

Deutsches Fernsehen

Lingua Magisterium

Deutsches Fernsehen Ost Rüdiger Steinmetz, Reinhold Viehoff, 2008

Digitales Fernsehen in Deutschland Frank Zervos, 2013-03-07 Im Jahr 2010 erfolgt in Deutschland der sogenannte Analogue-Switch-Off, d.h. die Rundfunkübertragung wird gänzlich von analog auf digital umgestellt. Digitales Fernsehen gibt es bereits heute, doch gehört Deutschland europaweit zu den Nachzüglern in Akzeptanz und Verbreitung. Gründe hierfür liegen in Schwierigkeiten und Uneinigkeiten bei technischen Standards, in unausgereiften Geschäftsmodellen, in geringer Akzeptanz bei den Zuschauern und in der Regulierung der Verbreitungswege. Untersucht wurde die aktuelle Lage des digitalen Fernsehens mit einem Schwerpunkt auf die entscheidenden medienwirtschaftlichen und medienpolitischen Aspekte.

50 Jahre deutsches Fernsehen Wolfgang Maria Weber, 1999

Der Wahlabend im deutschen Fernsehen Kristina Wied, 2007-12-23 Kristina Wied befasst sich systematisch mit der Wahlabendberichterstattung im deutschen Fernsehen. Sie liefert eine historisch-deskriptive und empirisch-analytische Analyse der Wahlabendsendungen von ARD, ZDF, RTL und Sat.1 zu den Bundestagswahlen 1961 bis 2002, die auf einem komplexen Mehr-Methoden-Ansatz basiert – bestehend aus einer Dokumenten- und Sekundärliteraturanalyse, qualitativen und quantitativen Inhaltsanalysen des originären Fernsehmaterials sowie Leitfadeninterviews mit Experten. Damit leistet diese Arbeit einen Beitrag zur Fernsehprogramm-, politischen Kommunikations- und Journalismusforschung: Es werden Überlegungen für eine Periodisierung der Geschichte der Wahlabendberichterstattung angestellt, Trends politischer Kommunikation werden überprüft und Entstehungszusammenhänge werden zur Erläuterung von Entwicklungsmustern im Zeitverlauf sowie von Unterschieden zwischen den Fernsehanbietern herangezogen.

Quo vadis deutsches Fernsehen? Daniel Seehuber, 2012-01-25 Essay aus dem Jahr 2011 im Fachbereich Medien / Kommunikation - Mediengeschichte, Note: 1,3, Philipps-Universität Marburg, Sprache: Deutsch, Abstract: Nach der Expansion des Fernsehens zum Massenmedium gab es in Deutschland rund zwei Jahrzehnte lang ausschließlich ein öffentlich-rechtliches System. Die beiden Sender ARD und ZDF verfolgen bis heute einen gesetzlichen Programmauftrag, der Meinungsvielfalt und eine Ausgewogenheit zwischen Informations-, Bildungs- und Unterhaltungssendungen einfordert. Gleichwohl waren die Fernsehanstalten (aufgrund fehlender Konkurrenz) lange Zeit nicht für Innovation und kontinuierliche Qualitätsverbesserung bekannt. Die Einführung der dualen Rundfunkordnung (1984) und die damit verbundene Koexistenz zwischen öffentlich-rechtlichen und privaten Anbietern versprach eine ausgeprägtere Meinungsvielfalt und eine Verbesserung des Fernsehens. Doch ist das wirklich eingetreten? Hat die Vielfalt der Programme zu einer besseren Qualität geführt? Taugt das deutsche Fernsehen heute noch als Bildungsinstanz? Oder erleben wir eine kollektive Verflachung? Diese Fragen sorgen immer wieder für Zündstoff – beispielsweise im Anschluss an die Verleihung des Deutschen Fernsehpreises im Jahr 2008: Nachdem der berühmte Literaturkritiker Marcel Reich-Ranicki bei seinem legendären Auftritt („Ich nehme diesen Preis nicht an“) für einen Eklat gesorgt hatte, folgte ein öffentliches Gespräch mit Moderator Thomas Gottschalk über die Qualität des deutschen Fernsehens. Für Reich-Ranicki eine klare Sache: Früher habe es auf ARTE durchaus gute Sendungen gegeben, heute sei aber fast alles schlecht. Seine Forderung: Brecht und Shakespeare müssen ins Fernsehen – in die Hauptsendezeit versteht sich. Damit dürfte Reich-Ranicki zwar allein da stehen, doch seine Sorge um das deutsche Fernsehprogramm hat er nicht zu Unrecht. Die Privatsender setzten von Beginn an auf Unterhaltungsformate – diese Ausrichtung

German Television Larson Powell, Robert Shandley, 2016-08-01 Long overlooked by scholars and critics, the history and aesthetics of German television have only recently begun to attract serious, sustained attention, and then largely within Germany. This ambitious volume, the first in English on the subject, provides a much-needed corrective in the form of penetrating essays on the distinctive theories, practices, and social-historical contexts that have defined television in Germany. Encompassing developments from the dawn of the medium through the Cold War and post-reunification, this is an essential introduction to a rich and varied media tradition.

German Division as Shared Experience Erica Carter, Jan Palmowski, Katrin Schreiter, 2019-06-06 Despite the nearly three decades since German reunification, there remains little understanding of the ways in which experiences overlapped across East-West divides. *German Division as Shared Experience* considers everyday life across the two Germanies, using perspectives from history, literary and cultural studies, anthropology and art history to explore how interconnections as well as fractures between East and West Germany after 1945 were experienced, lived and felt. Through its novel approach to historical method, the volume points to new understandings of the place of narrative, form and lived sensibility in shaping Germans' simultaneously shared and separate experiences of belonging during forty years of division from 1945 to 1990.

ZDF-Schriftenreihe Zweites Deutsches Fernsehen (Mainz), 1974

Ethno-Comedy im deutschen Fernsehen Karin Keding, Anika Struppert, 2006-01-01 Comedy-Shows zählen zu den populärsten Formen von Fernsehunterhaltung. In den letzten Jahren etablierte sich eine neue Art der Comedy im deutschen Fernsehen: die so genannte Ethno-Comedy-Show. Dieses Buch präsentiert die Ergebnisse einer ersten explorativen kommunikationswissenschaftlichen Studie, die den Inhalt der Comedy-Show „Was guckst du?!“ sowie ihr Wirkungspotential auf die Zuschauer untersucht. Unterhaltungs- und Humorthorien bilden den Rahmen für die Untersuchung ethnischer Witze in der Sendung. Eine Rezipientenbefragung revidiert das bestehende Vorurteil, die Sendung fördere rassistische Einstellungen und vertiefe bestehende Stereotypen bei den Zuschauern.

Debates in German Public Law Hermann Pünder, Christian Waldhoff, 2014-07-04 Germany's Constitution - the Basic Law of 23 May 1949 - created a democratic constitution which, despite amendments, has held up over the years, even providing the legal basis for German reunification in 1990. When it was written, the Basic Law was initially regarded as a temporary solution which would last until a pan-German constitution could be created, but over the years it has grown to become a mainstay of post-war stability and has even become one of Germany's most successful exports. Foreign scholars are particularly interested in the German conception of fundamental rights and the mechanisms in place for enforcing them in the courts, as well as in Germany's federal structure. Making and applying administrative law and working alongside the system of EU law are also subjects of great interest. This book, developed by a group of scholars in honour of the 60th anniversary of the Basic Law, presents examples of fundamental aspects of current scholarly debate. The analyses found in this book present the latest scholarly discussions, specifically for a foreign audience, touching upon constitutional law, administrative law and the place of the Federal Republic within the system of European Union law, with constitutional law providing the constant framework.

Amerikanische Einstellung Irmela Schneider, 1992

Zur Haltbarkeit von Werbung im öffentlich-rechtlichen Fernsehen in der Bundesrepublik Deutschland Heidi Asche, 2001-05-03 Inhaltsangabe: Inhaltsverzeichnis: Inhaltsverzeichnis: Abkürzungsverzeichnis I
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100 German Short Stories for Beginners Christian Stahl, 2020-04-21 How is it possible to learn German easily and effortlessly by yourself? The most effective way to learn German is reading interesting German short stories. Learning German doesn't have to be boring and agonizing! Here you have 100 entertaining and interesting German short stories for beginners and intermediate learning level. German for beginners can be challenging, but not with this book. All German short stories are unique and hopefully entertaining in content, and new vocabulary is gradually added at a manageable pace so you won't get overwhelmed. Towards the end of this German book you find the stories slightly more complex, but still comprehensible for beginners. The stories are followed by learning questions and a English-German vocabulary section, so you can use this short story book also as a German workbook. Also, this German language learning book offers you a wide range of culturally important information you can use when you travel to Germany or study there, and frankly, this book is not only for German language learners but also for anyone interested in German culture in general. Included is an audiobook in one MP3 file which contains the first 40 stories of this book.

100 German Short Stories For Beginners And Intermediate Students Lingua Magisterium, 2019-11-03 100 German Short Stories For Beginners And Intermediate Students Learning German can be challenging, but not with this book. Our aim with this book will be to supply you with entertaining, helpful and challenging learning material that will not only allow you to learn German, but also help you to make the experience more pleasant, as any language learning book should be. This book has been well-written and revised by native German and English linguists that will allow you to: * Interpret and understand the German short stories for beginners with the use of a list of German-English vocabulary. * Follow the longer stories for intermediate students with English parallel text, a plot summary and multiple choice questions. Follow the stories by listening to the audio to enhance and adapt your pronunciation. All German short stories are unique and hopefully entertaining in content, and new vocabulary is gradually added at a manageable pace so you won't get overwhelmed. Also, this German language learning book offers you a wide range of important information you can use when you travel to Germany or study there, and frankly, this book is not only for German language learners but also for anyone interested in German culture in general. There are many German learning books for beginners out there, but this book can help you in many ways; if you would like to become a reader of the German language this book is for you. To learn German with stories you should also listen to quality audio recordings. At the end of this book, you get access to two mp3 audio files which include the 100 short stories in the book. 40 stories are recorded by a male voice and 60 by a female voice. Improve your reading and listening skills by reading and listening to the German stories, with time, you'll see that you understand each story better. Don't force yourself too much and don't give up. We hope that you'll enjoy these wonderful stories in this book.

Public Broadcasting and European Law Irini Katsirea, 2008-01-01 Although EU Member States share a tradition of regulating public broadcasting for the public interest, such regulation has been in decline in recent years. It has been challenged by the emergence of commercial television sworn to the market logic, as well as by satellite services and the Internet. EU law and policy has, under pressure from powerful global forces, abetted that decline. The question thus arises: Do cultural values still matter in European national broadcasting? This important book examines the challenges posed to public service obligations by European Union media law and policy. An in-depth analysis of the extent to which six countries (France, Germany, Greece, Italy, the Netherlands, and the United Kingdom) regulate broadcasting for the public interest reveals a range of vulnerability to national political pressures or, alternatively, to the ideology of market sovereignty. The author examines the country of origin principle and the European quota rule of the Television without Frontiers Directive, revealing the influence of European law on the definition and enforcement of programme requirements, and shows how the case law of the European Court of Justice encourages deregulation at the national level without offering adequate safeguards at the supranational level in exchange. She asks the question whether the alleged 'European audiovisual model' actually persists--that is, whether broadcasting is still committed to protecting such values as cultural diversity, the safety of minors, the susceptibility of consumers to advertising, media pluralism, and the fight against racial and religious hatred. The book concludes with an evaluation of the impact of the EU state aid regime on the licence fee based financing of public broadcasting. Despite the increasing importance of the subject, its study in a comparative context has been heretofore underdeveloped. This book fully provides that context and more, and will be of great value and interest to all parties concerned with the key role of communications in the development of European integration.

Textual Responses to German Unification Carol Anne Costabile-Heming, Rachel J. Halverson, Kristie A. Foell, 2001

The unification of the two German states changed the geo-political, economic, social, and cultural borders of Germany and Europe. This volume in three parts researches how East German and West German authors and directors reacted to these radical changes. The basis of this research are fictional, autobiographical, journalistic, and cinematic texts. The authors and directors presented in this volume not only comment on the changes which they themselves experienced but also voice their changing attitudes to their own past within the divided Germany.

Babylon Berlin, German Visual Spectacle, and Global Media Culture Hester Baer, Jill Suzanne Smith, 2024-03-07 The essays in this collection address the German television series Babylon Berlin and explore its unique contribution to contemporary visual culture. Since its inception in 2017 the series, a neo-noir thriller set in Berlin in the final years of the Weimar republic, has reached audiences throughout Europe, Asia, and the Americas and has been met with both critical and popular acclaim. As a visual work rife with historical and contemporary citations Babylon Berlin offers its audience a panoramic view of politics, crime, culture, gender, and sexual relations in the German capital. Focusing especially on the intermedial and transhistorical dimensions of the series, across four parts-Babylon Berlin, Global Media and Fan Culture; The Look and Sound of Babylon Berlin; Representing Weimar History; and Weimar Intertexts-the volume brings together an interdisciplinary and international group of scholars to critically examine various facets of the show, including its aesthetic form and citation style, its representation of the history and politics of the late Weimar Republic, and its exemplary status as a blockbuster production of neoliberal media culture. Considering the series from the perspective of a variety of disciplines, Babylon Berlin, German Visual Spectacle, and Global Media Culture is essential reading for students of film, TV, media studies, and visual culture on German Studies, History, and European Studies programmes.

Broadcasting Stations of the World United States. Foreign Broadcast Information Service, 1974

Gender and Sexuality in East German Film Kyle Frackman, Faye Stewart, 2018 The first scholarly collection in English or German to fully address the treatment of gender and sexuality in the productions of DEFA across genres and in social, political, and cultural context.

Imaginaries Out of Place Gökçen Karanfil, Serkan Şavk, 2014-10-02 “As new geographies of mobility and hybridity make the concept of national identity highly problematic, new questions emerge that challenge and destabilize our conventional ways of thinking. Where do migrants ‘belong’? Are they members of a distant nation, or natives of the places in which they live? What kind of changes does the sense of ‘Turkishness’ undergo, and what does it mean to various Turkish communities living in various parts of the world? Most important of all, can emergent migrant and transnational cinema prevent nationalism’s abuse of locality and intimacy? In *Imaginaries Out of Place: Cinema, Transnationalism and Turkey*, the editors put together a series of bold and innovative essays that engage the question of transnational cinema in the context of Turkish national identity. This collection is essential reading for those who are interested in transnational and Turkish cinemas as well as those who research issues of migrant cultures, hybrid identities and new forms of belonging.” – Mahmut Mutman, Professor of Cultural Studies, İstanbul Şehir University

Unveiling the Power of Verbal Artistry: An Psychological Sojourn through **Deutsches Fernsehen**

In a world inundated with displays and the cacophony of quick communication, the profound power and mental resonance of verbal beauty often disappear into obscurity, eclipsed by the constant onslaught of noise and distractions. Yet, situated within the musical pages of **Deutsches Fernsehen**, a captivating function of fictional elegance that pulses with organic thoughts, lies an unique journey waiting to be embarked upon. Composed with a virtuoso wordsmith, that magical opus guides viewers on an emotional odyssey, softly exposing the latent possible and profound impact embedded within the intricate internet of language. Within the heart-wrenching expanse with this evocative analysis, we shall embark upon an introspective exploration of the book is central subjects, dissect their charming writing style, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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