

Giornalismo Ibrido Come Cambia La Cultura Giornalistica Italiana

Was kennzeichnet den politischen Journalismus? Er ist gewissermaßen die ›Mutter aller Journalisten‹. Er bestreicht ein breites Feld – vom Lokal- und Regionaljournalismus über die Parlaments-, Parteien-, Regierungs- und Wahlberichterstattung aus den Hauptstädten bis zur europäischen und globalen Diplomatie-Berichterstattung und zur Konflikt- und Kriegsberichterstattung. Er steht unter Druck: Der Vorwurf der ›Lügenpresse‹ trifft vor allem ihn, und er wird bedrängt durch die Herausforderungen des im Netz mitdiskutierenden Publikums, der politischen Akteure und der PR. Neue Kommunikatoren zwingen ihn zum Wandel. Das Handbuch will das Wissen über den politischen Journalismus erweitern und ihn – auch international vergleichend – ergründen und erläutern.

Digital technology is now a normal part of everyday life. The mutation of music and film into bits and bytes, downloads and streams is now taken for granted. For the world of book and magazine publishing however, this transformation has only just begun. Still, the vision of this transformation is far from new. For more than a century now, avant-garde artists, activists and technologists have been anticipating the development of networked and electronic publishing. Although in hindsight the reports of the death of paper were greatly exaggerated, electronic publishing has now certainly become a reality. How will the analog and the digital coexist in the post-digital age of publishing? How will they transition, mix and cross over? In this book, Alessandro Ludovico rereads the history of the avant-garde arts as a prehistory of cutting through the so-called dichotomy between paper and electronics. Ludovico is the editor and publisher of Neural, a magazine for critical digital culture and media arts. For more than 20 years now, he has been working at the cutting edge (and the outer fringes) of both print publishing and politically engaged digital art.

Antonio Giangrande, orgoglioso di essere diverso. ODDIO OSTENTAZIONE ED IMPOSIZIONE. Si nasce senza volerlo. Si muore senza volerlo. Si vive una vita di prese per il culo. Tu esisti se la tv ti considera. La Tv esiste se tu la guardi. I Fatti son fatti oggettivi naturali e rimangono tali. Le Opinioni sono atti soggettivi cangianti. Le opinioni se sono oggetto di discussione ed approfondimento, diventano testimonianze. Ergo: Fatti. Con me le Opinioni cangianti e contrapposte diventano fatti. Con me la Cronaca diventa Storia. Noi siamo quello che altri hanno voluto che diventassimo. Facciamo in modo che diventiamo quello che noi avremmo (rafforzativo di saremmo) voluto diventare. Rappresentare con verità storica, anche scomoda ai potenti di turno, la realtà contemporanea, rapportandola al passato e proiettandola al futuro. Per non reiterare vecchi errori. Perché la massa dimentica o non conosce. Denuncio i difetti e caldeggio i pregi italici. Perché non abbiamo orgoglio e dignità per migliorarci e perché non sappiamo apprezzare, tutelare e promuovere quello che abbiamo ereditato dai nostri avi. Insomma, siamo bravi a farci del male e qualcuno deve pur essere diverso!

interviste : letteratura, arte, teatro, cinema, televisione, giornalismo, storia

Bewitching the Modern Mind

Verification Handbook

Capire l’economia digitale ti può cambiare la vita

Letteratura italiana del novecento: Sperimentalismo e tradizione del nuovo : dalla contestazione al postmoderno, 1960-2000

Storia del giornalismo italiano

Aging girls

Questa ricerca ripropone un lavoro del 2002, ancora interessante per l’approccio utilizzato. La ricerca che qui presentiamo s ’ interroga su uno degli aspetti oggi presenti nelle arene pubbliche di informazione. Alcuni mutamenti in atto non lasciano ancora individuare con chiarezza i possibili sviluppi futuri. Basti pensare all ’ ingresso massiccio di nuove figure nel campo dell ’ informazione e della comunicazione: i comunicatori pubblici, i comunicatori sociali, gli addetti stampa dei vari uffici governativi nazionali e locali, i consulenti “ d ’ immagine ” o di comunicazione scelti da politici e amministratori. Possiamo senz ’ altro affermare che, tendenzialmente, non esistono pi ù soltanto aree d ’ informazione che costituiscano un supposto “ sistema dei media ” a s é stante e gestito da una medesima comunit à professionale specializzata. Il monopolio dell ’ informazione e della formazione della sfera pubblica potrebbe non essere pi ù garantito unicamente dai mass media tradizionali.

This book aims to explore the diverse landscape of journalism in the third decade of the twenty-first century, constantly changing and still dealing with the consequences of a global pandemic. "Total journalism" is the concept that refers to the renewed and current journalism that employs all available techniques, technologies, and platforms. Authors discuss the innovative nature of journalism, the influence of big data and information disorders, models, professionals and audiences, as well as the challenges of artificial intelligence. The book gives an up-to-date overview of these perspectives on journalistic production and distribution. The effects of misinformation and the challenge of artificial intelligence are of specific relevance in this book. Readers can enjoy with contributions from prestigious experts and researchers who make this book an interesting resource for media professionals and researchers in media and communication studies.

How the creative abundance of today’s media culture was made possible by the decline of elitism in the arts and the rise of digital media. Media culture today encompasses a universe of forms—websites, video games, blogs, books, films, television and radio programs, magazines, and more—and a multitude of practices that include making, remixing, sharing, and critiquing. This multiplicity is so vast that it cannot be comprehended as a whole. In this book, Jay David Bolter traces the roots of our media multiverse to two developments in the second half of the twentieth century: the decline of elite art and the rise of digital media. Bolter explains that we no longer have a collective belief in “ Culture with a capital C. ” The hierarchies that ranked, for example, classical music as more important than pop, literary novels as more worthy than comic books, and television and movies as unserious have broken down. The art formerly known as high takes its place in the media plenitude. The elite culture of the twentieth century has left its mark on our current media landscape in the form of what Bolter calls “ popular modernism. ” Meanwhile, new forms of digital media have emerged and magnified these changes, offering new platforms for communication and expression. Bolter outlines a series of dichotomies that characterize our current media culture: catharsis and flow, the continuous rhythm of digital experience; remix (fueled by the internet’s vast resources for sampling and mixing) and originality; history (not replayable) and simulation (endlessly replayable); and social media and coherent politics.

The Global Handbook of Media Accountability

Three Cups of Deceit

Fourth Edition

La Professione giornalistica in Italia

An Ultimate Guideline on Digital Age Sourcing for Emergency Coverage

Panni sporchi

indagine su un mito centenario

L’attenzione è la nuova moneta del nostro tempo. Ciascuno di noi sperimenta ogni giorno l’effluvio di stimoli e notizie che sfida le nostre soglie attenzionali e vive la frustrazione del loro inesorabile abbassamento. La questione ci riguarda da vicino nel nostro quotidiano: dal supermercato al divano di casa, fino alla cabina elettorale. Come consumatori, cittadini, semplici fruitori d’informazione, capiamo davvero come Google, Facebook e le grandi piattaforme giocano con la nostra attenzione? Brexit, Trump, e-commerce, social media sono le tappe di un viaggio nella contemporaneità, per scoprire i meccanismi che regolano la nostra attenzione, per imparare a governare questa nuova valuta e ritrovare il piacere di capitalizzare solo ciò che è in grado di migliorare il nostro vivere.

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Anthropological interest in mass communication and media has exploded in the last two decades, engaging and challenging the work on the media in mass communications, cultural studies, sociology and other disciplines. This is the first book to offer a systematic overview of the themes, topics and methodologies in the emerging dialogue between anthropologists studying mass communication and media analysts turning to ethnography and cultural analysis. Drawing on dozens of semiotic, ethnographic and cross-cultural studies of mass media, it offers new insights into the analysis of media texts, offers models for the ethnographic study of media production and consumption, and suggests approaches for understanding media in the modern world system. Placing the anthropological study of mass media into historical and interdisciplinary perspectives, this book examines how work in cultural studies, sociology, mass communication and other disciplines has helped shape the re-emerging interest in media by anthropologists.

The Mutation of Publishing Since 1894

International Handbook on Responsible Innovation

Anthropology & Mass Communication

Models, Techniques and Challenges

Il giornalismo di Redattore Sociale, agenzia di stampa quotidiana

Giornalismo e lingua d’oggi

Giornalismo ibrido

Giornalismo ibridocome cambia la cultura giornalistica italianaCarocciTotal JournalismModels, Techniques and ChallengesSpringer Nature

This is a new edition of the world's leading textbook on journalism. Translated into more than a dozen languages, David Randall's handbook is an invaluable guide to the "universals" of good journalistic practice for professional and trainee journalists worldwide. Irrespective of language or culture, good journalists share a common commitment to the search for truth, often in difficult circumstances. David Randall emphasizes that good journalism isn't just about universal objectives: it must also involve the acquisition of a range of skills that will empower journalists to operate in an industry where ownership, technology and information are constantly changing. This acclaimed handbook challenges old attitudes, procedures and techniques of journalism where they are seen as cynical and sloppy. This fully updated edition contains scores of new anecdotes and examples, drawing on the author's own experience as a national newspaper reporter and columnist.

Individuals all over the world can use Airbnb to rent an apartment in a foreign city, check Coursera to find a course on statistics, join PatientsLikeMe to exchange information about one's disease, hail a cab using Uber, or read the news through Facebook's Instant Articles. The promise of connective platforms is that they offer personalized services and contribute to innovation and economic growth, while bypassing cumbersome institutional or industrial overhead. In The Platform Society, Van Dijck, Poell and De Waal offer a comprehensive analysis of a connective world where platforms have penetrated the heart of societies-disrupting markets and labor relations, circumventing institutions, transforming social and civic practices and affecting democratic processes. This book questions what role online platforms play in the organization of Western societies. First, how do platform mechanisms work and to what effect are they deployed? Second, how can platforms incorporate public values and benefit the public good? The Platform Society analyzes intense struggles between competing ideological systems and contesting societal actors-market, government and civil society-raising the issue of who is or should be responsible for anchoring public values and the common good in a platform society. Public values include of course privacy, accuracy, safety, and security, but they also pertain to broader societal effects, such as fairness, accessibility, democratic control, and accountability. Such values are the very stakes in the struggle over the platformization of societies around the globe. The Platform Society highlights how this struggle plays out in four private and public sectors: news, urban transport, health, and education. Each struggle highlights local dimensions, for instance fights over regulation between individual platforms and city governments, but also addresses the level of the platform ecosystem as well as the geopolitical level where power clashes between global markets and (supra-)national governments take place.

Primato

Il valore sociale del "Citizen Journalism"

The Digital Plenitude

Giornalismo 4.0

inchiesta sui media tra Genova e la Liguria, 1980-2004

Gazzetta letteraria

L'arte della commedia

The narrative spell cast over politics and society Politics is no longer the art of the possible, but of the fictive. Its aim is not to change the world as it exists, but to affect the way that it is perceived. In Storytelling Christian Salmon looks at the twenty-first-century hijacking of creative imagination, anatomizing the timeless human desire for surveillance. by the marketing mechanisms that bolster politicians and their products: luxury brands trade on embellished histories, managers tell stories to motivate employees, soldiers in Iraq train on Hollywood-conceived computer games, and spin doctors construct political lives as if they were a folk epic. This “storytelling machine” is masterfully un-

effective and insidious as a means of oppression than anything dreamed up by Orwell.

"Thussu brings to this project the passion for news of a socially committed former journalist, the political economy of his international relations education and a formidable assembly of global detail, examining the recent explosion of 'infotainment'." - John Downing, Southern Illinois University "Thussu's account of war as infotainment, the Bo- emergence of a global infotainment sphere is as compelling as it is alarming. This is a significant and essential book for anyone interested in exploring the connections between news journalism, informed citizenship and democracy." - Bob Franklin, The Cardiff School of Journalism, Media and Cultural Studies Richly detailed and empirically grounded, infotainment and its globalization by a leading scholar of global communication, offers a comprehensive and critical analysis of this emerging phenomenon. Going beyond - both geographically and theoretically - the 'dumbing down' discourse, largely confined to the Anglo-American media, the book argues that infotainment may have an important role which 'soft news' masks the hard realities of neo-liberal imperialism. Chapters include a historical appraisal of infotainment; the infrastructure for its globalization as well as coverage of recent wars on television news as high-tech infotainment and the growing synergies between Hollywood and Bollywood-originated infotainment. A 'global infotainment' argues, within which competing versions of news - from 24/7 news networks to bloggers - coexist. Accessible, engagingly written and robustly argued, the book combines analyses of theoretical debates on infotainment with extensive and up-to-date comparative data.

This Handbook constitutes a global resource for the fast-growing interdisciplinary research and policy communities that have taken on the challenge of driving innovation towards socially desirable outcomes. The collection brings together well-known authors from the USA, Europe, Asia and South Africa, developing conceptual and regional perspectives including issues of governance, economics and ethics.The authors explore the prospects for the further implementation of responsible innovation in emerging technological practices in sectors from agriculture and health-care to nanotechnology, robotics and artificial intelligence. The collection emphasises the socio-economic and normative dimensions of social risk and sustainability.

Post-Digital Print

Media and Myth in the New Millennium

ANNO 2021 L'ACCOGLIENZA PRIMA PARTE

The Rise of Global Infotainment

Sherlock Holmes

dalle origini a oggi

The Decline of Elite Culture and the Rise of New Media

This book analyzes whistleblowing platforms and the adoption of encryption tools in journalism. Whistleblowing platforms are becoming an important phenomenon for journalism in this era and offer safer solutions for communicating with whistleblowers and obtaining leaks. WikiLeaks and the Snowden case have been powerful game changers for today's journalism, showing the potentials of and needs for encryption for journalistic purposes, together with the perils of surveillance. Whistleblowing platforms are also an interesting example of journalists and hackers coming together to support investigations with new tools and practices. The book introduces this phenomenon and features a qualitative study about whistleblowing platforms and their adoption in the journalistic field.

I new media non cannibalizzeranno i media tradizionali se redazioni e giornalisti avranno la capacità di reagire propositivamente alla valanga digitale che sta investendo il mondo dell’informazione e dell’editoria. Un giornalismo di qualità è ancora possibile. Il web 3.0 non è un rischio, ma un’opportunità. È importante però un cambio di mentalità, una maggiore consapevolezza e la capacità d’uso degli strumenti. La sfida è proiettarsi in avanti puntando a “newsroom” e “content hub” che innescino processi di “partecipazione collaborativa” dentro le redazioni e di “convergenza cooperativa” dei contenuti pubblicati nei siti e nei social media grazie alla multimedialità e alla crossmedialità. Per farlo occorre un nuovo pensiero digitale e l’impegno a lavorare per l’ecosistema e non per l’ecosistema.

This open access book offers a unique and practically oriented study of organisational and national conditions for implementing Responsible Research Innovation (RRI) policies and practices. It gives the reader a thorough understanding of the different aspects of RRI, and of barriers and drivers of implementation of RRI related policies. It shows how different organisational and national contexts provide unique challenges and opportunities for bringing RRI into practice. The book provides concrete examples and offers the reader both a theory-based understanding of the topic, as well as guidance for action. The target audience encompasses, in addition to RRI students and scholars in particular, all students and scholars in the field of Science and Technology Studies (STS). The book is also of interest to students and scholars in the fields of research ethics, philosophy of science, organisational governance in the research system and organisational theory more generally. Finally, the book is of use to practitioners in research conducting and funding organisations working to implement RRI.

Storia generale della letteratura italiana

Panorama

anno primo, 1988-89

Implementing Responsible Research and Innovation

lettere e arti d'Italia

Attenzione!

Encrypting Leaks

Greg Mortenson, the bestselling author of Three Cups of Tea, is a man who has built a global reputation as a selfless humanitarian and children’s crusader, and he’s been nominated for the Nobel Peace Prize. But, as bestselling author Jon Krakauer demonstrates in this extensively researched and penetrating book, he is not all that he appears to be. Based on wide-ranging interviews with former employees, board members, and others who have intimate knowledge of Mortenson and his charity, the Central Asia Institute, Three Cups of Deceit uncovers multiple layers of deception behind Mortenson’s public image. Was his crusade really inspired by a desire to repay the kindness of villagers who nursed him back to health when he became lost on his descent down K2? Was he abducted and held for eight days by the Taliban? Has his charity built all of the schools that he has claimed? This book is a passionately argued plea for the truth, and a tragic tale of good intentions gone very wrong. 100% of Jon Krakauer’s proceeds from the sale of Three Cups of Deceit will be donated to the “Stop Girl Trafficking” project at the American Himalayan Foundation (www.himalayan-foundation.org/live/project/stopgirltrafficking).

Nel 2017, la serie antologica Feud: Bette and Joan (FX), firmata da Ryan Murphy, ha fornito un’occasione importante per riflettere sulle discriminazioni di genere - in particolare quelle legate all’età delle attrici - nell’evoluzione del sistema audiovisivo statunitense. Nella serie, a distanza di oltre cinquant’anni da Che fine ha fatto Baby Jane? (1962), Jessica Lange (68 anni) e Susan Sarandon (71 anni) rimettono in scena i celebri ruoli che furono di Joan Crawford e Bette Davis. A quali età si collocano, socialmente e culturalmente, le “soglie” della vecchiaia? Come distinguono la “mezza” dalla “terza” età? Come queste stesse soglie vengono diversamente negoziate e rappresentate in rapporto alle identità di genere, in particolare a quella femminile? Come si caratterizza e muta la relazione tra processi di aging e sessualità? Come quella tra aging e canoni della bellezza femminile? E, ancora, come si caratterizza e cambia il rapporto tra aging e celebrity? In stretto dialogo con l’ambito internazionale degli Aging studies, il volume intende sfruttare la preziosa occasione di riflessione offerta da Feud per rilanciare l’indagine nel contesto della cultura e dei media italiani e analizzare i rapporti tra aging, identità femminili, sfera sessuale e sistemi industriali nella cultura mediale contemporanea ampiamente intesa: cinema, televisione, stampa, pubblicità, social media.

The Global Handbook of Media Accountability brings together leading scholars to de-Westernize the academic debate on media accountability and discuss different models of media self-regulation and newsroom transparency around the globe. With examination of the status quo of media accountability in 43 countries worldwide, it offers a theoretically informed comparative analysis of accountability regimes of different varieties. As such, it constitutes the first interdisciplinary academic framework comparing structures of media accountability across all continents and creates an invaluable basis for further research and policymaking. It will therefore appeal to scholars and students of media studies and journalism, mass communication, sociology, and political science, as well as policymakers and practitioners.

Identità femminile, sessualità e invecchiamento nella cultura mediale italiana

Imparziali ma non indifferenti

Storytelling

News as Entertainment

Organisational and National Conditions

A Global Resource

come cambia la cultura giornalistica italiana

In-depth history of Italian literature and culture, Middle Ages to end of 20th century.

Il tema affrontato dall ’ autore non rientra nella norma degli interessi dei giornalisti o di coloro che si occupano del mondo della informazione collettiva. Due temi sono affrontati dall ’ autore. Partendo da una prospettiva anche pratica e professionale della sociologia, ci si chiede come si può fare giornalismo di cittadinanza, incentrato sui temi, i problemi che persone, gruppi, comunità vivono quotidianamente e su come giungere a possibili soluzioni. Di conseguenza in un contesto di una informazione di massa, è importante dare voce a chi rischi di rivestire solo la figura dello spettatore, mentre per assolvere ad una funzione sociale del fare informazione, occorre creare le condizioni affinché lo spettatore diventi sempre di più spettatore. Un testo che merita attenzione e riflessione per una diversa rappresentazione del giornalismo e della gestione della informazione di massa.

L'Italia agricola

Giornalismo in mutazione

Total Journalism

Digital Whistleblowing Platforms in Journalism

The Universal Journalist

La cultura degli anni 80

Sette, settimanale del Corriere della sera