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Nota di contenuto	GLOBAL TELEVISION FORMATS Understanding Television Across Borders; Copyright; Contents; List of Illustrations; List of Contributors; Acknowledgements; Introduction: Television Formats-A Global Framework for TV Studies; PART I Format Theories and Global Television; 1 More than Copycat Television: Format Adaptation as Performance; 2 "Calling Out Around the World": The Global Appeal of Reality Dance Formats; 3 Television Formats and Contemporary Sport; 4 A Political Economy of Formatted Pleasures; 5 Interpreting Cubanness, Americanness, and the Sitcom: WPBT-PBS's ¿Que pasa U.S.A.? (1975-1980) PART II Transnational Formats: Historical Perspectives6 From Discrete Adaptations to Hard Copies: The Rise of Formats in European Television; 7 "National Mike": Global Host and Global Formats in Early Italian Television; 8 Telenovelas in Brazil: From Traveling Scripts to a Genre and Proto-Format both National and Transnational; 9 Reversal of Fortune? Hollywood Faces New Competition in Global Media Trade;

PART III Case Study: The Idol Franchise; 10 Idol Worship: Ethnicity and Difference in Global Television; 11 NZ Idol: Nation Building Through Format Adaptation

12 Global Television Formats in Africa: Localizing Idol13 We Are the World: American Idol 's Global Self-Posturing; PART IV Trans-Formats: Local Articulations and the Politics of Place and Nation; 14 The Social and Political Dimensions of Global Television Formats: Reality Television in Lebanon and Saudi Arabia; 15 A Revolution in Television and a Great Leap Forward for Innovation? China in the Global Television Format Business; 16 Global Television Formats and the Political Economy of Cultural Adaptation: Who Wants to Be a Millionaire? in India 17 Global Franchising, Gender, and Genre: The Case of Domestic Reality Television18 Reiterational Texts and Global Imagination: Television Strikes Back; Index

Sommario/riassunto

For decades, television scholars have viewed global television through the lens of cultural imperialism, focusing primarily on programs produced by US and UK markets and exported to foreign markets. Global Television Formats revolutionizes television studies by de-provincializing its approach to media globalization. It re-examines dominant approaches and their legacies of global/local and center/periphery, and offers new directions for understanding television's contemporary incarnations. The chapters in this collection take up the format phenomena from around the globe, including the Middle East, Western and Eastern Europe, South and West Africa, South and East Asia, Australia and New Zealand, North America, South America, and the Caribbean. Contributors address both little known examples and massive global hits ranging from the Idol franchise around the world, to telenovelas, dance competitions, sports programming, reality TV, quiz shows, sitcoms and more. Looking to global television formats as vital for various cultural meanings, relationships, and structures, this collection shows how formats can further our understanding of television and the culture of globalization at large.

2. Record Nr.	UNINA9910813337903321
Autore	Horn Michiel <1939->
Titolo	Becoming Canadian : memoirs of an invisible immigrant / / Michiel Horn
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Nota di contenuto	CONTENTS -- INTRODUCTION -- Prologue -- 1 War and Peace -- 2 The Great Migration -- 3 Chartered Banking in Canada -- 4 College Days -- 5 Canada and the United States -- 6 A Place of Liberty -- 7 What's Past Is Prologue -- INDEX -- A -- B -- C -- D -- E -- F -- G -- H -- I -- J -- K -- L -- M -- N -- O -- P -- Q -- R -- S -- T -- U -- V -- W -- X -- Y -- Z
Sommario/riassunto	Thousands of Western European immigrants streamed into Canada after the Second World War, seeking refuge from the economic devastation of their homelands. Many sought to assimilate as quickly as possible into the Canadian mainstream. Michiel Horn, in <i>Becoming Canadian: Memoirs of an Invisible Immigrant</i> , shares his reflections on the process of social integration. As a Dutch immigrant to British Columbia in 1952, Horn had to make sense of the cultural demands of

two worlds. Over forty years later, a professor of Canadian history, he recounts his own personal history, relating it to broader issues. 'I have tried.' he writes, 'to describe the process of assimilation as I experienced it, and to make sense of the ambivalence immigrants feel towards their adopted country and their country of origin, the sense that they belong to both yet fully to neither.' Horn's autobiography explores the story of his Dutch middle-class family and seeks to answer what it means to replace one nationality with another. He begins with his years in Holland during the Second World War, discusses his family's immigration to Canada, and explains how the family built a life for itself in Victoria. Several of the themes that run throughout the narrative relate to the often uneasy transfer of Dutch values to a Canadian context, the influence that Holland still has on Horn's life, and his own thoughts on multiculturalism as public policy in Canada. *Becoming Canadian* is a timely memoir, and Horn's consideration of the process of assimilation, and of his own position as an 'invisible immigrant,' is topical and revealing.
