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Sommario/riassunto	A reporter for the Los Angeles Times once noted that "I Love Lucy is said to be on the air somewhere in the world 24 hours a day." That Lucy's madcap antics can be watched anywhere at any time is thanks to television syndication, a booming global marketplace that imports and exports TV shows. Programs from different countries are packaged, bought, and sold all over the world, under the watch of an industry that is extraordinarily lucrative for major studios and production companies. In Global TV, Denise D. Bielb and C. Lee Harrington seek to understand the machinery of this marketplace, its origins and history, its inner workings, and its product management. In so doing, they are led to explore the cultural significance of this global trade, and to ask how it is so remarkably successful despite the inherent cultural differences

between shows and local audiences. How do culture-specific genres like American soap operas and Latin telenovelas so easily cross borders and adapt to new cultural surroundings? Why is *The Nanny*, whose gum-chewing star is from Queens, New York, a smash in Italy? Importantly, Bielby and Harrington also ask which kinds of shows fail. What is lost in translation? Considering such factors as censorship and other such state-specific policies, what are the inevitable constraints of crossing over? Highly experienced in the field, Bielby and Harrington provide a unique and richly textured look at global television through a cultural lens, one that has an undeniable and complex effect on what shows succeed and which do not on an international scale.

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1 Introduction -- 2 The Troubled Existence of the International Mathematical Union -- 2.1 The Difficult Situation in Which Science Found Itself in the Aftermath of the Great War -- 2.2 Early Resistance to the Exclusion Policy -- 2.3 The International Mathematical Union: A Subordinate Institution -- 2.4 Further International Congresses in the 1920s -- 3 William Henry Young -- 3.1 William Henry Young: The Person -- 3.2 William Henry Young: The Mathematician -- 4 Young's Presidency of the International Mathematical Union -- 5 Conclusions -- References -- The Unione Matematica Italiana and Its Bollettino, 1922-1928. National and International Aspects -- 1 Introduction -- 2 The Foundation of the UMI in the International Context -- 3 What Were the UMI and BUMI Modeled After? -- 4 The UMI on the International Scene: The 1924 ICM in Toronto -- 5 The International Congress of Mathematicians, Bologna 1928 -- 6 UMI's Change in Attitude Towards Fascism -- 7 Conclusions -- Archival Sources -- References -- L'Enseignement Mathématique and Its Internationalist Ambitions During the Turmoil of WWI and the 1920s -- 1 Introduction -- 2 International Configuration of the Pre-war Mathematical World as Depicted in L'Enseignement Mathématique -- 2.1 Laisant and Fehr: Building an Internationale of Mathematical Educators -- 2.2 The CIEM as Presented in the EM's Chronique Section- A Geographical Representation of the Educational Mathematical World? -- 3 Internationalist Editorial Practices in EM During and in the Immediate Aftermath of the War -- 3.1 EM Covers: Not in Step with the Times? -- 3.2 Maintaining the Journal's Ambition and Bibliographical Bulletin During the War. 3.3 Maintaining a Chronique Dedicated to the CIEM, or How Directing the (Possibly Virtual) Activity of an International Scientific Organization -- 4 EM's Path in the World of the 1920s -- 4.1 Internationalism in the Mathematical Editorial World of the 1920s, Practical Difficulties and the New Geopolitical Situation -- 4.2 EM and the CIEM: The New Position of International Institutions -- 5 Conclusion -- Archival Sources -- Mathematics and Logic in Polish Encyclopedias Published During the Interwar Period -- 1 Introduction -- 2 Historical Background -- 3 Encyclopedias Published in Interwar Poland -- 4 Mathematics and Logic in Ilustrowana Encyklopedia Trzaski, Everta i Michalskiego -- 5 Mathematics and Logic in the Encyklopedia Powszechna Ultima Thule -- 6 Mathematics and Logic in Wielka Ilustrowana Encyklopedia Powszechna "Gutenberga" -- 7 Mathematics and Logic in Swiat i Zycie: Zarys Encyklopedyczny Wspoczesnej Wiedzy i Kultury -- 8 Mathematics and Logic in Poradnik Dla Samoukow -- 9 Conclusion -- References -- From the War Against Errors to Mathematics After the War: Public Discourses on a New Mathematical Dictionary -- 1 Introduction -- 2 Mathematical Dictionaries Before the War -- 2.1 Miller and the Context of the MAA -- 2.2 American Dictionaries and European Innovations -- 2.3 A ``Protest Against Such A Butchery of Their Subject" -- 2.4 Miller on the Needs of Fledgling American Mathematicians -- 3 During the War: Solidifying Content and Intent -- 3.1 Mathematics as the Tower of Babel -- 3.2 Making Higher Mathematics Accessible -- 3.3 Showcasing Scholarship and Testing Leadership -- 4 Aftermath -- 5 Conclusion -- References -- International Geodesy in the Post-war Period, as Seen by the French Bureau des Longitudes (1917-1922) -- 1 Introduction -- 2 International Geodesy Confederations, a Short History. 3 Echo of International Geodetic Works Inside the Bureau des Longitudes -- 4 The French Geodetic Commission -- 5 Proposals of a New Post-war Geodetic Grouping (1918-1919) -- 6 Toward the Constitution of an International Union in Geodesy (1920-1921) -- 7

The Congress of Rome (1922) -- 8 Conclusion -- Archival Sources --
 "The First Mathematically Serious German School of Applied
 Mathematics"? -- 1 Introduction, in Particular Ostrowski's View
 of the Von Mises School -- 2 The Prehistory of the Rise of Applied
 Mathematics in Berlin -- 3 The First Beginnings of the Institute and Von
 Mises' Struggle for Its Consolidation During the 1920s -- 4 The Fight
 Between University- and TH-Mathematicians in Berlin Over the Exam
 for Applied Mathematics and Controversies Between Hamel and Von
 Mises -- 5 Conclusions -- Appendix -- References -- The Mathematics
 of Nonlinear Oscillations in the 1920s: A Decade of Trials
 and Convergence? Examples of the Work of Nicolai Minorsky -- 1
 Introduction -- 2 The Work of Nicolai Minorsky Until 1923 -- 2.1 Who
 Is Minorsky? -- 2.2 Minorsky and the Stability of Ships -- 2.3 1923:
 Trial Runs on the USS New Mexico -- 3 Looking for Theories
 of Nonlinear Oscillations in the 1920s -- 3.1 The Linear Oscillations
 Paradigm Until 1918 -- 3.2 A Decade of Trials and Analogy? -- 3.3
 From Poincare to Andronov: New Theories from the USSR -- 3.4
 A Growing Community? -- 4 Minorsky and the Mathematics
 of Nonlinear Oscillations -- 5 Conclusion -- References -- From
 Fundamenta Mathematicae to Studia Mathematica: The Renaissance of
 Polish mathematics in light of Banach's publications 1919-1940 -- 1
 Introduction -- 2 Fundamenta Mathematicae (est. 1920) -- 2.1 Birth of
 a Mathematical Journal -- 2.2 Banach's Contributions to Fundamenta
 Mathematicae -- 3 Studia Mathematica (est. 1929) -- 3.1 A Journal
 Dedicated to Functional Analysis.
 3.2 Banach's Contributions to Studia Mathematica -- 4 Conclusion --
 5 Appendix -- References -- Following Bela von Kerekjarto. The
 Journeys of a Hungarian Mathematician in the Post-war World -- 1
 Introduction -- 2 The Beginning of Bela von Kerekjarto's Career in
 Hungary -- 2.1 Hungary in the Austro-hungarian Empire at the Turn of
 the Twentieth Century and After the Great War -- 2.2 A Young
 Mathematician in a Shaken Hungary -- 2.3 The Faculty of Arts and
 Sciences of Budapest -- 2.4 The University Ferenc Jozsef of Szeged --
 3 Bela von Kerekjarto's Time as a Privat Docent at Gottingen: Writing
 Vorlesungen Uber Topologie -- 3.1 Topology Discoveries at the Turn of
 the Twentieth Century -- 3.2 Vorlesungen uber Topologie -- 4
 Contacting Frechet at a Turn of His Career: Kerekjarto's Doorway to
 "The Other Side" -- 4.1 Maurice Frechet in Strasbourg in the
 Aftermath of the Great War -- 4.2 Kerekjarto's Strategic Letters -- 4.3
 The Letter from 8 December 1923 -- 4.4 How Is the Theory of Abstract
 Spaces Perceived in the Exchanges -- 5 Conclusion -- 6 Appendix :
 Bela von Kerekjarto's Letter to Maurice Frechet, 8 December 1923 --
 References -- Under the Protection of Alien Wings. Russian Emigrant
 Mathematicians in Interwar France: A General Picture and Two Case
 Studies of Ervand Kogbetliantz and Vladimir Kosticyn -- 1 Introduction
 -- 2 A Mathematical Road to Exile -- 2.1 To leave or to stay? A shaky
 timeline and rare departures -- 2.2 Professional socializing academic
 networks and mathematics -- 2.3 A typology of Russian
 mathematicians in exile in Paris -- 3 Ervand Kogbetliantz: The
 Randomness of a Walk -- 3.1 Early years -- 3.2 In the midst
 of the turmoil -- 3.3 The beginning of a French career -- 4 Vladimir
 Kosticyn: The Sorrow of Departure -- 4.1 A product of the Moscow
 school -- 4.2 On the Soviet stage -- 4.3 The Road to Calvary -- 5
 Conclusion.
 French Archival sources -- Index.
