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Hans van Kranenburg

Utilisation des images d'archives dans l'audiovisuel CARNEL Jean-Stéphane, 2012-04-16

Par l'intermédiaire d'illustrations audiovisuelles, les journaux télévisés montrent le passé, le présent, mais aussi, paradoxalement, l'avenir. Ces programmes recourent aux images d'archives qui peuvent constituer près de 20 % de la durée d'une édition. Ces réutilisations quotidiennes d'images anciennes, qui ne sont généralement pas remarquées par le téléspectateur, présentent un défi pour les documentalistes qui les compilent. Quelles sont les méthodes utilisées pour répondre à ces besoins, anticiper les demandes urgentes et gérer les contraintes de production de contenus ? Comment sont sélectionnées, dès leur arrivée dans le service d'archives, les images possédant le plus important potentiel de réutilisation ? Les images aux aspects les plus stéréotypés sont sélectionnées pour proposer des supports pertinents et vraisemblables aux discours journalistiques. Par la redondance de leur utilisation, elles s'inscrivent dans nos répertoires visuels et donnent une image temporelle et un reflet de notre société.

Culture économique, juridique et managériale (CEJM) 1re et 2e années BTS (2021) - Pochette élève Véronique Deltombe, Bruno Foray, Elizabeth Gonzalez, Damien Haury, Françoise Mubalegh, Luc Verdier, 2021-09-08 1 question du programme = 1 chapitre de l'ouvrage. Des ouvrages qui montrent la transversalité et la complémentarité des 3 disciplines (Économie, Droit, Management) au travers de l'étude d'une même entreprise ! Un objectif par double page, des documents issus du monde de l'entreprise, des ressources notionnelles. Des missions pour mettre l'étudiant en activité. Une préparation à l'examen : 10 cas pour s'entraîner à la fin de chaque chapitre et 2 cas transversaux en fin d'ouvrage. Une synthèse schématique accompagnée d'un lexique pour faire le point sur le chapitre. Numérique : de nombreuses vidéos et pour l'enseignant

des synthèses de cours prêtes à l'emploi et modifiables. Cette nouvelle édition a été actualisée et revue dans un souci de simplification (questions et textes) pour tenir compte des retours d'usage et de la diversité des publics. SKETCHNOTE : synthèse dessinée, commentée, en vidéo

Digital Terrestrial Television in Europe Allan Brown, Robert G. Picard, 2004-09-22 Digital technology for the production, transmission, and reception of television is expected to replace analogue transmission throughout the world. The timetable for this transition is uncertain and different projections have been made for virtually every country in the world. This book gives the exhaustive details of the issues of this changeover in Europe and elsewhere. The details are placed within the context of the massive changes, which the television industry has been subjected to over the past 25 years. The rollout of digital terrestrial television (DTTV) in Europe is a significant issue for every country included in this survey. It is of such importance because DTTV is the centerpiece of many governments' policies toward making Europe the world leader in new information and communication technologies. These same governments are all wrestling with the issues of how to use the technology in ways that create both commercial and non-commercial value. European perspectives on the social, cultural, and political nature of broadcasting vary significantly from those in other parts of the world and require that the introduction of DTTV should be handled differently to its introduction elsewhere. There are enormous technical, political, and economic aspects to be considered and these vary from country to country in Europe. The two editors bring a perspective to this study as media economists who come to the European scene from other parts of the world. The book covers DTTV in depth, and it also includes discussions of cable, satellite, broadband, and Internet technology for comparison.

Le Nouveau Monde des médias Nathalie Sonnac, 2023-03-22 Allons-nous laisser les GAFA

détruire notre démocratie et notre culture ? En vingt-cinq ans, les géants du numérique ont envahi l'espace informationnel et la sphère du divertissement. Le bilan ? Concurrence dissymétrique avec les acteurs traditionnels et, surtout, menaces pour notre démocratie. Dans un monde où les données sont devenues le nouvel or noir, les industries numériques, suivant une logique de profit, ont mis hors jeu le citoyen bien informé pour lui préférer un consommateur bien aiguillé. Nathalie Sonnac se livre à une analyse détaillée du marché de la culture et de l'information qui modèle notre société aujourd'hui. Pour réformer notre cadre réglementaire devenu obsolète, l'auteure formule des propositions concrètes en réponse à deux défis : faire rayonner la création audiovisuelle et cinématographique française dans le monde et garantir un espace médiatique démocratique. L'enjeu ? Préserver le contrat de confiance entre citoyens et institutions autour d'une information fiable et préserver notre singularité culturelle face à une concurrence déloyale. Un livre qui clarifie enfin le débat complexe sur la place des GAFA dans notre écosystème médiatique et culturel. Nathalie Sonnac est professeure à l'université Paris-Panthéon-Assas. Ancienne membre du Conseil supérieur de l'audiovisuel (CSA) de 2015 à 2021, elle a publié divers ouvrages sur les enjeux du numérique.

Les nouveaux business models des médias. Les 3 piliers de la transformation Selma Fradin
,2017-04-03 Les nouveaux modes de consommation de journaux, de magazines et de programmes audiovisuels, déterminés par l'avènement du numérique, obligent les médias à reconsidérer leurs modèles économiques. Confrontés à l'éclatement des frontières historiques de leurs activités et aux nouveaux usages(réseaux sociaux, multisupports, délinéarisation des contenus, programmes à la carte), ils doivent réinventer les modèles de commercialisation et de financement (monétisation, recettes publicitaires), ainsi que les stratégies de communication et de quête d'audience. Enrichi de données éclairantes et très détaillées, l'ouvrage *Les nouveaux business models des médias* offre une

présentation complète de l'organisation et du fonctionnement des médias. Il passe en revue tous les aspects de la transformation à laquelle ils sont confrontés. Il explique comment placer les consommateurs au centre de la chaîne de valeur et répondre à des attentes toujours plus personnalisées et immédiates. Il montre aussi le rôle des pouvoirs publics et des mécanismes de régulation. Selma Fradin identifie « 3 piliers de la transformation des médias » et fournit les clés des business models rentables, adaptés à la révolution numérique et au paysage médiatique actuel. À travers des « études de cas » très documentées, elle analyse les stratégies et les modes de financement des services innovants et des principaux acteurs des médias (Lagadère Active, Le Figaro, Groupe Canal+, France Télévisions, NRJ Group, Groupe TF1, Radio France, Groupe M6, Le Monde).

Le recrutement Alain Gavand, 2013-04-19 Les nouveaux standards pour un recrutement performant et humanisé L'ouvrage de référence pour réussir vos recrutements. Complet : toutes les étapes du processus de recrutement - analyse de poste, sourcing, évaluation, décision -, en lien avec la stratégie de l'entreprise et le cadre juridique. Pratique : un panorama très opérationnel des méthodes de recrutement, ainsi que des bonnes pratiques, des témoignages d'entreprises, des outils, des références pour aller plus loin. Efficace : 8 axiomes incontournables pour faire progresser les pratiques, un auto-diagnostic de 56 questions, un tableau innovant de 120 indicateurs de recrutement qui permet au professionnel de construire son tableau de bord. Engagé et humaniste : une attention particulière aux droits du candidat, notamment les règles de non discrimination, le respect des droits fondamentaux et de la vie privée. Afin de s'adapter à un contexte de profonde mutation, l'entreprise doit désormais concilier efficacité du recrutement, respect du candidat et responsabilité sociale. La réflexion à la fois critique et constructive menée dans cet ouvrage est

ponctuée d'outils, de repères méthodologiques ainsi que de pistes d'actions. Alain Gavand répond ainsi aux questions que se posent les dirigeants d'entreprise, les DRH, les responsables de recrutement et les consultants, les étudiants en ressources humaines, en psychologie du travail et sciences de gestion, mais aussi les candidats. Préface de Jean-Marie Peretti

RH - Les meilleures pratiques CAC 40 / SBF 120 Frank Bournois, Sébastien Point, Jacques Rojot, Jean-Louis Scaringella, 2011-07-07 Voici un outil de travail et de benchmarking incomparable pour tous les dirigeants et professionnels actuels et futurs de l'univers RH. Résultat d'un partenariat exceptionnel entre des enseignants-experts du CIFFOP, des étudiants-enquêteurs, des spécialistes RH et les DRH de nombreuses entreprises, ce livre offre au lecteur une somme inédite d'informations, une analyse précieuse des pratiques, une synthèse solide et une réflexion prospective.

Innovation Policies in the European News Media Industry Hans van Kranenburg, 2017-02-15 This book explores the importance and the types of media innovation policies formulated and implemented in various European countries. Each country analysis illustrates the evolution and structure of news media markets and media cross-ownership policies in recent years and evaluates how innovation policies stimulate innovative activities in journalism and news media. The main objective of this book is to promote discussion on how innovation policies can help the news media industry to meet development needs and requirements in the future. It will help scholars, politicians and practitioners in the media industry to identify best practices to support innovation in a rapidly changing news media landscape.

Brazil Laura Robinson, Jeremy Schulz, Apryl Williams, 2017-06-14 This book explores five key themes: the new face of news and journalism, social movements and protest, television, cinema,

publicity and marketing, and media theory. Chapters reflect the Brazilian case as a laboratory for exploring the evolving media environment of one of the world's most fascinating societies.

La stratégie de marque dans l'audiovisuel Hélène Laurichesse, 2013-04-24 L'arrivée à maturité des technologies numériques dans le secteur audiovisuel a renforcé la concurrence entre les contenus avec une offre dématérialisée et démultipliée. Un tel contexte favorise le recours à des stratégies de marque qui facilitent le choix entre les œuvres en proposant un repère, une forme de garantie, tout en permettant le développement d'une valeur ajoutée à la fois symbolique et financière. Cette montée en puissance de la marque s'accompagne d'une financiarisation accrue de l'industrie audiovisuelle qui pose des questions fondamentales sur le mode de fonctionnement de la filière dans son ensemble. De l'autonomie éditoriale à la logique marketing, comment le secteur audiovisuel s'approprie-t-il le concept de marque afin de valoriser ses structures, ses œuvres et ses acteurs ? Quelles sont les formes de stratégies qui se mettent en place, avec quelles spécificités et quelles conséquences ? Comment distinguer la marque de la griffe, du label, de la franchise et du licensing ? Autant de questions que les auteurs, chercheurs de disciplines différentes, ont voulu éclairer, en proposant une réflexion sur les stratégies de marque relatives aux films, aux séries télévisées, aux œuvres transmédia, mais aussi aux personnalités et aux chaînes de télévision. Hélène Laurichesse est maître de conférences en économie et marketing du cinéma, à l'ESAV (École Supérieure d'Audiovisuel), à l'Université Toulouse II-Le Mirail. Elle est membre du LARA (Laboratoire de Recherches en Audiovisuel). Avec les contributions de Myriam Bahuaud, Olivier Bomsel, Mélanie Bourdaa, Bruno Cailler, Laurent Creton, Benjamin W.L. Derhy, Javier Lozano Delmar et Victor Hernández-Santaolalla, Chantal Duchet, Kati Förster et Katharina Kleinen-von Königslöw, Grégoire Halbout, Hélène Laurichesse, Laurence Leveneur, Justine Marillonnet, Caroline

Marti De Montety, Nathalie Negrel.

Concentration, Diversity of Voices and Competition in the Media Market Paulo Faustino, 2022-03-03 «The book *Concentration, Diversity of Voices and Competition in the Media Market* addresses one of the most important issues in democratic societies: knowledgeable citizens with access to diverse opinions and perspectives are less manipulable and can become also actors of a clear and rigorous way the concentration of media: scans correctly the legal framework and strategies of the leading business groups; and provides relevant indicators to detect and read the abuses of dominant positions in the European communications market». — Alfonso Sánchez-Tabernero. Rector de la Universidad de Navarra. «*Concentration, Diversity of Voices and Competition in Media Market* provides the latest Faustino and colleagues' study combines case studies and other methods to produce a volume that is a welcome addition to the literature in media management and economics.» — Dr. Alan B. Albarran. University of North Texas. «In the midst of global media disruption, the steady pace of ownership concentration is that and a fascinating portrait of who owns what not as a static portrait, but as a dynamic guide for understanding.» — Everette E. Dennis. Northwestern University in Qatar.

Competition Law in times of Economic Crisis : in Need of Adjustment ? Jacques Derenne, Massimo Merola, José Rivas, 2013-12-02 Throughout this unprecedented crisis which is hitting all major economies in the EU, the escalation of the Eurozone recession increasingly undermines public confidence in the ability of competitive markets to deliver positive outcomes. A debate on the most appropriate way to enforce competition rules, in light of the crisis, is definitely useful. A “relaxed” stance to competition during difficult periods may be tempting and indeed, this has often been the approach used in the past. However, the enforcement of competition rules is no

less important during times of crisis than during normal periods. It has also been argued that, when public resources are stretched to the limit and businesses are struggling to survive, competition authorities should seek to focus their limited resources on those anticompetitive practices which are most detrimental to consumer welfare such as cartels. Indeed, if over-enforcement is perhaps undesirable when the economy is functioning well, it will inevitably become more problematic during an economic downturn. In addition, business managers may be increasingly tempted to resort to anticompetitive practices when faced with economic hardship. This book will appeal to judges and lawyers in competition law, European law, business/corporate law and insolvency law ; the study of European competition law, European institutions, national competition authorities, and companies.

European Foreign Conflict Reporting Emma Heywood, 2017-07-14 This book explores the state of European foreign conflict reporting by public-sector broadcasters, post-Cold war and post-9/11. It compares the values of three television news providers from differing public systems: BBC's News at 10, Russia's Vremya and France 2's 20 Heures. The book examines how these three news providers have reported and broadcast the ongoing Israeli-Palestinian conflict, which pre-dates both the change in East-West relations and the events of 9/11. In doing so, the work identifies and analyses the role of public and state-aligned broadcasters and illustrates how certain news values are consistently prioritised by the broadcasters and the effect this has on how news stories are portrayed. The book is divided into two parts. Part I focuses on 2006 to 2008 and provides a detailed quantitative overview of the broadcasters' news values. Part II provides an update of the analysis by examining coverage of the war in Gaza 2014 and discusses the findings from audience research into perceptions of this latter war. This book explains that not only do hierarchies in news values exist in foreign conflict reporting but that they are never arbitrary and can be explained, in

part, by the structure of the broadcasters and by events occurring within, or associated with, the reporting country, resulting in nationally differentiated perceptions of conflict throughout the world. This book will be of much interest to students of media studies, war and conflict studies, Middle East politics and international relations in general.

La télévision mobile Catherine Lejealle, 2009-11-01 Comment et pourquoi, alors que d'autres postes de télévision sont parfois disponibles, les usagers du grand public s'approprient-ils cette nouvelle fonctionnalité qu'est la TV mobile tant au travail, au domicile qu'en mobilité : pour quelles durées et horaires, avec qui ? S'agit-il des mêmes contenus que sur la télévision domestique ou, au contraire, d'une autre expérience remodelée par les contraintes et opportunités de la situation et du dispositif ?

The Palgrave Handbook of European Media Policy K. Donders, C. Pauwels, J. Loisen, 2014-03-28 Containing state-of-the-art contributions on the various domains of European media policies, this Handbook deals with theoretical approaches to European media policy: its historical development; specific policies for film, television, radio and the Internet; and international aspects of the fragmented policy domain.

Spectacle and Diversity Lee Artz, 2021-12-30 This book shows how transnational media operate in the contemporary world and what their impact is on film, television, and the larger global culture. Where a company is based geographically no longer determines its outreach or output. As media consolidate and partner across national and cultural boundaries, global culture evolves. The new transnational media industry is universal in its operation, function, and social impact. It reflects a shared transnational culture of consumerism, authoritarianism, cultural diversity, and spectacle. From Wolf Warriors and Sanju to Valerian: City of 1000 Planets and Pokémon, new media

combinations challenge old assumptions about cultural imperialism and reflect cross-boundary collaboration as well as boundary-breaking cultural interpretation. Intended for students of global studies and international communication at all levels, the book will appeal to a wide range of readers interested in the way transnational media work and how that shapes our culture.

Médiabusiness Danièle Granet, Catherine Lamour, 2006-09-20 La vague de fond de la mondialisation est en train de submerger un des derniers univers encore protégé, celui des médias. Un mouvement profond et durable travaille souterrainement le monde de la presse, de la radio, de la télévision. Parce que l'usage d'internet a fait voler en éclats la notion de frontières. Mais aussi parce que, dans cet univers où l'argent coule à flots, les financiers viennent de prendre le pouvoir. Tous les médias, quels qu'ils soient, sont désormais des proies pour les investisseurs et les grands groupes de communication internationaux. L'enjeu est de taille : un marché publicitaire colossal et le contrôle stratégique des moyens d'information. Pourquoi et comment est survenue cette révolution qui change à notre insu toutes les règles traditionnelles du fonctionnement des médias? A travers le prisme français, les auteurs abordent la question à l'échelle de l'Europe et du monde. Danièle Granet et Catherine Lamour ont mené l'enquête pendant deux ans dans ce milieu fascinant et complexe dont on dit qu'il est le quatrième pouvoir, mais le seul à être sans contre-pouvoirs. Elles ont voulu comprendre et faire comprendre les transformations radicales qui s'y produisent. Pour la première fois, toutes les pièces du puzzle qui se cache derrière le mot médias ont été rassemblées et mises en perspective, faisant apparaître cette industrie soi-disant pas comme les autres sous son véritable jour : un business mondial et le nouvel eldorado de la finance.

The Rise of 24-hour News Television Stephen Cushion, Justin Lewis, 2010 De-westernising journalism studies in an intelligent way, this book deserves to be read around the world.---Professor

James Curran, Goldsmiths, University of London, United Kingdom --

Le manuel de la production - Cinéma et audiovisuel Julien Monestiez, 2021-08-24 Cet ouvrage s'adresse à tous les étudiants et les futurs professionnels du cinéma et de l'audiovisuel. Il propose de découvrir : le travail du producteur et de ses équipes, les métiers du cinéma et de l'audiovisuel, les formations pour accéder à ce milieu, les étapes de fabrication d'un film, les moyens donnés aux auteurs, réalisateurs, interprètes et techniciens pour en créer un, Tous les éléments techniques pour devenir producteur (financements, devis, gestion des équipes...). Pour comprendre tout ce qu'il faut mettre en œuvre pour finaliser un film, pour obtenir son diplôme et surtout pour réussir son insertion professionnelle !

Handbook of Research on the Impact of Culture and Society on the Entertainment Industry Ozturk, R. Gulay, 2014-06-30 This reference provides a review of the academic and popular literature on the relationship between communications and media studies, cinema, advertising, public relations, religion, food tourism, art, sports, technology, culture, marketing, and entertainment practices--Provided by publisher.

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or like prostitutes

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web best for both purposes are puzzling paintings like paul delvaux s village of the mermaids which led to lisel mueller s poem paul delvaux the village of the mermaids mueller s poem asks and implicitly creates more questions than it states answers for me a valid purpose of ekphrastic poetry

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