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Broadcast/cable/web programming: Strategies and practices (6th ed.). Belmont, CA: Wadsworth/Thomson Learning. Course Objectives: The goal of the class is to expose students to the fundamentals of programming in radio and television broadcasting, cable and satellite systems, and online video and audio.

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Broadcast programming is the practice of organizing and/or ordering (scheduling) of broadcast media shows, typically radio and television, in a daily, weekly, monthly, quarterly or season-long schedule. The executive in charge of selecting the programs and planning the schedule is sometimes the director of network programming.. Modern broadcasters use broadcast automation to regularly change ...

Broadcast programming—Wikipedia

Able Channel, a streaming service featuring original programming about consumer healthcare, plans to launch in early 2021. (Image credit: Able Channel) Founded by Brian McCourt and Paul Goggin, the channel has secured carriage on AppleTV, IOS, Android and Roku devices.

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~~Able Channel to Stream Healthcare Programming...~~

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Nov. 30 offers a new holiday themed General Hospital during the day and The Disney Holiday Singalong, then CMA Country Christmas, in prime.. Dec. 2, it ' s holiday-themed episodes of The Goldbergs and black-ish.. Dec. 9 is the season premiere of The Great Christmas Light Fight.The season concludes Dec. 23. Dec. 18 has Shrek the Halls and Dec. 20 The Sound of Music.

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~~ABC Shares Holiday Programming | Broadcasting + Cable~~

Believing it ' s never too early to start thinking about the upfront, Fox has launched an ad campaign aimed at media buyers and brand managers, and a web portal where clients can get information about upcoming schedules and programming.

~~Fox Launches Campaign, Web Portal for Ad Buyers | Cable Broadcasting & Cable~~
Broadcasting & Cable is a weekly telecommunications industry trade magazine published by Future US. Previous names included Broadcasting-Telecasting, Broadcasting and Broadcast Advertising, and Broadcasting. B&C, which was published biweekly until January 1941, and weekly thereafter, covers the business of television in the

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U.S.—programming, advertising, regulation, technology, finance, and news. In addition to the newsweekly, B&C operates a comprehensive website that provides a roadmap

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~~Broadcasting & Cable~~—Wikipedia

AZN Television (originally known as International Channel) – A broadcast and cable network, which operated from 1996 to April 9, 2008, featuring a mix of international programming, which launched before the advent of digital cable and satellite services that allowed carriage of various foreign networks; the AZN iteration offered programming aimed at English-speaking Asian-Americans.

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~~List of United States over-the-air television networks...~~

Webcasting of video/television (from c. 1993) and audio/radio (from c. 1994) streams: offers a mix of traditional radio and television station broadcast programming with dedicated Internet radio and Internet television. Economic models. There are several means of providing financial support for continuous broadcasting:

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In this revision of the market-leading text, Susan Eastman and Douglas Ferguson, two noted scholars and experts in the area of broadcast programming, provide students with the most accurate and current information on the techniques and strategies used in the programming industry. The text has helped professors teach this course with clear current illustrations and examples, and just right approach of student friendly writing. Comprehensive, accurate and up- to- date, the text covers all aspects of programming for broadcast, cable, radio, and the Web.

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Written by recognized leaders in the field, MEDIA PROGRAMMING delivers the most accurate coverage of techniques and strategies used in the programming industry today. Reflecting the latest developments from real-world practice, this market-leading text covers all aspects of media programming for broadcast and cable television, radio, and the Internet with clear, current illustrations and examples. It offers in-depth coverage of emerging trends, including multiplatform strategies, cross-media, new media, high definition media, new programming strategies, and wireless and pay-per-view media. This proven text continues to focus on how programs (units of content) are selected (or not selected), arranged, evaluated, and promoted with the need to consider pressures from

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technology, financing, regulations, policies, and marketing. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

This course discusses the electronic media programming process and the kinds of issues and strategies that are prominent in the field today.

This fifth edition of the successful Promotion and Marketing for Broadcasting, Cable, and the Web, 4ed takes an important, timely look at the newest media venue, the Internet. Under its new title, Media Promotion and Marketing for Broadcast, Cable and the Internet, 5ed it takes

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Preview a fresh look at the industry and the latest strategies for media promotion and marketing. The book explores the scope and goals of media production from the perspectives of network and local television, cable, Internet and radio, including public broadcasting. Topics include: goals of promotion; research in promotion; on-air, print, and Web message design; radio promotion; television network and station promotion and new campaigns; non-commercial radio and television promotion; cable marketing and promotion; research and budgeting for promotion; syndicated program marketing; global and international promotion and marketing; and online marketing and promotion.

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Where do program ideas come from? How are concepts developed into saleable productions? Who do you talk to about getting a show produced? How do you schedule shows on the lineup? What do you do if a series is in trouble? The answers to these questions, and many more, can be found in this comprehensive, in-depth look at the roles and responsibilities of the electronic media programmer. Topics include: Network relationships with affiliates, the expanded market of syndication, sources of programming for stations and networks, research and its role in programming decisions, fundamental appeals to an audience and what qualities are tied to success, outside forces that influence programming, strategies for launching new programs or saving old ones. Includes real-life examples taken from the

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authors' experiences, and 250+ illustrations!

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The collision of new technologies, changing business

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strategies, and innovative storytelling that produced a new golden age of TV. Cable television channels were once the backwater of American television, programming recent and not-so-recent movies and reruns of network shows. Then came La Femme Nikita, OZ, The Sopranos, Mad Men, Game of Thrones, and The Walking Dead. And then, just as “prestige cable” became a category, came House of Cards and Netflix, Hulu, Amazon Video, and other Internet distributors of television content. What happened? In *We Now Disrupt This Broadcast*, Amanda Lotz chronicles the collision of new technologies, changing business strategies, and innovative storytelling that produced an era termed “peak TV.” Lotz explains that changes in the business of television expanded the creative possibilities of television.

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She describes the costly infrastructure rebuilding undertaken by cable service providers in the late 1990s and the struggles of cable channels to produce (and pay for) original, scripted programming in order to stand out from the competition. These new programs defied television conventions and made viewers adjust their expectations of what television could be. Le Femme Nikita offered cable's first antihero, Mad Men cost more than advertisers paid, The Walking Dead became the first mass cable hit, and Game of Thrones was the first global television blockbuster. Internet streaming didn't kill cable, Lotz tells us. Rather, it revolutionized how we watch television. Cable and network television quickly established their own streaming portals. Meanwhile, cable service providers had quietly transformed

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themselves into Internet providers, able to profit from both prestige cable and streaming services. Far from being dead, television continues to transform.

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This book won the Ohio Professional Writer's, Inc. 2014 Communication Competition Award Now in its second edition, The Televiewing Audience is a user's guide for the only household appliance that doesn't come with one. Watching television seems relatively effortless - it is, after

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Practices

all, a major form of entertainment in the U.S. and overseas - yet this book argues that there is nothing simple about watching television; it is a learned activity which is in a constant state of revision and upgrading. Now more than ever, televIEWing requires the generation and application of critical thinking to guide program selection, inform appreciation, generate greater pleasure, and inspire dialogue after consumption. This book is about becoming a more thoughtful and informed consumer, designed to shatter the anonymity of the televIEWer, and to create a sense of community, for we rarely think of ourselves as instrumental in the televIEWing experience or think of the experience as a shared event. Designed for courses related to broadcasting, media effects, media literacy, and audience

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studies, this book provides a comprehensive overview of the ways in which television influences the way we think about ourselves and our culture. It places us center-stage in the extremely complicated, competitive, creative, and costly endeavor that is television.

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