

Hollywood Planet Global Media And The Competitive Advantage Of Narrative Transparency Routledge Communication Series

Bringing together the most important writings on television in theoretical, historical, empirical and political terms, from the USA and Europe, with significant coverage of other international works, this collection demonstrates television's global significance, as a field of study, to disciplines across both the humanities and social sciences.

This book is an original volume of essays that sheds new and critical light on current and emerging filmmaking trends and practices in China, Taiwan, Hong Kong, Japan and South Korea. A timely and important contribution to existing scholarship in the field.

The Hollywood family film is one of the most popular, commercially-successful and culturally significant forms of mass entertainment. This book is the first in-depth history of the Hollywood family film, tracing its development from its beginnings in the 1930s to its global box-office dominance today. Noel Brown shows how, far from being an innocuous amusement for children, the family film has always been intended for audiences of all ages and backgrounds. He tells the story of how Hollywood's ongoing preoccupation with breaking down the barriers that divide audiences has resulted in some of the most successful and enduring films in the history of popular cinema. Drawing on multiple sources and with close analysis of a broad range of films, from such classics as *Little Women*, *Meet me in St Louis*, *King Kong* and *Mary Poppins* to such modern family blockbusters as *Star Wars*, *Indiana Jones* and *Toy Story*, this timely book underlines the immense cultural and commercial importance of this neglected genre.

The popularity of American television programs and feature films in the international marketplace is widely recognized but scarcely understood. Existing studies have not sufficiently explained the global power of the American media nor its actual effects. In this volume, Scott Robert Olson tackles the issue head on, establishing his thesis that the United States' competitive advantage in the creation and global distribution of popular taste is due to a unique mix of cultural conditions that are conducive to the creation of "transparent" texts--narratives whose inherent polysemy encourage diverse populations to read them as though they are indigenous. Olson posits that these narratives have meaning to so many different cultures because they allow viewers in those cultures to project their own values, archetypes, and tropes into the movie or television program in a way that texts imported from other cultures do not, thus enabling the import to function as though it were an indigenous product. As an innovative volume combining postcolonial and postmodern theory with global management strategic theory, *Hollywood Planet* is one of the first studies that attempts to account theoretically for

numerous recent ethnographic studies that suggest different interpretations of television programs and film by a variety of international audiences. Relevant to studies in media theory and other areas of the communication discipline, as well as anthropology, sociology, and related fields, Hollywood Planet contains a powerful and original argument to explain the dominance of American media in the global entertainment market.

Beginning around 2003, the growth of interest in the genre of reality shows has dominated the field of television studies. However, concentrating on this genre has tended to sideline the even more significant emergence of the program format as a central mode of business and culture in the new television landscape. TV Formats Worldwide redresses this balance and heralds the emergence of an important, exciting, and challenging area of television studies. Topics explored include reality TV, makeover programs, sitcoms, talent shows, and fiction serials, as well as broadcaster management policies, production decision chains, and audience participation processes. This seminal work will be of considerable interest to media scholars worldwide.

Over the last decade, political economy has grown rapidly as a specialist area of research and teaching within communications and media studies and is now established as a core element in university programmes around the world. The Handbook of Political Economy of Communications offers students and scholars a comprehensive, authoritative, up-to-date and accessible overview of key areas and debates. Combines overviews of core ideas with new case study materials and the best of contemporary theorization and research. Written by many of the best known authors in the field. Includes an international line-up of contributors, drawn from the key markets of North and Latin America, Europe, Australasia, and the Far East.

Climate Change and the Media brings together an international group of scholars to discuss one of the most important issues in human history: climate change. Since public understanding of the issue relies heavily on media coverage, the media plays a pivotal role in the way we address it. This edited collection - the first scholarly work to examine the relationship between climate change and the media - examines the changing nature of media coverage around the world, from the USA, the UK, and Europe, to China, Australasia, and the developing world. Chapters consider the impact of public relations and fictional programming, the relationship between public understanding and media coverage, and the impact of the media industries themselves on climate change. At a time when governments must take action to alleviate the catastrophic risk that climate change poses, this collection expertly details the pivotal role the media plays in this most fundamental of issues.

Rape law reform has been a stunning failure. Defense lawyers persist in emphasizing victims' characters over defendants' behavior. Reform's goals of increasing rape report and conviction rates have generally not been achieved. In

Rape and the Culture of the Courtroom, Andrew Taslitz locates the cause of rape reform failure in the language lawyers use, and the cultural stories upon which they draw to dominate rape victims in the courtroom. Cultural stories about rape, Taslitz argues, such as the provocatively dressed woman "asking for it," are at the root of many unconscious prejudices that determine jury views. He connects these stories with real-life examples, such as the Mike Tyson and Glen Ridge rape trials, to show how rape stereotypes are used by defense lawyers to gain acquittals for their clients. Building on Deborah Tannen's pathbreaking research on the differences between male and female speech, Taslitz also demonstrates how word choice, tone, and other lawyers' linguistic tactics work to undermine the confidence and the credibility of the victim, weakening her voice during the trial. Taslitz provides politically realistic reform proposals, consistent with feminist theories of justice, which promise to improve both the adversary system in general and the way that the system handles rape cases.

Hollywood Abroad is the first book to examine the reception of Hollywood movies by non-American audiences. Although numerous books on film history have analyzed the ways in which American films came to dominate world markets, there has so far been very little published work on how audiences outside the United States have responded to Hollywood-produced films. Hollywood Abroad explores the reception of U.S. films in Britain, France, Belgium, Turkey, Australia, India, Japan, and Central Africa. The book covers topics from the first major penetration of American films into France, Britain, and Australia to the impact of such films as *The Best Years of Our Lives* to the response of Belgian young people in the age of the multiplex. It demonstrates that the story of the reception of American films overseas is less one of domination than of a complex adoption of Hollywood into various cultures.

A critical cultural materialist introduction to the study of global entertainment media. In *Global Entertainment Media*, Tanner Mirrlees undertakes an analysis of the ownership, production, distribution, marketing, exhibition and consumption of global films and television shows, with an eye to political economy and cultural studies. Among other topics, Mirrlees examines: Paradigms of global entertainment media such as cultural imperialism and cultural globalization. The business of entertainment media: the structure of capitalist culture/creative industries (financers, producers, distributors and exhibitors) and trends in the global political economy of entertainment media. The "governance" of global entertainment media: state and inter-state media and cultural policies and regulations that govern the production, distribution and exhibition of entertainment media and enable or impede its cross-border flow. The new international division of cultural labor (NICL): the cross-border production of entertainment by cultural workers in asymmetrically interdependent media capitals, and economic and cultural concerns surrounding runaway productions and co-productions. The economic motivations and textual design features of globally popular entertainment forms such as blockbuster event films, TV formats, glocalised lifestyle brands and synergistic media. The cross-cultural reception and effects of TV shows and films. The World Wide Web, digitization and convergence culture.

Advertising and Reality: A Global Study of Representation and Content offers, for the first time, an extensive study of the way our life is represented in advertising. Leading scholars from different countries, who specialize in marketing communication and media studies, review and analyze different advertising contents and give us a truly cross-cultural view of the matter. Among the contents that are thoroughly discussed throughout the book one finds sexuality, violence, family activities, gender roles, vocations, minorities roles, periodical

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reconstruction and more. This book provides an up-to-date picture of the way modern life is portrayed in the most popular format of marketing communication worldwide.

The Oxford Handbook of Media Psychology explores facets of human behaviour, thoughts, and feelings experienced in the context of media use and creation.

Now in its seventh edition, this landmark text continues to define the field of media and mass communication research, offering a uniquely detailed, broad, and balanced guide. It maintains the narrative into the world of pervasive, ubiquitous, mobile, social and always-online media that we live in today. New to this edition: • Examples are now integrated within each chapter around politics and the public sphere, as popular culture and politics become more regularly intertwined. • An increased focus on conceptualizing 'mass' media and communication and media theory in an age of big data, such as algorithmic culture, AI, platform economies, streaming, and mass self-communication. • Further discussion of what we want and expect of media and society in all chapters. • New and revised material, including a new chapter "A Canon of Media Effects", bringing together Social-Cultural Effects & News, Public Opinion and Political Communication, helping the reader to rethink and reframe the whole idea of media effects and influence. A vitally important for all students of Media and Mass Communication in the 21st century.

The power and influence of the mass media grows daily, crucially affecting the way all of us see and understand each other. The No-Nonsense Guide to Global Media introduces readers to the political economy of the major mediafilm, television, radio, recording, publishing and the Internet. Peter Steven looks at the ever greater concentration of ownership and at the convergence of technologies and media functions. At the same time, he emphasizes the diversity of local media production and media around the world. The media is more than the economics of ownership and the technology of production, he stresses; it is also audiences, in all their annoying and wonderful diversity. What media content attracts audiences across cultures and what does not? What does the cross-cultural audience demand depend on? The author takes a new approach to understanding cultural barriers to the success of foreign media content by analyzing the entry strategies of Time Warner, Disney, Viacom, News Corporation, and Bertelsmann with regard to China, India, and Japan in terms of their respective localization efforts. In-depth interviews with companies' representatives give an insight into how they view the need for locally-produced media in these countries. The author develops and employs the Lacuna and Universal Model that provides a new theoretical classification of reasons for the cross-cultural success and failure of media content, as well as the Vertical Barrier Chain that locates cultural barriers in the wider context of legal, political, and economic barriers to successful entry into foreign media markets.

Now in a fully revised and updated edition, this concise and insightful book explores the ways American popular products such as movies, music, television programs, fast food, sports, and even clothing styles have molded and continue to influence modern globalization. Lane Crothers offers a thoughtful examination of both the appeal of American products worldwide and the fear and rejection they induce in many people and nations around the world. The author defines what we mean by "popular culture," how popular culture is distinguished from the generic concept of "culture," and what constitutes "American" popular culture. Tracing how U.S. movies, music, and TV became dominant in world popular culture, Crothers also considers the ways in which non-visual products like fast-food franchises, sports, and fashion have become ubiquitous. He also presents a fascinating set of case studies that highlight the varied roles American products play in a range of different nations and communities. Concluding with a projection of the future impact of American popular culture, this book makes a powerful argument for its central role in shaping global politics and economic development.

While the relationship between sport and religion is deeply rooted in history, it continues to play a profound role in shaping modern-day societies. This edited collection provides an inter-disciplinary exploration of this relationship from a global perspective, making a major contribution to the religious, social scientific and theological study of sport. It discusses the dialectical interplay between sport and Christianity across diverse cultures, extending beyond a Western perspective to include studies from Africa, South America and Asia, as well as Europe, the UK and the US. Containing contributions from leading experts within the field, it reflects on key topics including race, gender, spirituality, morality, interfaith sport clubs, and the significance of sport in public rituals of celebration and mourning. Its chapters also examine violent sports such as boxing and mixed martial arts, as well as reflecting on the cult of sporting celebrity and the theology of disability sport. Truly international in scope, *Global Perspectives on Sports and Christianity* is fascinating reading for all those interested in the study of sport, sociology and religion.

The *International Encyclopedia of Media Effects* presents a comprehensive collection of the most up-to-date research on the uses and impacts of media throughout the world. Provides the definitive resource on the most recent findings of media effects research Covers all aspects of the uses and impact of media, utilizing empirical, psychological, and critical research approaches to the field Features over 200 entries contributed by leading international scholars in their associated fields Offers invaluable insights to for students, scholars and professionals studying and working in related fields, and will stimulate new scholarship in emerging fields such as the Internet, Social Media and Mobile Communication Part of The Wiley Blackwell-ICA International Encyclopedias of Communication series, published in conjunction with the International Communication Association

This book explores the evolution of audience receptions of Peter Jackson's *Hobbit* trilogy (2012-14) as an exemplar of the contemporary blockbuster event film franchise. Drawing on findings from a unique cross-cultural and longitudinal study, the authors argue that processes and imperatives associated with Hollywood 'blockbusterisation' shaped the trilogy's conditions of production, format, content, and visual aesthetic in ways that left many viewers progressively disenchanted. The chapters address public and private prefigurations of the *Hobbit* trilogy, modes of reception, new cinematic technologies and the *Hobbit* hyperreality paradox, gender representations, adaptation and the transformation of cinematic desire, and the role of social and cultural location in shaping audience engagement and response. This book will appeal to audience researchers, Q methodologists, scholars and students in film and media studies, Tolkien scholars, and *Hobbit* fans and critics alike.

A discussion of a truly international range of television programs, this title covers alternative modes of television such as digital and satellite.

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Mass media has become an integral part of the human experience. News travels around the world in a split second affecting people in other countries in untold ways. Although being on top of the news may be good, at least for news junkies, mass media also transmits values or the lack thereof, condenses complex events and thoughts to simplified sound bites and often ignores the essence of an event or story. The selective bibliography gathers the books and magazine literature over the previous ten years while providing access through author, title and subject indexes. This new edition provides a comprehensive overview of current theory and research written by the top theorists and researchers in each area. It has been updated to address the growing influence of technology, changing relationships, and several growing integrated approaches to communication and includes seven new chapters on: ? Digital Media ? Media Effects ? Privacy ? Dark Side ? Applied Communication ? Relational Communication ? Instructional Communication ? Communication and the Law The book continues to be essential reading for students and faculty who want a thorough overview of contemporary communication theory and research.

Communication and the Globalization of Culture: Beyond Tradition and Borders, by Shaheed Nick Mohammed, examines the modern and historical evolution of conceptualizations of culture as well as the concept of culture itself. The book suggests that modern corporate globalized media technologies do not destroy culture, but rather force us to re-think how we have conceptualized the differences, uniqueness, and similarities between "the other" and ourselves.

This fully revised and updated edition provides a comprehensive, non-technical introduction to the range of approaches to understanding mass communication.

Substantially revised and updated, this book highlights how Hollywood has transformed itself to attain ever global clout and reach and the material factors underlining Hollywood's apparent artistic success. Takes into consideration recent events affecting Hollywood such as 9/11, US foreign policy and developments in consumer technology.

The past twenty years have seen major changes in the ways that television formats and programming are developed and replicated internationally for different markets – with locally focused repackagings of hit reality shows leading the way. But in a sense, that's not new: TV formats have been being exported for decades, with the approach and methods changing along with changes in broadcast technology, markets, government involvement and audience interest. This book brings together scholars of TV formats from around the world to analyse and discuss those changes and offer an up-to-the-minute analysis of the current state of TV formats and their use and adaptation worldwide. *International Media Studies* is a bold introduction to the field that focuses on a de-centering of media epistemology to represent a more thorough world-view. A comprehensive textbook exploring the current state of mediastudies as it is being practised across the world Takes discussions about media studies beyond other textbooks, by situating the subject firmly in an international context appropriate to the globalized, 21st century Surveys our reception of a wide variety of media content and formats including television, magazines, fiction, newspapers, and popular music Considers both theoretical and much-needed ethnographic perspectives on media studies Showcases global and local media patterns in a variety of countries around the world, including examples from Asia, Africa, and Latin America

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Shows how dominant commercial media practices secure a hold among and affect diverse national cultures.

Traces the history of broadcasting and the influence developments in broadcasting have had over our social, cultural and economic practices. Examining the broadcasting traditions of the UK and USA, 'The Television History Book' make connections between events and tendencies that both unite and differentiate these national broadcasting traditions.

The Paradox of a Global USA describes the vexed relationship between the United States and globalization. On the one hand, the U.S. has vociferously promoted modernization and open markets, both central components of the process of globalization. On the other hand, it appears to be resolutely determined not to live within an institutional framework of globalized authority. As the world's only superpower, the United States is often perceived as championing its own narrow national sovereignty—for example, by opposing the Kyoto Protocol and the International Criminal Court, and by taking action in Iraq outside the auspices of the UN. The book treats the paradox of American exceptionalism and globalization as a "local" happening within the broader process of globalization. These essays analyze the ways in which the USA has both played a role in, and reacted against, emerging present-day globalization. Examples are drawn from the fields of history, political science, cultural studies, and economics, making this collection one of the very few to link together so diverse a group of authors and approaches to the subject of global USA.

The Encyclopedia of Communication Theory provides students and researchers with a comprehensive two-volume overview of contemporary communication theory. Reference librarians report that students frequently approach them seeking a source that will provide them with a quick overview of a particular theory or theorist - just enough to help them grasp the general concept or theory and its relation to the discipline as a whole. Communication scholars and teachers also occasionally need a quick reference for theories. Edited by the co-authors of the best-selling textbook on communication theory and drawing on the expertise of an advisory board of 10 international scholars and nearly 200 contributors from 10 countries, this work finally provides such a resource. More than 300 entries address topics related not only to paradigms, traditions, and schools, but also metatheory, methodology, inquiry, and applications and contexts. Entries cover several orientations, including psycho-cognitive; social-interactional; cybernetic and systems; cultural; critical; feminist; philosophical; rhetorical; semiotic, linguistic, and discursive; and non-Western. Concepts relate to interpersonal communication, groups and organizations, and media and mass communication. In sum, this encyclopedia offers the student of communication a sense of the history, development, and current status of the discipline, with an emphasis on the theories that comprise it.

This book consists of a collection of essays that deal with glocalization in Europe, including the idea of Europeanization as glocalization. The contributors deal with a range of topics including migration, media, football, beauty, Christianity, democracy and the European Union.

Global Communication: A Multicultural Perspective, Third Edition is intended to explore, inform, and incite discussions about globalization and global communication. With chapters by some of the foremost global communication scholars, this book covers essential concepts of international communication and contemporary and emerging topics.

World Television: From Global to Local, a new assessment of the interdependence of television across cultures and nations brings together the most current research and theories on the subject. By examining recent developments in the world system of television as well as several theories of culture, industry, genre, and audience, author Joseph D.

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Straubhaar offers new insights into the topic. He argues that television is being simultaneously globalized, regionalized, nationalized, and even localized, with audiences engaging it at multiple levels of identity and interest; therefore the book looks at all these levels of operation. Key Features Draws upon both international communication and cultural studies perspectives: Presents a new model is presented that attempts to move beyond the current controversies about imperialism and globalization. Looks at historical patterns: Historical patterns across cultures and countries help compare where television has been and where it is going. Takes a contemporary focus: Uses of technology, flows and patterns of program development, genres of television, the interaction of producers and audiences, and patterns of audience choice among emerging alternatives are examined. Explores how the audience for these evolving forms of television is structured: The effects of these forces or patterns of television have on both cultural formations and individual identities are identified. Intended Audience This is an excellent text for advanced undergraduate and graduate courses in Globalization and Culture, Global Media, Television Studies, Television Criticism, and International Media.

In this volume, Paolo Sigismondi explores the dynamics of global media and entertainment, specifically analyzing the implications of the global rise of non-scripted entertainment (as reality TV programs) and the impact and consequences of the Information and Communication Technology (ICT) revolution on the content, delivery platforms, and overall business models of the media and entertainment landscape. This work aims at bridging the gap between media theories and industry practices in a rapidly evolving global mediascape, building on scholarship in the field and enriched by case studies and insights from business practice. This work demonstrates that the paradigms of the landscape are shifting, introducing the digital “glocalization” of entertainment, through which successful media crossing national and cultural borders incorporate both global and local features. Key questions raised include: Is the ICT revolution an example of disruptive technology for the global media and entertainment industry? Is the existing status quo challenged, and in, particular Hollywood’s global leadership? What are the global entities emerging as Hollywood’s main competitors in this technologically evolving landscape? Sigismondi argues that as new players are entering the field, new threats to Hollywood’s dominance are emerging. The global leaders in non-scripted entertainment, for example, are European-based global entities operating outside the Hollywood system. Meanwhile, the ICT revolution is modifying the contours and boundaries of the global mediascape. Sigismondi’s approach provides unique insight into how the forces of technology and globalization are transforming television, cinema, and online entertainment.

This is a book about the US motion picture industry - its structure and policies, its operations and practices. It looks at the processes that are involved in turning raw materials and labor into feature films. It describes the process of film production, distribution, exhibition and retail - a process that involves different markets where materials, labor and

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products are bought and sold. In other words, this is a book about how Hollywood works - as an industry. How Hollywood Works: - offers an up-to-date survey of the policies and structure of the US film industry - looks at the relationship between the film industry and other media industries - examines the role of the major studios and the other 'players' - including, law firms, talent agents, and trade unions and guilds - provides access to hard-to-find statistical information on the industry While many books describe the film production and marketing process, they usually do so from an industry perspective and few look at Hollywood critically from within a more general economic, political and social context. By offering just such a critique, Janet Wasko's text provides a timely and essential analysis of how Hollywood works for all students of film and media.

"Covers key research topics in the field of Language and Social Interaction with contributions from a team of experienced, global editors"--

Communication, Media, and Identity: A Christian Theory of Communication is the first comprehensive theoretical look at the nature of communication from a biblical Christian perspective. This groundbreaking new work discusses the implications of such a theory for interpersonal relations, use of media, and the development of digital culture in the wake of the computer. It also draws widely from the literature of the secular world, critiquing perspectives where necessary and adopting perspectives that are in line with Christian anthropology, epistemology, and ontology. Through this unique lens, the reader is able to understand communication as an art, as a tool for evangelism, and as a unique human activity that allows people to have a stake in the creation. It covers both mediated and non-mediated forms of communication, is sensitive to theological differences within the Christian faith, and examines closely the problem of technology, and especially digital technology, for the practice of communication. As the newest book in the Communication, Culture, and Religion Series, Robert Fortner's work illuminates the theological aspects of communication.

The Routledge Companion to Urban Media and Communication traces central debates within the burgeoning interdisciplinary research on mediated cities and urban communication. The volume brings together diverse perspectives and global case studies to map key areas of research within media, cultural and urban studies, where a joint focus on communications and cities has made important innovations in how we understand urban space, technology, identity and community. Exploring the rise and growing complexity of urban media and communication as the next key theme for both urban and media studies, the book gathers and reviews fast-developing knowledge on specific emergent phenomena such as: reading the city as symbol and text; understanding urban infrastructures as media (and vice-versa); the rise of global cities; urban and suburban media cultures: newspapers, cinema, radio, television and the mobile phone; changing spaces and practices of urban consumption; the mediation of the neighbourhood, community and diaspora; the centrality

of culture to urban regeneration; communicative responses to urban crises such as racism, poverty and pollution; the role of street art in the negotiation of 'the right to the city'; city competition and urban branding; outdoor advertising; moving image architecture; 'smart'/cyber urbanism; the emergence of Media City production spaces and clusters. Charting key debates and neglected connections between cities and media, this book challenges what we know about contemporary urban living and introduces innovative frameworks for understanding cities, media and their futures. As such, it will be an essential resource for students and scholars of media and communication studies, urban communication, urban sociology, urban planning and design, architecture, visual cultures, urban geography, art history, politics, cultural studies, anthropology and cultural policy studies, as well as those working with governmental agencies, cultural foundations and institutes, and policy think tanks.

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