

1: Lies, Damn Lies And Documentaries by Brian Winston

What is happening to British television in the s? With the restructuring of ITV, the growth in independent production and the BBC charter due for renewal in , this is a decade of uncertainty and radical change for the British television industry.

The buildings around the small junction are heavily draped in light bulbs and digital screens at various sizes and heights. Advertisements, logos and moving pictures are continuously flashed onto passing pedestrians, cars and buses. Like in a mastery painting of the Dutch renaissance, light and colours from various electronic screens and sources are reflected onto adjacent buildings, windows, cars, buses and all kinds of surfaces. And as far one can see into the streets are hung glimmering Christmas decorations from side to side, made out of thousands of light bulbs. The rapid developments within digital screen technologies are emerging as prototypes and innovations in various social spheres. The wide ranging technological possibilities are presently pursued in hybrid combinational ideas for reconfiguring private and public spaces and visual forms into a performative architecture within a virtual, digitalised urban visual culture. Architecture and digital screen media technology My concern in this essay is the way in which screen media technology is presently becoming an element of urban architecture through the combination of transparent building materials and digital light and transmission technology. Architecture and media technology is melting into each other, and buildings are more and more turning into becoming media infrastructure: As with all "new" technologies, this convergence of buildings and media technology has been envisaged for some time; what is new is not the idea, but the ways in which present material technology makes it possible. Already in , Paul Virilio asked the question whether our basic dimension for space and time were being lost with the replacement of interiors and furniture with mobile telecomputer furniture and electronic matrix screens of pixels and artificial light. New media technology seemed to destabilise our senses and make us move as mobile nomads in a space without dimensions. Our relationships to physical objects and understandings of space were undergoing profound changes: Having made the window autonomous trough the television screen, and the door through the automobile, will we now participate in the complete disintegration of the building? As he foresaw, we seem to be replacing the ensemble landscape of urban buildings with active and dynamic media technology that radically modify the configuration of the city and the urban morphology. Buildings, urban landscapes and sites are disintegrating to become autonomous, informational and transitional objects. We are at that breaking moment when technology and material conditions for production enable the diffusion and use of new media technologies. The urban landscape is being reshaped by new technology, inspiring investigations into the future of "technocities" Downey and McGuigan And we can start reading the meaning of this electronic landscape as Sharon Zukin suggests, in terms of how it mediates, both symbolically and materially, " The screen technology in itself is becoming a landscape, challenging the border between a "natural" and "electronic" understanding of landscape itself. Reading this new, digital landscape of the city as a cultural geographer, we can start understanding the cultural signification of the ongoing convergence of media and architecture. The intentional use of digital screen technology in transparent or fluorescent building materials for projection of digital images on building facades is changing the meaning of both media and architecture. Thus to interpret this emerging electronic urban landscape, both as a cultural and socio-spatial landscape is of great importance. I am intrigued by the fact that some of the most prestigious "signature" architecture now being designed and built around the world with this mutating use of materials and media technologies are media company buildings. Particularly interesting are in my view the new buildings that are presently being planned or built for national public service broadcasters around the world. I will in this essay particularly refer to two such projects: Both being high profiled, urban architecture projects, using digital screen technology in advanced and new ways. My reading of the projects will focus on three dimensions: First, the way the new urban media architecture can be understood as a way for the old national cultural institutions of public broadcasting to redefine a connection between market and place, or more precisely between public and space.

Second, I want to discuss what the new media architecture implies in terms of changed condition for symbolic creativity in the cultural industries. And third, I want to comment on the aesthetic and urban experience that might come out of this new digital architecture. The economy has become informational, according to Castells and others, and the same has happened with the urban landscape and architecture. Now urban change and regeneration is happening at the same time as the cultural industries are becoming increasingly global and local, rather than national, giving a renewed focus on urban cultural politics McQuigan National media and museum buildings used to be monumental national architecture, for instance housing public libraries and public service broadcasting corporations owned by governments. The buildings signalled stability and national pride, and the institutions they housed were fulfilling political goals in national and local cultural policies. The present reconfiguration of market and place is particularly transitional and salient for the old media and museum institutions of modernist national cultures. For instance, the national public service broadcasters are presently undergoing profound change because the technological borders of transmission no longer fit the national cultural space see for instance Morley and Robins , Papathanassopoulos In some of the newly designed and built buildings for the old public service broadcasting institutions we can see an interesting expansion of meaning: But technology has decoupled the old connection between technological infrastructure and the national cultural space, and the media consumption market no longer belongs to the nation place. Thus, the new buildings of the public service broadcasting institutions are reflecting an attempt to redefine the connection between a publicly owned institution operating at an increasingly global market, and a local connection to the urban space. An interesting example is the new building under construction for the national public broadcasting institution in Denmark, Danmarks Radio DR in Copenhagen. For the nation as a whole the relocation is supposed to lead to "better programs and more choice", and for staff it is supposed to lead to a "more flexible, open workplace" and a "lively setting for team-work and creativity": At the new multimedia house people will work in light, airy, open spaces with room for lots of different work processes ranging from great art to craftsmanship and mass production. The house will be designed to ensure the greatest possible flexibility. The new DR multimedia house is inspired by the kasbahs of the Middle East. A kasbah is a kind of town within a town, with a mixture of covered squares and streets, shops and workshops. Every quarter has its own identity and personality. DR Byen will consist of four segments: So we arranged four separate architectural competitions, one for each segment. This street stretches from the second floor to the sixth floor and will provide a glass-roofed precinct via which DR staff will be able to move from one segment to another. The whole site will be imbued with transparency. It will seem bright, open, and inviting. DR staff will enjoy an inspiring ambience, with creativity apparent from within and without. The multimedia house will cover an area the size of four soccer pitches; the area of the building in square metres will correspond to twenty soccer pitches. It is this building that mostly uses the new screen technology and which in my view embody the visible interpretation of the "new multimedia house" in the DR-city. The building now has its own webpage that can be accessed through DRs main page. We can respond positively to an uncertainty by using its most positive attribute, that is, mystery. Mystery is never far from seduction. When the surroundings are too neutral we must create a transition, a distance between them, and us, not as a retreat into ourselves, but as a means to establish conditions that will allow a particular territory to blossom. In other words we need to bring value to the context, whatever it may be. For this we must establish a presence, an identity. I propose to materialise the context by creating an exceptional urban building respecting the planned layout of the site. It will be a volume, a mysterious parallelepiped that changes under the light of day and night whose interior can only be guessed at. At night the volume will come alive with images, colors, and lights expressing the life going on inside. The interior is a world in itself, complex and diversified. An interior street lined with shops follows the path of the urban canal; a restaurant and bar spill into it. The restaurant is dominated by a covered square, a large empty volume beneath the wooden scales, cladding the concert hall above. It is a world of contrasts and surprises, a labyrinth, an interior landscape. On one side, the world of musicians, with courtyards and exterior terraces, and vegetation. On the other, Piranesian public spaces link together the different performance halls, the

restaurant, and the street. The abstract is invaded by the figurative; the permanent is complemented by the ephemeral. The facades are diaphanous filters permitting views of the city, the canal, and the neighboring architecture. At night these facades become screens for projecting images. Each room becomes a discovery, each detail an invention, lessons learned from Theodor Lauritzen and Hans Sharoun whose certain kind of architecture should never be forgotten, and to whom this project is a discrete homage. Architecture is like music; it is made to move and delight us. They are also meant to become avant-garde signature buildings in urban settings. Spaces for local consumption and interaction with the architecture appear in the urban context. By using the latest screen media technology in the architectural design the buildings and plants are themselves supposed to testify the continued but changed cultural importance and power of the old public service institutions in society. They are in a sense physically becoming what they are known to produce, a visual impact, able now to imaging themselves not only as contributing to the old, two-dimensional visual culture, but entering the role of urban monuments, becoming a three dimensional physical interpretation of their self reflexive moment of peaking cultural power. At the same time, the actual placing of the buildings are central: They are thought to be interacting with local audiences, more becoming a combined amusement park and media production plant. The CCTV building in the new financial centre of Beijing is another instructive case, designed by architect Rem Koolhaas and awarded in , now under construction. CCTV combines administration and offices, news and broadcasting, program production and services, the entire process of TV-making - in a loop of interconnected activities. Two structures rise from a common production platform that is partly underground. Each has a different character: The consolidation of the TV program in a single building allows each worker to be permanently aware of the nature of the work of his co-workers - a chain of interdependence that promotes solidarity rather than isolation, collaboration instead of opposition. The building itself contributes to the coherence of the organisation. It accommodates visitors and guests, and will be freely accessible to the public. On the ground floor, a continuous lobby provides access to the seat theatre, a large ballroom, digital cinemas, recording studios and exhibition facilities. The building hosts the international broadcasting centre for the Olympic Games. The tower accommodates a five-star hotel; guests enter at a dedicated drop-off from the east of the building and ascend to the fifth floor housing the check-in as well as restaurants, lounges, and conference rooms. The hotel rooms are occupying both sides of the tower, forming a spectacular atrium above the landscape of public facilities. On the block in the south-east, the Media Park is conceived as an extension of the proposed green axis of the CBD. It is open to the public for events and entertainment, and can be used for outdoor filming. A circle of working areas was set around each studio to make easy access to paint, decoration, costumes, and recreation area for actors and production staff. Today, there is a decentralised and mostly privatised field of audiovisual production and the pressure on architectural solutions from the material logic of Fordist audiovisual production is gone. Today, studios become more and more empty spaces as the creative staff in the units for digitally produced backdrops and computer graphics are taking over the control over the audiovisual product. The professional producer is also becoming a clerk in front of a computer, and less and less it makes sense to differentiate between an accountant and a drama series director in terms of skills, competences, tasks and working conditions. What else can be said about the creative cultural works that are being performed on the inside of the new media buildings and their implied institutional structures? The cultural industries have for some time now been a highly flexible and formative industry, where technological innovations constantly are being tried out as a basis for profitable production and distribution of cultural products.

2: MS - Television Studies | readinglists@leicester

Leading expert Brian Winston's new book is one of the first to take the ethical issue seriously. Looking at the recent crises of confidence in public service broadcasting and the controversy surrounding docusoaps, his major new study provides a foundational study of ethics and the documentary.

Harvard University Press, Francis Cairncross, *The Death of Distance*: Harvard Business School Press, , Oxford University Press, Robert Johansen, *Teleconferencing and Beyond: Communications in the Office of the Future* New York: Everett Rogers, *Diffusion of Innovations*, 4th ed. Harvard Business School Press, Cambridge University Press, *Identity in the Age of the Internet* New York: Simon and Schuster, College and University Press, Leo Bogart, *The Age of Television*, 3rd ed. Frederick Unger Publishing, University of Chicago Press, *Studentlitteratur*, Stockholm School of Economics, Eli Noam and Lorenzo Maria Pupillo, eds. Doubleday Anchor Books, John Libbey Media, Ithiel de Sola Pool, ed. Claude Fischer, *America Calling: A Social History of the Telephone to Berkeley*: University of California Press, James Katz, *Magic in the Air*: Malcolm Gladwell, *The Tipping Point: Communications, Automation, and Information Systems* Amsterdam: Elsevier Science Publishers, , 95â€™ MIT Press, , Erik Barnouw, *The Golden Web*: Free Press, , Sage Publications, , 21â€™ Pennsylvania State University, Michael Noll, *Highway of Dreams*: Lawrence Erlbaum Associates, Knowledge Industry Publications, , 13â€™ University of Toronto Press, Harper and Row, , Lawrence Erlbaum Associates, , 21â€™ *Cablevision Magazine*, December 19, , *Fortune*, March 15, , Frances Cairncross, *The Death of Distance: Techniques and Applications* Reading, MA: Scott Armstrong, *Long-Range Forecasting*: John Wiley, , 91â€™ Free Press, , 82â€™ Conrath, and William A. Teldok, , 53â€™ The usual cautions apply. This article provided a useful and accurate summary when last visited in November , but there is always the possibility that it will not be considered accurate at some point thereafter. Department of Communications, For explanation of these approachesâ€™and much valuable adviceâ€™the interested professional is referred to J. The Web site <http://www.americanmanagementassociation.com> Transaction Publishers, , â€™ Cambridge University Press, , â€™ Sloan Commission on Cable Communications, For overviews, based on meta-analyses, of the interests of those conducting research on the Internet, see, e. Sage Publications, , â€™ Beacon Press, , â€™ Elton and Carey provide an extensive review of the implementation problems that arose in the early field trials and demonstration projects. Gregory Hearn, Jo A. Boston City Hospital, There were some unavoidable compromises in the design of the experiment. Subjects had been invited to participate and offered a small sum of money to do so, though most of those who participated declined the payment; this could have introduced a selection bias. And the fact that the physicians and nurses knew they were participating in the experiment could have affected their actions. Lucas, and David W. Plenum, , â€™ Hadley Cantril, *The Invasion from Mars: A Study in the Psychology of Panic* Princeton: Princeton University Press, *Lessons from September 11* Lanham, MD: Rowman and Littlefield Publishers, Peter Lang Publishers, , 55â€™ Silverstone and Eric Hirsch, eds. *Media and Information in Domestic Space* London: Routledge, , â€™ David Morley, *Family Television: Cultural Power and Domestic Leisure* London: Erik Barnouw, *Tube of Plenty: Allyn and Bacon, Home Video and Mass Communication* London: Sage Publications, , 40â€™ Lawrence Erlbaum Associates, , â€™ Sage Publications, , 73â€™ *American Television*, â€™ New York: Joel Brinkley, *Defining Vision*: Lawrence Erlbaum Associates, , 61â€™ University of Wisconsin Extension, , 27â€™ Robert Cowan, personal communication, July 5, McGraw-Hill, , In the early s, Noll discussed the design of a three-dimensional form of videoconferencing. *The Phoenix Project*, vol. Michael Nollâ€™regard Picturephone as a massive failure, Kenneth Lipartito provides a credible challenge to this view in a paper that offers a radical and important criticism of the conceptual framework generally used to assess success and failure. Lawrence Erlbaum Associates, , Michael Tyler identified a few projects with this aim; they followed the approach of Roger Pye, Ederyn Williams, and their colleagues. Jerome Aumente, *New Electronic Pathways*: Sage Publications, ; Roger Fidler, *Mediamorphosis*: Pine Forge Press,

PUBLIC SERVICE IN THE NEW BROADCASTING AGE BRIAN WINSTON

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3: Staff Directory

Looking at the recent crises of confidence in public service broadcasting and the controversy surrounding docusoaps, his major new study provides a foundational study of ethics and the documentary.

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5: Public service broadcasting - CORE

Public service non-linearity is delivered via new pathways, ranging from the BBC's iPlayer, smart phone 'apps,' and the practice of 'embedding' on social media.

6: Rethinking "public service" in a globalized digital ecology | openDemocracy

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7: Table of contents for Library of Congress control number

Yesterday, the Scottish government launched its blueprint for a new Scotland. This week, OurKingdom is examining what it says. Here, Brian Winston looks at what this all means for the BBC. It is.

8: Lies, Damn Lies and Documentaries - Brian Winston - Google Books

Public Television: Politics in the Battle over Documentary. New Brunswick, N.J.: Rutgers University Press; and Hogarth, David. Documentary Television in Canada. Montreal: McGill-Queens University Press. But castigated or celebrated, documentary is still widely regarded as a defining genre of public broadcasting.

9: When Media Are New: Understanding the Dynamics of New Media Adoption and Use

Day at Night was a public television series hosted by the late James Day, co-founder of KQED in San Francisco, president of the New York City television station WNET, and Chairman of the Advisory Board for City University Television in New York (CUNY TV). The show featured interviews with notable cultural and political figures conducted in the.

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