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Australia's first large scale ethnographic study of children and television, this book describes the three stages of research: interviews, observation and a large sample survey. Across the three stages children 8 to 9 years and 11 to 12 years

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The study of the audience has been very important in the media studies, since the power of the media in relation to the media audience could form how the society would work, what the public opinion would be and what political ideals would dominate. That is why the relationship of the audience and the media has been studies by scholars and ...

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This book offers a major reconceptualization of the term audience, one which involves a landscape, including the landscape of a given audiencesituated and territorializing features of any way of seeing and defining the world. It acknowledges, in the face of conventional discourse analysis, the contextual features of discourse, to produce complex and textured understanding of the concept of audience. The book will speak to students of rhetoric, mass communication, cultural studies, anthropology, and sociology alike. This book offers a major reconceptualization of the term audience, including the landscape of a given audiencethe situated and territorializing features of any way of seeing and defining the world. Given de Certeaus hypothesis that listening, watching, and reading all occur in places and result in produce transformed paths or spaces, the contributors to this landmark volume have provided innovative essays analyzing the transformations that take place in the geography between sender and receiver. The book acknowledges, in the face of conventional discourse analysis, the contextual features of discourse, to produce a complex and textured understanding of the concept of audience. The Audience and 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 Stateds 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.

"A critical overview of two decades of research into the television audience" -- [i].

The second volume of a two-part, outcomes-based series in media studies. It includes theoretical approaches as well as a production section that focuses on basic techniques.

"Genuinely transnational in content, as sensitive to the importance of production as consumption, covering the full range of approaches from political economy to textual analysis, and written by a star-studded cast of contributors" - Emeritus Professor Graeme Turner, University of Queensland "Finally, we have before us a first rate, and wide ranging volume that reframes television studies afresh, boldly synthesising debates in the humanities, cultural studies and social sciences...This volume should be in every library and media scholar's bookshelf." - Professor Ravi Sundaram, Centre for the Study of Developing Societies Bringing together a truly international spread of contributors from across the UK, US, South America, Mexico and Australia, 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 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 though 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 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.

"What distinguishes fans from general audiences? Who is most likely to become a fan? This fascinating collection of essays explores the relationship between fans and their adored media products. Examining fandom as a distinct form of cultural activity, an eminent list of contributors discuss a range of topics. "Defining Fandom" assesses the economic, cultural, political, and theoretical positioning of fans. "Fandom and Gender" examines the hysterical response to the Beatles, female fantasies of Elvis and "groupies." "Fans and Industry" considers the extent to which the television industry regards fans as valuable to their enterprise. "Production by Fans" looks at fans as producers of popular culture (fan letters to pop stars and music production by science fiction fans)."--Publisher's description.