

## Television Entertainment

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Television entertainment rules supreme, one of the world's most important disseminators of information, ideas, and amusement. More than a parade of little figures in a box, it is deeply embedded in everyday life, in how we think, what we think and care about, and who we think and care about it with. But is television entertainment art? Why do so many love it and so many hate or fear it? Does it offer a window to the world, or images of a fake world? How is it political and how does it address us as citizens? What powers does it hold, and what powers do we have over it? Or, for that matter, what is television these days, in an era of rapidly developing technologies, media platforms, and globalization? Written especially for students, Television Entertainment addresses these and other key questions that we regularly ask, or should ask. Jonathan Gray offers a lively and dynamic, thematically based overview with examples from recent and current television, including Lost, reality television, The Sopranos, The Simpsons, political satire, Grey's Anatomy, The West Wing, soaps, and 24.

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First published in 1980. Routledge is an imprint of Taylor & Francis, an informa company.

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Television has become a ubiquitous part of our lives, and yet its impact continues to evolve at an extraordinary pace. The evolution of television from analog to digital technology has been underway for more than half a century. Today's digital technology is enabling a myriad of new entertainment possibilities. From jumbotrons in cyberspace to multi-dimensional viewing experiences, digital technology is changing television. Consequently, new advertising metrics that reflect the new viewer habits are emerging. The ability to capture a viewer's interactions changes the advertising proposition. Telephone and wireless companies are challenging the traditional mass media providers - broadcasters, cable and satellite companies - and they're all finding ways to deliver TV programming, video content and Internet offerings to large and small screens in the home and on the go. This volume showcases insights from industry insiders and researchers from a variety of disciplines. It explores the economic, cultural, technical, and policy implications of digital television, addressing such questions as: How will content be monetized in the future? What programming opportunities become possible with the advent of going digital? Will content still be king or will the conduits gain the upper hand? This book analyzes the digital television evolution: its impacts on the economics of the TV industry, its significance for content creation from Hollywood blockbusters to You Tube, the changing role of the consumer, and what's coming next to a theatre near you.

This book, published originally in 1980, addressed the needs for a profile of televised violence which considered the advantages and disadvantages of various measures and for a furthering of research directions beyond the then-popular emphasis on children. The Committee on Television and Social Behavior was formed in 1972 and stimulated new research in order to provide a multidimensional profile of the social effects of television programming. Chapters here look at the effect of television on adults as well as children, particularly special audiences such as the elderly and minority groups. An excellent summary of the various conceptual, substantive and methodological issues around television's influence.

Fusing audience research and ethnography, the book presents a compelling account of women's changing lives and identities in relation to the impact of the most popular media culture in everyday life: television. Within the historically-specific social conditions of Korean modernity, Youna Kim analyzes how Korean women of varying age and class group cope with the new environment of changing economical

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structure and social relations. The book argues that television is an important resource for women, stimulating them to research their own lives and identities. Youna Kim reveals Korean women as creative, energetic and critical audiences in their responses to evolving modernity and the impact of the West. Based on original empirical research, the book explores the hopes, aspirations, frustrations and dilemmas of Korean women as they try to cope with life beyond traditional grounds. Going beyond the traditional Anglo-American view of media and culture, this text will appeal to students and scholars of both Korean area studies and media and communications studies.

An essential dimension of the Cold War took place in the realm of ideas and culture. While much work exists on cinema, relatively little research has been conducted on this subject in relation to television, despite the latter being a technology and popular cultural form that emerged during this period. This book rectifies that absence by examining the impact of the Cold War on entertainment television, and underlines the comparative aspect by studying programs from both blocs - without forgetting, of course, the outside impact of American television. Although most of the focus is on the two main protagonists, the US and the USSR, chapters also consider programming from the UK, Czechoslovakia, Romania, and both East and West Germany. This book represents a contribution to the debate about the cultural Cold War through a rigorously comparative analysis of the two blocs. For this reason, the approach used is thematic. The study begins by considering the subject of censorship, and then goes on to look at the very particular case of the two Germanys. A series of comparative genre studies follow, including police and war, variety shows, and documentaries and docudramas. Perhaps surprisingly, the similarities are often greater than the differences between television in the two blocs.

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