

## Black Television Travels

From 1955 to 1964, American television was awash in adult Westerns, as much as one quarter of all prime-time programming. During its six seasons (1957–1963), *Have Gun–Will Travel* was recognized as one of the best shows on television—politically the most liberal, and intellectually and aesthetically the most sophisticated, largely because of Richard Boone. This work places the series in its larger historical context, exploring why the Western was so popular at the time, and examines how the early history of television affected the shows. A brief biography of Boone is included, revealing how his values and experiences shaped the series. Behind-the-scenes life on the show is compared with that of its most popular competitors, *Gunsmoke*, *Wagon Train* and *Bonanza*. Major themes and patterns of the shows are compared, in particular the figures of the lawman, the gunfighter and the outlaw, racial and ethnic minorities, and women.

A favourite with both students and lecturers, *How to Do Media and Cultural Studies* provides readers with all the knowledge and practical expertise they need to carry out their project or dissertation. Giving them hands-on guidance on managing the whole process, *Jane Stokes: Shows* students how to identify a topic and create a research question Guides them through the research process, from getting started through to writing-up Explores a range of case studies, showing how methods have been applied by others Expanded and updated throughout, this 3rd edition now includes: Increased coverage of digital media, social media and internet research More practical exercises to help you tie media and cultural theory to your work New guidance on understanding research ethics New guidance on mixing and combining methods *How to Do Media and Cultural Studies* has inspired thousands of students and researchers to understand why studying media texts, industries and audiences is so important. It is an ideal companion for anyone conducting a research project.

*Black Television Travels*African American Media Around the GlobeNYU Press

A new understanding of the culturally rich and historic relationship between Hollywood and Bollywood. With American cinema facing intense technological and financial challenges both at home and abroad, and with Indian media looking to globalize, there have been numerous high-profile institutional connections between Hollywood and Bombay cinema in the past few years. Many accounts have proclaimed India’s transformation in a relatively short period from a Hollywood outpost to a frontier of opportunity. Orienting Hollywood moves beyond the conventional popular wisdom that Hollywood and Bombay cinema have only recently become intertwined because of economic priorities, instead uncovering a longer history of exchange. Through archival research, interviews, industry sources, policy documents, and cultural criticism, Nitin Govil not only documents encounters between Hollywood and India but also shows how connections were imagined over a century of screen exchange. Employing a comparative framework, Govil details the history of influence, traces the nature of interoperability, and textures the contact between Hollywood and Bombay cinema by exploring both the reality and imagination of encounter.

The Inaugural Edition

A Nation Captivated

1940 Edition

Black Women's Lives

Who's Who In Black Houston

Digital Black Feminism

Postracial Resistance

**The Best American Series®** First, Best, and Best-Selling The Best American series is the premier annual showcase for the country’s finest short fiction and nonfiction. Each volume’s series editor selects notable works from hundreds of magazines, journals, and websites . A special guest editor, a leading writer in the field, then chooses the best twenty or so pieces to publish. This unique system has made the Best American series the most respected—and most popular—of its kind. The Best American Travel Writing 2011 includes André Aciman, Christopher Buckley, Maureen Dowd, Verlyn Klinkenborg, Ariel Levy, Téa Obreht, Annie Proulx, Gary Shteyngart, William T. Vollmann, Emily Witt, and others A deep dive into the new era of digital content production and distribution In the twenty-first century, the platforms that both create and host content have become nearly as important as media itself. Companies such as Netflix, Spotify, and YouTube have attained a massive hold on the public imagination and have become an almost ineluctable part of people’s everyday lives. While the workings of media distribution had until very recently remained inconsequential to the average consumer, the recent popularization of various online platforms has made the question of distribution immediate to everyone. Digital Media Distribution: Portals, Platforms, Pipelines provides a timely examination of the multifaceted distribution landscape in a moment of transformation and conceptualizes media distribution as a complex site of power, privilege, and gatekeeping. These tensions have local, national, and global consequences on the autonomy of creative workers, as well as on how we gain access to, engage with, and understand cultural products. Drawing on original research into distribution practices in industries as diverse as television, film, videogames, literature, and adult entertainment, each chapter explores how digitization has changed media distribution and its broader economic, industrial, social, and cultural implications. Bringing together experts from around the world and across the media industries, Digital Media Distribution: Portals, Platforms, Pipelines presents a vast array of critical approaches and illustrative case studies for understanding the factors that have an impact on the way media travels and moves throughout our digital lives. NATIONAL BESTSELLER • An audacious, darkly glittering novel set in the eerie days of civilization’s collapse—the spellbinding story of a Hollywood star, his would-be savior, and a nomadic group of actors roaming the scattered outposts of the Great Lakes region, risking everything for art and humanity. Now an original series on HBO Max. Over one million copies sold! Kirsten Raymonde will never forget the night Arthur Leander, the famous Hollywood actor, had a heart attack on stage during a production of *King Lear*. That was the night when a devastating flu pandemic arrived in the city, and within weeks, civilization as we know it came to an end. Twenty years later, Kirsten moves between the settlements of the altered world with a small troupe of actors and musicians. They call themselves The Traveling Symphony, and they have dedicated themselves to keeping the remnants of art and humanity alive. But when they arrive in St. Deborah by the Water, they encounter a violent prophet who will threaten the tiny band’s existence. And as the story takes off, moving back and forth in time, and vividly depicting life before and after the pandemic, the strange twist of fate that connects them all will be revealed. Look for Emily St. John Mandel’s new novel, *Sea of Tranquility*, coming soon!

A rare insight into how industry practices like regional restrictions have shaped global media culture in the digital era “This content is not available in your country.” At some point, most media consumers around the world have run into a message like this. Whether trying to watch a DVD purchased during a vacation abroad, play an imported Japanese video game, or listen to a Spotify library while traveling, we are constantly reminded of geography’s imprint on digital culture. We are locked out. Despite utopian hopes of a borderless digital society, DVDs, video games, and streaming platforms include digital rights management mechanisms that block media access within certain territories. These technologies of “regional lockout” are meant first and foremost to keep the entertainment industries’ global markets distinct. But they also frustrate consumers and place territories on a hierarchy of global media access. Drawing on extensive research of media-industry strategies, consumer and retailer practices, and media regulation, *Locked Out* explores regional lockout’s consequences for media around the globe. Power and capital are at play when it comes to who can consume what content and who can be a cultural influence. Looking across digital technologies, industries, and national contexts, *Locked Out* argues that the practice of regional lockout has shaped and reinforced global hierarchies of geography and culture.

Television Studies

CAAS Report

Centering the Television of Black Audiences

The Digital City

Race, Culture and Media

Media and the Social Production of Place

The Best American Series

How Black women in the spotlight negotiate the post-racial gaze of Hollywood and beyond From Oprah Winfrey, Michelle Obama, and Shonda Rhimes to their audiences and the industry workers behind the scenes, *Ralina L. Joseph* considers the way that Black women are required to walk a tightrope. Do they call out racism only to face accusations of being called “racists”? Or respond to racism in code only to face accusations of selling out? *Postracial Resistance* explores how African American women celebrities, cultural producers, and audiences employ postracial discourse—the notion that race and race-based discrimination are over and no longer affect people’s everyday lives—to refute postracialism itself. In a world where they’re often written off as stereotypical “Angry Black Women,” Joseph offers that some Black women in media use “strategic ambiguity,” deploying the failures of post-racial discourse to name racism and thus resist it. In *Postracial Resistance*, Joseph listens to and observes Black women as they perform and negotiate race in strategic ambiguity. Using three methods of media analysis—textual readings of the media’s representation of these women; interviews with writers, producers, and studio executives; and audience ethnographies of young women viewers—Joseph maps the tensions and strategies that all Black women must engage to challenge the racialized sexism of everyday life, on- and off-screen.

The idea of "The Green Book" is to give the Motorist and Tourist a Guide not only of the Hotels and Tourist Homes in all of the large cities, but other classifications that will be found useful wherever he may be. Also facts and information that the Negro Motorist can use and depend upon. There are thousands of places that the public doesn't know about and aren't listed. Perhaps you know of some? If so send in their names and addresses and the kind of business, so that we might pass it along to the rest of your fellow Motorists. You will find it handy on your travels, whether at home or in some other state, and is up to date. Each year we are compiling new lists as some of these places move, or go out of business and new business places are started giving added employment to members of our race. John Gennari sets out on a quest to find tutti, the everythingness that sits on the edgenow smooth, now serratedbetween Italian America and African America. Tutti, a black friend of his says, the unshakeable belief in beauty, in overflow, in everythingness, the bursting, indelible beauty in a world where there is so much suffering and wounding and pain . . . . Frank Sinatra s legend has meanwhile grown through the idolatry of a new hip-hop generation, we see octogenarian Tony Bennett (Anthony Dominick Benedetto) undertaking concert tours with 20-something Lady Gag (Stefani Angelina Germanotta) while Mario Batali continues to imperialize and monetize Italian cuisine, and Rick Pitino and other Italian American coaches shape championship rounds of college basketball. The essential argument about American culture, Gennari persuasively insists, is the argument about racespecifically, whether blackness, as supporters of jazz exhorted, is an essential ingredient of American cultural reality, or whether, as white nativists warned, going back to the 1920s, it is a dangerous threat to national identity, a force of cultural degeneracy. By the early 60s, Motown had set up cross-racialism by modeling the figure of the Italian pop ballad singer (and Marvin Gaye cut four ballads—and-standards Motown albums, his touchstones being Nat King Cole but also Sinatra and Perry Como). Gennari deftly sketches the interweavings of Italian and African American popular music from jazz to doo wop, soul to hip hop, including the surprising history of Italians in New Orleans music early in the 20th century. Then there s Spike Lee s *Do the Right Thing*, evoking the racism of Howard Beach and Bensonhurst, but showcasing the untarnished Brooklyn neighborhoods of Cobble Hill and Carroll Gardens. New York and New Jersey and New Haven are at the center of this remarkable book about the intermingling, mergers, contact zones of African America and Italian America, a big space where territorial masculinity vibrates with robust matriarchal energy; where traditions of singing, dancing, and eating embrace the funky vitality and unembarrassed pleasures of the body; where ear-and-eye intensive sensibilities mark extroverted, charismatic presentations of the public self; a history, complicated to be sure, of collaboration, intimacy, hostility, and distancing. Gennari writes with passion, drawing on black and Italian cultural history, literature, food TV, performance art, and cultural criticism to explore the alterations of pain and pleasure, suffering and joy, deprivation and abundance which have produced so much music, cuisine, athletic prowess, and cinemafull of flavor and soulfulness intrinsic to the nation s spirit and psychic health. "

How streaming services and internet distribution have transformed global television culture. Television, once a broadcast medium, now also travels through our telephone lines, fiber optic cables, and wireless networks. It is delivered to viewers via apps, screens large and small, and media players of all kinds. In this unfamiliar environment, new global giants of television distribution are emerging—including Netflix, the world’s largest subscription video-on-demand service. Combining media industry analysis with cultural theory, Ramon Lobato explores the political and policy tensions at the heart of the digital distribution revolution, tracing their longer history through our evolving understanding of media globalization. Netflix Nations considers the ways that subscription video-on-demand services, but most of all Netflix, have irrevocably changed the circulation of media content. It tells the story of how a global video portal interacts with national audiences, markets, and institutions, and what this means for how we understand global media in the internet age. Netflix Nations addresses a fundamental tension in the digital media landscape – the clash between the internet’s capacity for global distribution and the territorial nature of media trade, taste, and regulation. The book also explores the failures and frictions of video-on-demand as experienced by audiences. The actual experience of using video platforms is full of subtle reminders of market boundaries and exclusions: platforms are geo-blocked for out-of-region users (“this video is not available in your region”); catalogs shrink and expand from country to country; prices appear in different currencies; and subtitles and captions are not available in local languages. These conditions offer rich insight for understanding the actual geographies of digital media distribution. Contrary to popular belief, the story of Netflix is not just an American one. From Argentina to Australia, Netflix’s ascension from a Silicon Valley start-up to an international television service has transformed media consumption on a global scale. Netflix Nations will help readers make sense of a complex, ever-shifting streaming media environment.

The Definitive Griffin Estate Edition

British television and constructs of race

Kindred

Television/radio Age

Trump Fiction

Digital Media Distribution

Black Women, Media, and the Uses of Strategic Ambiguity

*Reveals the systematic marginalization of women within pop culture fan communities* When *Ghostbusters* returned to the screen in 2016, some male fans of the original film boycotted the all-female adaptation of the cult classic, turning to Twitter to express their disapproval and making it clear that they considered the film’s “real” fans to be white, straight men. While extreme, these responses are far from unusual, with similar uproars around the female protagonists of the new *Star Wars* films to full-fledged geek culture wars and harassment campaigns, as exemplified by the #GamerGate controversy that began in 2014. Over the past decade, fan and geek culture has moved from the margins to the mainstream as fans have become tastemakers and promotional partners, with fan art transformed into official merchandise and fan fiction launching new franchises. But this shift has left some people behind. Suzanne Scott points to the ways in which the “men’s rights” movement and antifeminist pushback against “social justice warriors” connect to new mainstream fandom, where female casting in geek-nostalgia reboots is vilified and historically feminized forms of fan engagement-like cosplay and fan fiction—are treated as less worthy than male-dominant expressions of fandom like collection, possession, and cataloguing. While this gender bias harkens back to the origins of fandom itself, *Fake Geek Girls* contends that the current view of women in fandom as either inauthentic masqueraders or unwelcome interlopers has been tacitly endorsed by Hollywood franchises and the viewer demographics they selectively champion. It offers a view into the inner workings of how digital fan culture converges with old media and its biases in new and novel ways.

*How do media ‘make’ race? How do legacies of empire shape our understandings of race and media? How does racism structure the media industries? Is the internet an inherently white space? Understanding the relationship between race, culture and media has never been more important. From the demonisation of Muslims to rampant new forms of racism on digital platforms, media are central to understanding how race is both constructed and experienced in everyday life. Yet media are key to resisting racism, too. While they can silence and stereotype us, they can also enable us to cut across difference, to contest and mobilise, and to create genuine community. Race, Culture and Media is a critical, impassioned and accessible exploration of this complex relationship. Anamik Saha outlines the theories, concepts and research you need to know in order to make sense of race, culture and media today - challenging you to move beyond simplistic notions of ‘diversity’ to really engage with issues of both power and participation. It is essential reading for students and researchers across media, communication and cultural studies. Dr Anamik Saha is Senior Lecturer in Media and Communications at Goldsmiths, University of London, where he convenes the MA Race, Media and Social Justice.*

*This volume looks at a range of texts and practices that address race and its relationship with television. The chapters explore television policy and the management of race, how transnationalism can diminish racial diversity, historical questions of representation, the myth of a multicultural England and more. They also provide analyses of programmes such as Doctor Who, Shoot the Messenger, Desi DNA, Survivors and Top Boy, all of which are considered in the context of the broadcast environments that helped to create them. While efforts have been made to put diverse portrayals on screen, there are still significant problems with the stories being told.*

*Even after a rise in gay and Black representation and production on TV in the 1990s, the sitcom became a "generic closet," restricting Black gay characters with narrative tropes. Drawing from 20 interviews with credited episode writers, key show-runners, and Black gay men, The Generic Closet situates Black-cast sitcoms as a unique genre that uses Black gay characters in service of the series' heterosexual main cast. Alfred L. Martin, Jr., argues that the Black community is considered to be antigay due to misrepresentation by shows that aired during the family viewing hour and that were written for the imagined, "traditional" Black family. Martin considers audience reception, industrial production practices, and authorship to unpack the claim that Black gay characters are written into Black-cast sitcoms such as Moesha, Good News, and Let's Stay Together in order to closet Black gayness. By exploring how systems of power produce ideologies about Black gayness, The Generic Closet deconstructs the concept of a monolithic Black audience and investigates whether this generic closet still exists.*

*Travel, Humanitarianism, and Becoming American in Africa*

*African American Media Around the Globe*

*Italian America at Its African American Edge*

*Black Gayness and the Black-Cast Sitcom*

*Sounds of Belonging*

*Art and Politics in Have Gun&Will Travel*

*How to Do Media and Cultural Studies*

*"This book traces the long arc of Black women's relationship with technology from the antebellum south to the social media era demonstrating how digital culture transforms and is transformed by Black feminist thought!"--*

*Travel, Humanitarianism, and Becoming American in Africa* uses observations of American travelers to southern Africa to ask: why is Africa so important to Americans? These travel stories show how encounters with Africans lead to a problematic desire to save Africa.

*Kathryn Mathers* argues that this is then seen as a way to resolve the tensions between aspirations for a globally responsible America and the current reality of its geopolitical role. This book draws fascinating new conclusions about the connections and disconnections on which contemporary American identity is formed.

*Shows how digital media connects people to their lived environments* Every day, millions of people turn to small handheld screens to search for their destinations and to seek recommendations for places to visit. They may share texts or images of themselves and these places en route or after their journey is complete. We don’t consciously reflect on these activities and probably don’t associate these practices with constructing a sense of place. Critics have argued that digital media alienates users from space and place, but this book argues that the exact opposite is true: that we habitually use digital technologies to re-embed ourselves within urban environments. *The Digital City* advocates for the need to rethink our everyday interactions with digital infrastructures, navigation technologies, and social media as we move through the world. Drawing on five case studies from global and mid-sized cities to illustrate the concept of “re-placemg,” Germaine R. Halegoua shows how different populations employ urban broadband networks, social and locative media platforms, digital navigation, smart cities, and creative placemaking initiatives to turn urban spaces into places with deep meanings and emotional attachments. Through timely narratives of everyday urban life, Halegoua argues that people use digital media to create a unique sense of place within rapidly changing urban environments and that a sense of place is integral to understanding contemporary relationships with digital media.

*Trump Fiction: Essays on Donald Trump in Literature, Film, and Television examines depictions of Donald Trump and his fictional avatars in literature, film, and television, including works that took up the subject of Trump before his successful presidential campaign (in terms that often uncannily prefigure his presidency) as well as those that have appeared since he took office. Covering a range of texts and approaches, the essays in this collection analyze the place Trump has assumed in literary and popular culture. By investigating how authors including Bret Easton Ellis, Amy Waldman, Thomas Pynchon, Howard Jacobson, Mark Doten, Olivia Laing, and Salman Rushdie, along with films and television programs like The Fresh Prince of Bel-Air, Sesame Street, Sex and the City, Two Weeks Notice, Our Cartoon President, and Pose have approached and shaped the discourse surrounding Trump, the contributors collectively demonstrate the ways these cultural artifacts serve as sites through which the culture both resists and abets Trump and his rise to power.*

**Latino TV**

**Fandom, Gender, and the Convergence Culture Industry**

**Black Meetings & Tourism**

**Driving While Black: African American Travel and the Road to Civil Rights**

**The Children's Encyclopedia**

**Black Television Travels**

**Locked Out**

"This book surveys the history of Latina and Latino depictions, narratives, and authorship in U.S. English-language television since the 1950s, with a focus on the navigations and impact of Latina/o series writers and creators as they have been able to enter the industrial landscape in recent decades. Based on archival research, interviews with dozens of media professionals who worked on or performed in these series, textual analysis of available episodes and promotional materials, and analysis of news media coverage, the chapters examine Latina/o representation in children's television Westerns in the 1950s, in Chicana/o and Puerto Rican activist-led public affairs series in the 1970s, in sitcoms from the 1970s through the 2010s, including many considered "failed," and in Latina and Latino-led series in the 2000s and 2010s on broadcast, cable, and streaming outlets, including George Lopez, Ugly Betty, One Day at a Time, and Vida. These series and their creators and writers are explored in relation to the social and political contexts of these junctures in U.S. and Latina/o history and to the evolving industry with respect to whether Latina/o creatives were allowed entrée and to the cultural climate for writers and other creative professionals working in television development and production. As such, it also highlights how television has been key to both the marginalization and to the incremental growth of Latina/o cultural citizenship in the United States, as well as how Latina/o creative professionals are gaining numbers and agency within the television industry and are continuing to push to be able to produce and share their stories"--

How Spanish-language radio has influenced American and Latino discourse on key current affairs issues such as citizenship and immigration. Winner, Book of the Year presented by the American Association of Hispanics in Higher Education Honorable Mention for the 2015 Latino Studies Best Book presented by the Latin American Studies Association The last two decades have produced continued Latino population growth, and marked shifts in both communications and immigration policy. Since the 1990s, Spanish- language radio has dethroned English-language radio stations in major cities across the United States, taking over the number one spot in Los Angeles, Houston, Miami, and New York City. Investigating the cultural and political history of U.S. Spanish-language broadcasts throughout the twentieth century, Sounds of Belonging reveals how these changes have helped Spanish-language radio secure its dominance in the major U.S. radio markets. Bringing together theories on the immigration experience with sound and radio studies, Dolores Inés Casillas documents how Latinos form listening relationships with Spanish-language radio programming. Using a vast array of sources, from print culture and industry journals to sound archives of radio programming, she reflects on institutional growth, the evolution of programming genres, and reception by the radio industry and listeners to map the trajectory of Spanish-language radio, from its grassroots origins to the current corporate-sponsored business it has become. Casillas focuses on Latinos' use of Spanish-language radio to help navigate their immigrant experiences with U.S. institutions, for example in broadcasting discussions about immigration policies while providing anonymity for a legally vulnerable listenership. Sounds of Belonging proposes that debates of citizenship are not always formal personal appeals but a collective experience heard loudly through broadcast radio.

"This book examines the current state of global media distribution today, including legacy and born-digital media industries, and the social, cultural, and economic impact of the digital distribution ecosystem"--

"Armond R. Towns demonstrates that humanity in media philosophy has implicitly referred to a social Darwinian understanding of the human as a Western, white, male, and capitalist figure. Building on concepts from Black studies and cultural studies, Towns develops an insightful critique of this dominant conception of the human in media philosophy and introduces a foundation for Black media philosophy"--

Celebrity

Black Like Me

On Black Media Philosophy

The Best American Travel Writing 2011

Station Eleven

The Book of Knowledge

When Alex Haley ' s book Roots was published by Doubleday in 1976 it became an immediate bestseller. The television series, broadcast by ABC in 1977, became the most popular miniseries of all time, captivating over a hundred million Americans. For the first time, Americans saw slavery as an integral part of the nation ' s history. With a remake of the series in 2016 by A&E Networks, Roots has again entered the national conversation. In Making " Roots, " Matthew F. Delmont looks at the importance, contradictions, and limitations of mass culture and examines how Roots pushed the boundaries of history. Delmont investigates the decisions that led Alex Haley, Doubleday, and ABC to invest in the story of Kunta Kinte, uncovering how Haley ' s original, modest book proposal developed into an unprecedented cultural phenomenon.

Presented in a single volume, this engaging review reflects on the scholarship and the historical development of American broadcasting A Companion to the History of American Broadcasting comprehensively evaluates the vibrant history of American radio and television and reveals broadcasting ' s influence on American history in the twentieth and twenty-first centuries. With contributions from leading scholars on the topic, this wide-ranging anthology explores the impact of broadcasting on American culture, politics, and society from an historical perspective as well as the effect on our economic and social structures. The text ' s original and accessibly-written essays offer explorations on a wealth of topics including the production of broadcast media, the evolution of various television and radio genres, the development of the broadcast ratings system, the rise of Spanish language broadcasting in the United States, broadcast activism, African Americans and broadcasting, 1950 ' s television, and much more. This essential resource: Presents a scholarly overview of the history of radio and television broadcasting and its influence on contemporary American history Contains original essays from leading academics in the field Examines the role of radio in the television era Discusses the evolution of regulations in radio and television Offers insight into the cultural influence of radio and television Analyzes canonical texts that helped shape the field Written for students and scholars of media studies and twentieth-century history, A Companion to the History of American Broadcasting is an essential and field-defining guide to the history and historiography of American broadcasting and its many cultural, societal, and political impacts.

Kristal Brent Zook explores the lives of contemporary African America women from all walks of life. Based on her travels across America and years of interviewing and building relationships with women from a wide variety of socio-economic backgrounds, she offers vivid archetypal portraits of a school principal in Georgia, a filmmaker in Los Angeles, a factory worker in Mississippi, a corporate executive in New York City, a prisoner in Seattle, and an organic farmer in Vermont, among others. Through these portraits, Black Women's Lives explores common overlapping themes while highlighting the shared dreams, hopes, and disappointments of ordinary women. This book also reveals the many challenges and inequalities that black women still face, and how far this nation has yet to travel if it is to live up to its promise to create an equal and just society for all citizens.

Television scholarship has substantially ignored programming aimed at Black audiences despite a few sweeping histories and critiques. In this volume, the first of its kind, contributors examine the televisual diversity, complexity, and cultural imperatives manifest in programming directed at a Black and marginalized audience. Watching While Black considers its subject from an entirely new angle in an attempt to understand the lives, motivations, distinctions, kindred lines, and individuality of various Black groups and suggest what television might be like if such diversity permeated beyond specialized enclaves. It looks at the macro structures of ownership, producing, casting, and advertising that all inform production, and then delves into television programming crafted to appeal to black audiences—historic and contemporary, domestic and worldwide. Chapters rethink such historically significant programs as Roots and Black Journal, such seemingly innocuous programs as Fat Albert and bro ' Town, and such contemporary and culturally complicated programs as Noah ' s Arc, Treme, and The Boondocks. The book makes a case for the centrality of these programs while always recognizing the racial dynamics that continue to shape Black representation on the small screen. Painting a decidedly introspective portrait across forty years of Black television, Watching While Black sheds much-needed light on under-examined demographics, broadens common audience considerations, and gives deference to the preferences of audiences and producers of Black-targeted programming.

The Negro Motorist Green Book

Flavor and Soul

A Companion to the History of American Broadcasting

A History of Fame

A Black Man's Journey in America: Glimpses of Islam, Conversations and Travels

Stories of Pain and Power

Netflix Nations

"Black Television Travels provides a detailed and insightful view of the roots and routes of the televisual representations of blackness on the transnational media landscape. By following the circulation of black cultural products and their institutionalized discourses—including industry lore, taste cultures, and the multiple stories of black experiences that have and have not made it onto the small screen—Havens complicates discussions of racial representation and exposes possibilities for more expansive representations of blackness while recognizing the limitations of the seemingly liberatory spaces created by globalization." —Bambi Haggins, Associate Professor of Film and Media Studies at Arizona State University "A major achievement that makes important contributions to the analysis of race, identity, global media, nation, and television production cultures.

Discussions of race and television are too often constricted within national boundaries, yet this fantastic book offers a strong, compelling, and utterly refreshing corrective. Read it, assign it, use it." —Jonathan Gray, author of Television Entertainment, Television Studies, and Show Sold Separately Black Television Travels explores the globalization of African American television and the way in which foreign markets, programming strategies, and viewer preferences have influenced portrayals of African Americans on the small screen. Television executives have been notoriously slow to recognize the potential popularity of black characters and themes, both at home and abroad. As American television brokers increasingly seek revenues abroad, their assumptions about saleability and audience perceptions directly influence the global circulation of these programs, as well as their content. Black Television Travels aims to reclaim the history of African American television circulation in an effort to correct and counteract this predominant industry lore. Based on interviews with television executives and programmers from around the world, as well as producers in the United States, Havens traces the shift from an era when national television networks often blocked African American television from traveling abroad to the transnational, post-network era of today. While globalization has helped to expand diversity in African American television, particularly in regard to genre, it has also resulted in restrictions, such as in the limited portrayal of African American women in favor of attracting young male demographics across racial and national boundaries. Havens underscores the importance of examining boardroom politics as part of racial discourse in the late modern era, when transnational cultural industries like television are the primary sources for dominant representations of blackness. Timothy Havens is an Associate Professor of television and media studies in the Department of Communication Studies, the Program in African American Studies, and the Program in International Studies at the University of Iowa. In the Critical Cultural Communication series

This American classic has been corrected from the original manuscripts and indexed, featuring historic photographs and an extensive biographical afterword.

One of the most progressive movements for "Freedom, Justice and Equality" in African American history has been Islam. Transported into America among the very first slaves, it has survived for four centuries under the most difficult of circumstances. Yet, it has produced some of the most influential leaders among Black Americans including Elijah Muhammad, Malcolm X, Imam Warithu Deen Mohammed, Louis Farrakhan and many others. In A Black Man's Journey in America: Glimpses of Islam, Conversations and Travels, I have placed my family's history within the context of that Islamic heritage. Further, I have attempted to unravel the method through which African American Muslims were so often forced to embrace as a means of survival.

How the automobile fundamentally changed African American life—the true history beyond the Best Picture–winning movie. The ultimate symbol of independence and possibility, the automobile has shaped this country from the moment the first Model T rolled off Henry Ford's assembly line. Yet cars have always held distinct importance for African Americans, allowing black families to evade the many dangers presented by an entrenched racist society and to enjoy, in some measure, the freedom of the open road. Gretchen Sorin recovers a forgotten history of black motorists, and recounts their creation of a parallel, unseen world of travel guides, black only hotels, and informal communications networks that kept black drivers safe. At the heart of this story is Victor and Alma Green's famous Green Book, begun in 1936, which made possible that most basic American right, the family vacation, and encouraged a new method of resisting oppression. Enlivened by Sorin's personal history, Driving While Black opens an entirely new view onto the African American experience, and shows why travel was so central to the Civil Rights movement.

U.S. Spanish-language Radio and Public Advocacy

Making Roots

Black Newspapers Index

Portals, Platforms, Pipelines

The 1950s Television Western as Ethical Drama

The Generic Closet

A novel

The historical and cultural context of fame in the twenty-first century Today, celebrity culture is an inescapable part of our media landscape and our everyday lives. This was not always the case. Over the past century, media technologies have increasingly expanded the production and proliferation of fame. Celebrity explores this revolution and its often under-estimated impact on American culture. Using numerous precedent-setting examples spanning more than one hundred years of media history, Douglas and McDonnell trace the dynamic relationship between celebrity and the technologies of mass communication that have shaped the nature of fame in the United States. Revealing how televised music fanned a worldwide phenomenon called "Beatlemania" and how Kim Kardashian broke the internet, Douglas and McDonnell also show how the media has shaped both the lives of the famous and the nature of the spotlight itself. Celebrity examines the production, circulation, and effects of celebrity culture to consider the impact of stars from Shirley Temple to Muhammad Ali to the homegrown star made possible by your Instagram feed. It maps ever-evolving media technologies as they adeptly interweave the lives of the rich and famous into ours: from newspapers and photography in the nineteenth century, to the twentieth century's radio, cinema, and television, up to the revolutionary impact of the internet and social media. Today, mass media relies upon an ever-changing cast of celebrities to grab our attention and money, and new stars are conquering new platforms to build their adoring audiences and enhance their images. In the era of YouTube, Snapchat, and reality television, fame may be fleeting, but its impact on society is profound and lasting. Major short introduction to the field of television studies. Clearly lays out the birth of this discipline, shows its links with other fields of study and explains key concepts and theoretical debates. Includes interview material with scholars whose work has defined the field

The visionary author's masterpiece pulls us—along with her Black female hero—through time to face the horrors of slavery and explore the impacts of racism, sexism, and white supremacy then and now. Dana, a modern black woman, is celebrating her twenty-sixth birthday with her new husband when she is snatched abruptly from her home in California and transported to the antebellum South. Rufus, the white son of a plantation owner, is drowning, and Dana has been summoned to save him. Dana is drawn back repeatedly through time to the slave quarters, and each time the stay grows longer, more arduous, and more dangerous until it is uncertain whether or not Dana's life will end, long before it has a chance to begin.

Watching While Black

A History

Regional Restrictions in Digital Entertainment Culture

Fake Geek Girls

Essays on Donald Trump in Literature, Film, and Television

Adjusting the contrast

A Century of Film Culture between Los Angeles and Bombay