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Its Landscape, presents the work of a vital cross-section of international scholars including Swedens Karl Erik Rosengren, the UKs Jay G. Blumler and Roger Silverstone, Australias Tony Bennett, Israels Elihu Katz, Canadas Martin Allor, and the United States Janice Radway, Byron Reeves, and John Fisk, to name a few. This book is truly groundbreaking in its depth and scope, and will speak to students of rhetoric, mass communication, cultural studies, anthropology, and sociology alike.

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this Handbook charts the field of television studies from issues of ownership and regulation through to reception and consumption. Separate chapters are dedicated to examining the roles of journalists, writers, cinematographers, producers and manufacturers in the production process, whilst others explore different formats including sport, novella and soap opera, news and current affairs, music and reality TV. The final section analyses the pivotal role played by audiences in the contexts of gender, race and class, and spans a range of topics from effects studies to audience consumption. The SAGE Handbook of Television Studies is an essential reference work for all advanced undergraduates, graduate students and academics across broadcasting, mass communication and media studies.

In this comprehensive guide to important new developments in the study of media reception, Shaun Moores reviews a wide range of qualitative audience research and charts the emergence of a critical ethnographic perspective on everyday consumer practices. The author considers the distinctive features of audience ethnography and outlines its applications in communication and cultural analysis. Four main areas of inquiry are discussed: the power of media texts to determine the meanings made by their readers; the relationship between media genres and the social patterns of taste; the day-to-day settings and dynamic social situations of reception; and the cultural uses and interpretations of communication technologies in the home. Assessing the theories of Bourdieu, De Certeau and others, as well as drawing on his own investigations of new media technologies in domestic contexts, Moores advances a

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model of creativity and constraint in everyday life.

The revitalisation of audience studies is not only about new approaches and methods; it entails a crossing of disciplines and a bridging of long-established boundaries in the field. The aim of this volume is to capture the boundary-crossing processes that have begun to emerge across the discipline in the form of innovative, interdisciplinary interventions in the audience research agenda. Contributions to this volume seek to further this process through innovative, audience-oriented perspectives that firmly anchor media engagement within the diversity of contexts and purposes to which people incorporate media in their daily lives, in ways often unanticipated by industries and professionals.

‘This book is worth reading for a number of reasons. It is the first introductory work of critical audience research that suggests how we can study the connection of media consumption in general with every day life, and it also goes beyond its competitors in showing how postmodern thinking can help us in the analysis of a “whole way of life” - Journal of Communication Audiences are problematic and the study of audiences has represented a key site of activity in the social sciences and humanities. Offering a timely review of the past 50 years of theoretical and methodological debate Audiences argues the case for a paradigmatic shift in audience research. This shift, argue the authors, is necessitated by the emergence of the ‘diffused audience’. Audience experience can no longer be simply classified as ‘simple’ or ‘mass’, for in

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modern advanced capitalist societies, people are members of an audience all the time. Being a member of an audience is no longer an exceptional event, nor even an everyday event, rather it is constitutive of everyday life. This book offers an invaluable review of the literature and a new point of departure for audience research.

Why is talk about television forbidden at certain schools? Why does a mother feel guilty about watching Star Trek in front of her four-year-old child? Why would retired men turn to daytime soap operas for entertainment? Cliches about television mask the complexity of our relationship to media technologies. Through case studies, the author explains what audience research tells us about the uses of technologies in the domestic sphere and the classroom, the relationship between gender and genre, and the varied interpretation of media technologies and media forms. *Television and New Media Audiences* reviews the most important research on television audiences and recommends the use of ethnographic, longitudinal methods for the study of media consumption and computer use at home as well as in the workplace. The book discusses reactions of audiences to many internationally known television programmes including *The Flintstones*, *The Jetsons*, *Street Fighter*, *Mighty Morphin Power Rangers*, *X-Men*, *Sesame Street*, *Dallas*, *Star Trek*, *The Cosby Show*, *Teenage Mutant Ninja Turtles*, *National Geographic*, etc.

This book theorizes the role of media and ICT in today ' s media-rich global

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environment and introduces a new argument of audience complexity in an accessible and lively fashion. Based on an ethnography of Japanese engagement with media and ICT in the Tokyo Metropolitan Area, Takahashi offers a non-Western case study of some of the world ' s most advanced ICT users. Integrating non-Western and Western traditions in the social sciences, the book presents a productive new framework for understanding the complex, diverse, and dynamic nature of media audiences in the context of globalization and social change brought on by new media and information technologies. A significant contribution to the ' internationalisation ' of media studies movement now underway, the book will demonstrate (1) the multiple dimensions of audience engagement; (2) the transformation of the notion of uchi (Japanese social groups) in a media-rich environment; and (3) the role of media and ICT in the process of self-creation. The study considers the future of a Japanese society caught in the currents of globalization and contemporary debates of universalism and cultural specificity, while at the same time offering a view of globalization from a Japanese perspective.

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