangabe:

Informationen zum Autor:
Prof. Dr. Rodrigo Duarte lehrt Ästhetik und Sozialphilosophie am Fachbereich Philosophie der Universidade Federal de Minas Gerais Belo Horizonte (Brasilien). Prof. Dr. Thomas Friedrich lehrt Philosophie und Designtheorie an der Fakultät für Gestaltung der Hochschule Mannheim.
**Inhaltsangabe:**

**Inhaltsangabe Englisch:**
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1. “Nobody Knew”: Digital Humanities, Ephemeral Evidence and the Challenges of New Cinema History; Judith Thissen & Paula Eisenstein-Baker
2. Variety’s Transformations: Digitizing and Analyzing the First 35 Years of a Canonical Trade Paper; Eric Hoyt
3. Periodical studies, Intermediality and Cinema: Film in The Listener; Birgit Van Puymbroeck
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9. Gross “Inaccuracies, Misrepresentations, and Exaggerations”: The Motion Picture Industry’s Clean-up of Movie Fan Magazines in 1934; Mary Desjardins
10. Types in Type: Genres of Film Trade Journalism and Canada’s Motion Picture Weeklies; Jessica Whitehead, Louis Pelletier, and Paul S. Moore
11. Movie Magazine Madness. Mapping the 1930s in Belgium; Lies Van de Vijver
12. Intimate Communications: British Fan-Club Magazines and their Readers; Steve Chibnall and Ellen Wright
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15. “At Least a Dozen Joan Crawfords”: Gender Ideology in Classical Hollywood Film Journalism, 1925-1940; Kathleen Feeley
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17. Looking at the Movie Fans: On Pictures Published in the French Film Magazines of the Interwar Years; Myriam Juan
18. “Coming Attractions”: Tijuana Bibles and the Pornographic Re-imaging of Hollywood; Phyll Smith and Ellen Wright

Kurze Inhaltsangabe:
Offers analyses of movie magazines originating from the USA, Canada, the UK, France, Germany, the Netherlands, Belgium, Chile, South Africa, and more. Contributors deal with diverse case studies as Hollywood’s grip on movie magazines, gender in film journalism, typologies of unknown trade press and movie magazine markets, and subversive Tijuana bibles. Provides a unique interdisciplinary contribution across fields ranging from Film Studies, Digital Humanities, Periodical Studies, Political Economy, and Cultural History.

Kurze Inhaltsangabe Englisch:
“Mapping Movie Magazines is an exciting and timely collection on uncharted regions and approaches, richly demonstrating that movie magazines are emphatically not a secondary or peripheral part of cinema history but are woven into its very fabric.”

- Michael Williams, Professor in Film Studies, University of Southampton

“This reader brings what was once regarded as a peripheral aspect of cinema culture and scholarship back to the center of analysis through an international collection of engaging and revealing essays. This volume will be a model for further research, as the digitization of these fascinating materials proceeds apace.”

- Robert C. Allen, Professor in American Studies, University of North Carolina at Chapel Hill

“Mapping Movie Magazines reveals how the increased accessibility through digitization of fan magazines and film trade papers presents exciting new opportunities for research.”

- Annette Kuhn, Emeritus Professor in Film Studies, Queen Mary University of London

Movie magazines are crucial but widely underused sources for writing the history of films and cinema. This volume brings together for the first time a wide variety of historic research of movie magazines and film trade journals, reflecting on the issue of using these sources for film/cinema historiography and on the impact of digitization processes. Mapping Movie Magazines explores this debate from different disciplinary perspectives, enlightened by case studies from the use of early film trade press to pedagogical uses of digitized periodicals. The volume explores Hollywood’s grip on movie magazines, gender in film journalism, typologies of unknown trade press and movie magazine markets, and subversive Tijuana bibles.
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Informationen zum Autor:
Daniel Biltereyst is Professor of Film and Media Studies at Ghent University, Belgium, where he leads the Centre for Cinema and Media Studies. He recently edited The Routledge Companion to New Cinema History (2019). Lies Van de Vijver is a postdoctoral researcher at the Centre for Cinema and Media Studies, Ghent University, Belgium, and co-investigator and project manager of European Cinema Audiences (AHRC), a comparative research into cinema audiences in the 1950s.
15. - Media Ethics

Inhaltsangabe Englisch:
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Chapter 1: Institutional Press
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The Heart of the Matter in News Ethics

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The Heart of the Matter in Entertainment Ethics

Inhaltsangabe Englisch:
Media Ethics: Cases and Moral Reasoning challenges readers to think analytically about ethical situations in mass communication through original case studies and commentaries about real-life media experiences.

This text provides a comprehensive introduction to the theoretical principles of ethical philosophies, facilitating ethical awareness. It introduces the Potter Box, with its four dimensions of moral analysis, to provide a framework for exploring the steps in moral reasoning and analyzing the cases. Focusing on a wide spectrum of ethical issues faced by media practitioners, the cases in this Eleventh Edition include the most recent issues in journalism, broadcasting, advertising, public relations and entertainment. Cases touch on issues and places worldwide, from Al Jazeera to the Xinhua News Agency, from Nigerian “brown envelopes” to PR professional standards in South Africa. Racially divisive language comes up in different communication contexts, as does celebrity influence on culture.

A core textbook for classes in media ethics, communication ethics, and ethics in journalism, public relations, and advertising.

The companion website [url] contains sample syllabi and lesson plans, PowerPoint presentations, discussion and test questions, and a library of video and other media materials for class use.

Informationen zum Autor Englisch:
Clifford G. Christians is Research Professor of Communications, Professor of Journalism, and Professor of Media Studies Emeritus at the University of Illinois, Urbana-Champaign.

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Kathy Brittain Richardson is the president of Westminster College in New Wilmington, Pennsylvania.

Peggy J. Kreshel is Associate Professor of Advertising at the Grady College of Journalism and Mass Communication at the University of Georgia.
16. - Medienkritik zwischen Anthropologie und Gesellschaftstheorie

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**Kurze Inhaltsangabe:**


**Informationen zum Autor:**

Peter Schmitt ist Musiker und promovierter Philosoph. In Musik und Schrift verarbeitet er den Weltzustand Technik und dessen Auswirkungen auf Mensch und Gesellschaft.
Inhaltsverzeichnis

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Giorgos Venizelos

Achieving results for the American people. A corpus-assisted CDA of the White House website under Trump's presidency

Antonella Napolitano
Talking about populists in Twitter: Politicians’ linguistic behaviour in comments about populists in Germany and Austria

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#AmericaFirst vs #primaglitaliani: A Corpus-Assisted CDA of Trump’s and Salvini’s Twitter Communications

Maria Cristina Aiezza

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Kurze Inhaltsangabe:
The relationship between politics and digital media is currently a focus of intense interest: the symbiosis between the two spheres is such that political activity is now almost inseparable from media communication. However, the implications of this development are not fully understood. Digital media are a powerful tool in the hands of mainstream parties, but also make it easier than ever before for the public to express their reactions, or for new actors to enter the political arena. This volume explores the intersection between politics and new media, which involves crucial ideals, values and aspirations, such as informed democracy, citizens’ empowerment and social debate, but also negative aspects like manipulation and polarization.

Kurze Inhaltsangabe Englisch:
The advent of digital media has changed political communication. Populist movements are adept at using the affordances of new media. Digital media also make it easier than ever for the public to respond to politicians, or to launch their own initiatives. These changes are analysed across countries as diverse as Venezuela, USA, Pakistan and Romania.
Informationen zum Autor Englisch:
Ruth Breeze is Associate Professor of English at the University of Navarra, Spain, and PI of the GradUN Research Group in the Instituto Cultura y Sociedad. Her research focuses on discourse analysis, particularly legal, political and media discourse, as well as corpus linguistics and pragmatics.

Ana M. Fernández Vallejo is Associate Professor at the University of Navarra, Spain, where she teaches Spanish for Academic and Professional Communication. Her recent research centres on language and emotion in professional and political settings throughout digital media, and CSR discourse in digital media.
Kurze Inhaltsangabe:
One of the first books to examine the status of broadcasting on its one hundredth anniversary, Radio's Second Century investigates both vanguard and perennial topics relevant to radio's past, present, and future.

Inhaltsangabe:
One of the first books to examine the status of broadcasting on its one hundredth anniversary, Radio's Second Century investigates both vanguard and perennial topics relevant to radio's past, present, and future. As the radio industry enters its second century of existence, it continues to be a dominant mass medium with almost total listenership saturation despite rapid technological advancements that provide alternatives for consumers. Lasting influences such as on-air personalities, audience behavior, fan relationship, localism, social media, digital media, public radio, commercial radio, community radio, government regulation, cultural hegemony, programming, religion, ethnic inclusivity, gender parity, podcast, digital radio, pandora, howard stern, fake news, storytelling, national public radio, npr, radio station, am, fm, sirius xm

Informationen zum Autor:
John Allen Hendricks is department chair and professor of mass communication at Stephen F. Austin State University in Nacogdoches, Texas. He is the author or editor of eleven books, including The Radio Station: Broadcasting, Podcasting, and Streaming and The Palgrave Handbook of Global Radio.
Kurze Inhaltsangabe:


The idea of listening to voices that are far away, or even already gone, was an important impulse in the invention of sound transmission and conversion methods at the end of the nineteenth century. New acoustic media attract their audience, not despite but because their contingent use offers a lot of variations of usage. As well as telephone, phonograph and gramophone, the early years of radio was part of such media of attraction. As I want to point out, it is not isolated discoveries and ostensibly linear developments, but rather technical, social and cultural processes of change which form the foundation of new communication and new techniques. In this research study I want to follow pictures, articles and official documents of sound technologies and sound aesthetics, between 1883 and today to trace a cultural history of listening to the radio.

Informationen zum Autor:

In the late 2000s, the Walt Disney Company expanded, rebranded, and recast itself around "woke," empowered entertainment. This new era revitalized its princess franchise, seeking to elevate its female characters into heroes who save the day. Recasting the Disney Princess in an Era of New Media and Social Movements analyzes the way that the Walt Disney Company has co-opted contemporary social discourse, incorporating how audiences interpret their world through new media and activism into the company's branding initiatives, programming, and films. The contributors in this collection study the company's most iconic franchise, the Disney princesses, to evaluate how the company has addressed the patriarchy its own legacy cemented. Recasting the Disney Princess outlines how the current Disney era reflects changes in a global society where audiences are empowered by new media and social justice movements.
Kurze Inhaltsangabe:

Inhaltsangabe:
The Cinepoetics book series aims at a theoretical and analytical reconceptualization of the discursivity of audiovisual images. The focus is not on the circulation of media representations but on the modes of this circulation: How do audiovisual images as figurations of media experience relate to other audiovisual images? What does it mean to describe different modes of audiovisual experience and recursivity as forms of cinematic thinking? From this perspective, the series’ volumes provide analyses of the aesthetic dimension, historical function and cultural significance of their subjects, making the poetic logic of audiovisual images accessible to an interdisciplinary audience.

Informationen zum Autor:
Sarah Greifenstein, Europa-Universität Viadrina, Frankfurt (Oder).
24. - The Art of Pure Cinema: Hitchcock and His Imitators

ISBN/ISSN 9780190889968
Autor Isaacs, Bruce
Preis 39,00 EUR
Verfügbarkeit lieferbar
Erscheinungsdatum 13.03.2020

Kurze Inhaltsangabe:
In The Art of Pure Cinema, Bruce Isaacs reexamines Alfred Hitchcock's filmography through the lens of what Hitchcock termed "the purest expression of a cinematic idea," and investigates whether or not Hitchcock actually achieved this ideal of pure cinema over his long and storied career.

Inhaltsangabe Englisch:
In a now-famous interview with François Truffaut in 1962, Alfred Hitchcock described his masterpiece Rear Window (1954) as "the purest expression of a cinematic idea." But what, precisely, did Hitchcock mean by pure cinema? Was pure cinema a function of mise en scène, or composition within the frame? Was it a function of montage, "of pieces of film assembled"? This notion of pure cinema has intrigued and perplexed critics, theorists, and filmmakers alike in the decades following this discussion. And even across his 40-year career, Hitchcock's own ideas about pure cinema remained mired in a lack of detail, clarity, and analytical precision.

The Art of Pure Cinema is the first book-length study to examine the historical foundations and stylistic mechanics of pure cinema. Author Bruce Isaacs explores the potential of a philosophical and artistic approach most explicitly demonstrated by Hitchcock in his later films, beginning with Hitchcock's contact with the European avant-garde film movement in the mid-1920s. Tracing the evolution of a philosophy of pure cinema across Hitchcock's most experimental works - Rear Window, Vertigo, North by Northwest, Psycho, The Birds, Marnie, and Frenzy - Isaacs rereads these works in a new and vital context. In addition to this historical account, the book presents the first examination of pure cinema as an integrated stylistics of mise en scène, montage, and sound design. The films of so-called Hitchcockian imitators like Mario Bava, Dario Argento, and Brian De Palma are also examined in light of a provocative claim: that the art of pure cinema is only fully realized after Hitchcock.

Informationen zum Autor:
Bruce Isaacs is Associate Professor of Film Studies and Director of the Film Studies Program at the University of Sydney. He is the author of The Orientation of Future Cinema and Toward a New Film Aesthetic, and has published in leading journals on topics relating to the evolution of cinema as an art form.
Kurze Inhaltsangabe:
An exploration of infographics and data visualization as a cultural phenomenon, from eighteenth-century print culture to today's data journalism.

Inhaltsangabe Englisch:
An exploration of infographics and data visualization as a cultural phenomenon, from eighteenth-century print culture to today's data journalism. Infographics and data visualization are ubiquitous in our everyday media diet, particularly in news—in print newspapers, on television news, and online. It has been argued that infographics are changing what it means to be literate in the twenty-first century—and even that they harmonize uniquely with human cognition. In this first serious exploration of the subject, Murray Dick traces the cultural evolution of the infographic, examining its use in news—and resistance to its use—from eighteenth-century print culture to today's data journalism. He identifies six historical phases of infographics in popular culture: the proto-infographic, the classical, the improving, the commercial, the ideological, and the professional. Dick describes the emergence of infographic forms within a wider history of journalism, culture, and communications, focusing his analysis on the UK. He considers their use in the partisan British journalism of late eighteenth and early nineteenth-century print media; their later deployment as a vehicle for reform and improvement; their mass-market debut in the twentieth century as a means of explanation (and sometimes propaganda); and their use for both ideological and professional purposes in the post–World War II marketized newspaper culture. Finally, he proposes best practices for news infographics and defends infographics and data visualization against a range of criticism. Dick offers not only a history of how the public has experienced and understood the infographic, but also an account of what data visualization can tell us about the past.
Kurze Inhaltsangabe:
The globalization and digitalization of cultural markets presents formidable challenges for local cinema and storytelling. The essays in this collection address some of these challenges from the perspective of a critical political economy of local cinema. Inspiring these contributions is the effort of supporting local cinema as a form of valuable storytelling that is at risk of market-driven extinction because of the greater commercial viability of global or Hollywood cinema and national cinema.

Informationen zum Autor Englisch:
Anne Lill Rajala is a research assistant in the Media and Education in the Digital Age - MEDA research programme at Arcada University of Applied Sciences, Helsinki, Finland. She holds a bachelor degree in Culture and Arts (film & television) and is currently completing a master degree in social sciences (University of Helsinki) with communication as main discipline. Her BA thesis dealt with documentary film as a form of truth-telling and she continues exploring the topic further in her master thesis. Rajala has been involved in artistic productions for more than 15 years through e.g. theater, photography and filmmaking. Additionally Rajala has a strong passion for music, and pursues her artistic ambitions in the critically acclaimed theatrical metal band Lost in Grey.

Daniel Lindblom is a freelance journalist, screenwriter and a researcher. He holds a bachelor degree in Culture and Arts (film & television) and is currently completing a master program in journalism at University of Helsinki, Finland. He is research assistant in the programme Media and education in the Digital Age – MEDA, based at Arcada University of Applied Sciences in Helsinki. His research deals with local cinema, especially Finnish Swedish cinema, and local storytelling.

Matteo Stocchetti (PhD) is Docent in Political Communication at Åbo Academy, Docent in Media and Communication at the University of Helsinki and Principal Lecturer in Critical Media Analysis at Arcada University of Applied Sciences. He is the initiator and main coordinator of the program Media and Education in the Digital Age – MEDA. (https://rdi.arcada.fi/meda/en/). His main research interests include critical social theory applied to politics, education and the media.
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Sandra L. Borden and Peggy Bowers

Inhaltsangabe:
This handbook brings together the intellectual history of mass media ethics over the past 30 years. The chapters included herein summarize existing research and thinking in the field, as well as setting agenda items for future research that is grounded in both philosophy and the social sciences. Each chapter includes a section that summarizes current understandings and research in the field. Contributions come from many of the best minds in the field the world over and include those that have worked as journalists, public relations professionals, and advertising practitioners. Features and coverage include:

- Up-to-date and comprehensive coverage of media ethics, including source ethics, social media, the roots of law in ethics, and documentary film
- Professional practice that crosses many professional boundaries
- Institutional perspectives
- Experienced, top-tier editors, advisory board, and contributors
- A global perspective

Taken in its totality, the Handbook of Media Ethics provides an examination of the depth and breadth of current thinking on media ethics. For students and for professionals, this book will provide both insight and direction.

Inhaltsangabe Englisch:
This fully updated second edition of the popular handbook provides an exploration of thinking on media ethics, bringing together the intellectual history of global mass media ethics over the past 40 years, summarising existing research and setting future agenda grounded in philosophy and social science.

This second edition offers up-to-date and comprehensive coverage of media ethics, including the ethics of sources, social media, the roots of law in ethics, and documentary film. The wide range of contributors include scholars and former professionals who worked as journalists, public relations professionals, and advertising practitioners. They lay out both a good grounding from which to begin more in-depth and individualized explorations, and extensive bibliographies for each chapter to aid that process.

For students and professionals who seek to understand and do the best work possible, this book will provide both insight and direction. Standing apart in its comprehensive coverage, The Routledge Handbook of Mass Media Ethics is required reading for scholars, graduate students, and researchers in media, mass communication, journalism, ethics, and related areas.

Informationen zum Autor Englisch:
Lee Wilkins is Professor Emerita at the Missouri School of Journalism and Wayne State University.
Clifford G. Christians is Research Professor of Communications, Professor of Media Studies and Professor of Journalism Emeritus at the University of Illinois.
28. - What's the Point of News?

Inhaltsangabe:

Kurze Inhaltsangabe:
Explores what journalism might become if practiced alongside a commitment to ethical listening and active citizenship Challenges dominant news values in theory and practice by drawing on feminism and other forms of critical thinking Proposes an alternative set of contemporary news values based more on ideas of social justice than on chasing clicks

Inhaltsangabe Englisch:
This book questions whether the news we get is as useful for citizens as it could, or should, be. This international study of news is based on re-thinking and re-conceptualising the news values that underpin understandings of journalism. It goes beyond empirical descriptions of what journalism is to explore normative ideas of what it might become if practised alongside commitments to ethical listening, active citizenship and social justice. It draws lessons from both alternative and mainstream media output; from both journalists and scholars; from both practice and theory. It challenges dominant news values by drawing on insights from feminism, peace journalism and other forms of critical thinking that are usually found on the margins of journalism studies. This original and engaging contribution to knowledge proposes an alternative set of contemporary news values that have significant implications for the news industry, for journalism education and for democracy itself.

Informationen zum Autor:
Tony Harcup is Senior Lecturer in Journalism at the University of Sheffield, UK. He worked as a journalist within mainstream and alternative media before becoming a teacher, researcher and author. His books include the Oxford Dictionary of Journalism (2014); Alternative Journalism, Alternative Voices (2012); and Journalism: Principles and Practice (2015), which has been translated into several languages.
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Informationen zum Autor:
Kurze Inhaltsangabe:
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Zolltarifnummer: 49019900

Inhaltsangabe:
Kristin Steenbock schlägt einen neuen, kritischen und informierten Perspektivwechsel auf deutschsprachige Popliteratur vor und beleuchtet Themen wie Gender Bias, Postheroismus und den westdeutschen Blick über die wiedervereinigte Nation hinweg.

Informationen zum Autor:
Kristin Steenbock (Dr. phil.), geb. 1986, forschte und lehrte als Stipendiatin am Fachbereich Sprache, Literatur und Medien der Universität Hamburg.