

Media Programming Group

San Francisco State University, WADSWORTH EDITIONS LTD

Media Programming David Wise,2010-08 The media industry plays a vital role in informing and entertaining the public. Media ownership and the availability of diverse programming have been a long-standing concern of Congress. Despite numerous programming choices in TV and radio available to the public, independently produced programming ; that is, programming not affiliated with broadcast networks or cable operators ; has decreased through the years. This report discusses: (1) the extent to which the sources of TV programming have changed over the last decade; (2) the factors industry stakeholders identified as affecting the availability of independent TV programming; and (3) the factors industry stakeholders identified as influencing programming decisions in radio. Illus.

This Program is Brought to You By... Joshua A. Braun,2015-01-01 Journalism, television, cable, and online media are all evolving rapidly. At the nexus of these volatile industries is a growing group of individuals and firms whose job it is to develop and maintain online distribution channels for television news programming. Their work, and the tensions surrounding it, provides a fulcrum from which to pry analytically at some of the largest shifts within our media landscape. Based on fieldwork and interviews with different teams and organizations within MSNBC, this multi-disciplinary work is unique in its focus on distribution, which is rapidly becoming as central as production, to media work.

FCC Record United States. Federal Communications Commission,2013

Programming for TV, Radio & The Internet Lynne Gross,Brian Gross,Philippe Perebinosoff,2012-11-12 Where do program ideas come from? How are concepts developed into saleable productions? Who do you talk to about getting a show produced? How do you schedule shows on the lineup? What do you do if a series is in trouble? The answers to these questions, and many more, can be found in this comprehensive, in-depth look at the roles and responsibilities of the electronic media programmer. Topics include: Network relationships with affiliates, the expanded market of syndication, sources of programming for stations and networks, research and its role in programming decisions, fundamental appeals to an audience and what qualities are tied to success, outside forces that influence programming, strategies for launching new programs or saving old ones. Includes real-life examples taken from the authors' experiences, and 250+ illustrations!

The Self-Taught Programmer Cory Althoff,2022-01-13

New Directions for Program Evaluation ,1989

Cultural Programming for Libraries Deborah A. Robertson,American Library Association. Public Programs Office,2005-06-20 For a library to fulfill its mission to provide community engagement and cultural dialogue, then diverse, excellent cultural programming is the key. This authoritative resource outlines all the steps. For a library to fulfill its mission to provide community engagement and cultural dialogue, then diverse, excellent cultural programming is the key. In *Cultural Programming for Libraries*, the director of ALA's Public Programs Office shares time-tested strategies and practical, inspiring samples from first-rate programs across the country. Librarians, staff, and volunteers will find the practical how-to for creating a comprehensive cultural program - from planning to funding to promoting. community needs Set goals and establish measurable outcomes Develop winning partnerships that result in high quality, well-attended programs Highlight and drive the use of collections Gain community support and visibility through programming Enhance your library's role as

cultural center based on successful models Eleven five-star programs highlight outstanding events for varying audience sizes and price points to help customize your own library's effort. Marketing and promotional samples also inspire creativity in every chapter to help advance your library as a community cultural hub. Programming advocates in libraries of any size can use this authoritative resource to enhance skills, increase effectiveness, and expand their creative vision for promoting winning cultural programs.

To Test Refinements in Intrinsic Programming in Pictorial, Audio, and Performance Frames to Maximize the Probability of Desired Terminal Behavior Southern Illinois University (System). Educational Media Research Center, Paul R. Wendt, 1965

Public Interests Allison Perlman, 2016-05-01 Winner of the 2017 Outstanding Book Award from the Popular Communication Division of the International Communication Association (ICA) Nearly as soon as television began to enter American homes in the late 1940s, social activists recognized that it was a powerful tool for shaping the nation's views. By targeting broadcast regulations and laws, both liberal and conservative activist groups have sought to influence what America sees on the small screen. *Public Interests* describes the impressive battles that these media activists fought and charts how they tried to change the face of American television. Allison Perlman looks behind the scenes to track the strategies employed by several key groups of media reformers, from civil rights organizations like the NAACP to conservative groups like the Parents Television Council. While some of these campaigns were designed to improve the representation of certain marginalized groups in television programming, as Perlman reveals, they all strove for more systemic reforms, from early efforts to create educational channels to more recent attempts to preserve a space for Spanish-language broadcasting. *Public Interests* fills in a key piece of the history of American social reform movements, revealing pressure groups' deep investments in influencing both television programming and broadcasting policy. Vividly illustrating the resilience, flexibility, and diversity of media activist campaigns from the 1950s onward, the book offers valuable lessons that can be applied to current battles over the airwaves.

Managing Today's News Media Samir Husni, Debora Halpern Wenger, Hank Price, 2015-07-29 The business of journalism is in the midst of massive change. *Managing Today's News Media: Audience First* offers practical solutions on how to cope with and adapt to the evolving media landscape. News media experts Samir Husni, Debora Halpern Wenger, and Hank Price introduce a forward-looking framework for understanding why change is occurring and what it means to the business of journalism. Central to this new paradigm is a focus on the audience. The authors introduce "The 4Cs Strategy" to describe how customers, control, choice, and change are all part of a strategy for successful media organizations. Real-world case studies, important theoretical grounding, and a focus on understanding rather than resisting the customer's desire for choice and control make this an unbeatable resource for students and managers alike who want to succeed in this changed media business landscape.

Making Media Jan Roberts-Breslin, 2017-11-20 *Making Media: Foundations of Sound and Image Production* takes the media production process and deconstructs it into its most basic components. Students will learn the basic concepts of media production – frame, sound, light, time, motion, and sequencing – and be able to apply them to any medium they choose, from film and television to fine art and online applications. They will also become well-grounded in the digital work environment and the tools required to produce media in today's digital environment. This new fourth edition is completely updated and includes a new chapter on the production process and production safety; information on current trends in production, exhibition, and distribution; and much more. New

topics include virtual and augmented reality, the use of drones and new practices interactive media. The text is also fully illustrated and includes sidebar discussions of pertinent issues throughout. The companion website has been completely revamped with interactive exercises for each chapter, allowing students to explore the process of media production.

Research in Education ,1974

Information Needs of Communities Steven Waldman,2011-09 In 2009, a bipartisan Knight Commission found that while the broadband age is enabling an info. and commun. renaissance, local communities in particular are being unevenly served with critical info. about local issues. Soon after the Knight Commission delivered its findings, the FCC initiated a working group to identify crosscurrent and trend, and make recommendations on how the info. needs of communities can be met in a broadband world. This report by the FCC Working Group on the Info. Needs of Communities addresses the rapidly changing media landscape in a broadband age. Contents: Media Landscape; The Policy and Regulatory Landscape; Recommendations. Charts and tables. This is a print on demand report.

Introduction to Multimedia San Francisco State University,WADSWORTH EDITIONS LTD,1996-02-01 This fully interactive CD-ROM contains the information found in introduction to multimedia texts and includes text, graphics, full motion video, audio and animations.

Proceedings of the Homicide Research Working Group Meetings, 1997 and 1998 Homicide Research Working Group. Workshop,1999

Cablefile ,1985

Why TV Is Not Our Fault Eileen R. Meehan,2005-11-03 This book dispels the myth that the television industry is just giving viewers the programming they want to see and, thus, we as viewers are responsible for the existence of shows like Fear Factor and yet another Survivor. In fact, Meehan explains, viewers exert no demand in the market. She also counters the idea that TV programs reflect our culture directly. Introducing us to the political economy of television, Meehan covers programming, corporate strategies, advertising, network competition, and organizations that seek more industry accountability. She tells us why TV isn't our fault—and who's really to blame.

Media Criticism in a Digital Age Peter B. Orlik,2015-07-24 Media Criticism in a Digital Age introduces readers to a variety of critical approaches to audio and video discourse on radio, television and the Internet. It is intended for those preparing for electronic media careers as well as for anyone seeking to enhance their media literacy. This book takes the unequivocal view that the material heard and seen over digital media is worthy of serious consideration. Media Criticism in a Digital Age applies key aesthetic, sociological, philosophical, psychological, structural and economic principles to arrive at a comprehensive evaluation of programming and advertising content. It offers a rich blend of insights from both industry and academic authorities. These insights range from the observations of Plato and Aristotle to the research that motivates twenty-first century marketing and advertising. Key features of the book are comprised of: multiple video examples including commercials, cartoons and custom graphics to illustrate core critical concepts; chapters reflecting today's media world, including coverage of broadband and social media issues; fifty perceptive critiques penned by a variety of widely respected media observers and; a supplementary website for professors that provides suggested exercises to accompany each chapter (www.routledge.com/cw/orlik) Media Criticism in a Digital Age equips emerging media professionals as well as perceptive consumers with the evaluative tools to maximize their media understanding and enjoyment.

A Group Theoretic Integer Programming Algorithm; System Design and Computational Experience George Anthony Gorry, 2015-09-11 This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Working Papers Toward a Frame of Reference for Social Group Work National Association of Social Workers. Group Work Section. Committee on Practice, 1964

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