

Storia Della Radio E Della Televisione In Italia Un Secolo Di Costume Societ E Politica I Tascabili Marsilio

Little magazines made modernism. These unconventional, noncommercial publications may have brought writers such as James Joyce, T. S. Eliot, Ezra Pound, Marianne Moore, Mina Loy, and Wallace Stevens to the world but, as Eric Bulson shows in *Little Magazine, World Form*, their reach and importance extended far beyond Europe and the United States. By investigating the global and transnational itineraries of the little-magazine form, Bulson uncovers a worldwide network that influenced the development of literature and criticism in Africa, the West Indies, the Pacific Rim, and South America. In addition to identifying how these circulations and exchanges worked, Bulson also addresses equally formative moments of disconnection and immobility. British and American writers who fled to Europe to escape Anglo-American provincialism, refugees from fascism, wandering surrealists, and displaced communists all contributed to the proliferation of print. Yet the little magazine was equally

crucial to literary production and consumption in the postcolonial world, where it helped connect newly independent African nations. Bulson concludes with reflections on the digitization of these defunct little magazines and what it means for our ongoing desire to understand modernism's global dimensions in the past and its digital afterlife.

When Mona Lisa smiled enigmatically from the cover of the Italian magazine *Epoca* in 1957, she gazed out at more than three million readers. As Emma Barron argues, her appearance on the cover is emblematic of the distinctive ways that high culture was integrated into Italy's mass culture boom in the 1950s and 1960s, a period when popular appropriations of literature, fine art and music became a part of the rapidly changing modern Italian identity. Popular magazines ran weekly illustrated adaptations of literary classics.

Television brought opera from the opera house into the homes of millions. Readers wrote to intellectuals and artists such as Alberto Moravia, Thomas Mann and Salvatore Quasimodo by the thousands with questions about literature and self-education.

Drawing upon new archival material on the demographics of television audiences and magazine readers, this book is an engaging

account of how the Italian people took possession of high culture and transformed the modern Italian identity.

From the foundations of the world's first great empires to the empires of today, war has preoccupied human civilisation for as many as 4000 years. It has fascinated, horrified, thrilled, confused, inspired and disgusted mankind since records began. Provoking such a huge range of emotions and reactions and fulfilling all the elements of newsworthiness, it is hardly surprising that war makes 'good' news. Modern technological advancements, such as the camera and television, brought the brutality of war into the homes and daily lives of the public. No longer a far-away and out-of-sight affair, the public's ability to 'see' what was happening on the frontline changed not only how wars were fought but why they were fought. Even when a war is considered 'popular,' the involvement of the press and the weight of public opinion has led to criticisms that have transformed modern warfare almost in equal measure to the changes brought about by weapon technology. War reporting seeks to look beyond the official story, to understand the very nature of conflict whilst acknowledging that it is no longer simply good versus evil. This edited

volume presents a unique insight into the work of the war correspondent and battlefield photographer from the earliest days of modern war reporting to the present. It reveals how, influenced by the changing face of modern warfare, the work of the war correspondent has been significantly altered in style, method, and practice. By combining historical analysis with experiences of modern day war reporting, this book provides an important contribution to the understanding of this complicated profession, which will be of interest to journalists, academics, and students, alike.

A Reception History of Early Italian
Television

The Politics of Opera in Post-War Venice
Breve storia della radio e della
televisione italiana

società, politica, strategie, programmi,
1922-1992

In onda

This is the first comprehensive account of the diversity and complexity of censorship practices in Italy under the Fascist dictatorship. Through archival material it shows how practices of censorship were used to effect regime change, to measure

and to shape public opinion, behaviour and attitudes in the twenty years of Mussolini's dictatorship.

Beginning from the unlikely vantage point of Venice in the aftermath of fascism and World War II, this book explores operatic production in the city's nascent postwar culture as a lens onto the relationship between opera and politics in the twentieth century. Both opera and Venice in the middle of the century are often talked about in strikingly similar terms: as museums locked in the past and blind to the future. These clichés are here overturned: perceptions of crisis were in fact remarkably productive for opera, and despite being physically locked in the past, Venice was undergoing a flourishing of avant-garde activity. Focusing on a local musical culture, Harriet Boyd-Bennett recasts some of the major composers, works, stylistic categories and narratives of twentieth-century music. The study provides fresh understandings of works by composers as diverse as Stravinsky, Prokofiev, Verdi, Britten and Nono.

This book explores the variety of means by which political information has been conveyed in Italy from the early post-war period to the current era when political

discourse takes second place to style, image, and soundbite. Examined are both official forms of communication (cinema, government newsreel, the press, election broadcasts) and more informal, clandestine forms of communication mostly originating from social movements, pressure groups and other organizations outside the party system (satire, political songs, terrorism).

Political Audiences

The origins and evolution of the war correspondent

costume, società e politica

Political Communication in Italy from 1945 to the 1990s

90 x 90

Italian National Cinema

A groundbreaking handbook that takes a cross-national approach to the media history of Europe of the past 100 years The Handbook of European Communication History is a definitive and authoritative handbook that fills a gap in the literature to provide a coherent and chronological history of mass media, public communication and journalism in Europe from 1900 to the late 20th century. With contributions from teams of scholars and members of the European Communication Research and Education Association, the Handbook explores media innovations, major changes and developments in the media systems that affected public communication, as well as societies and culture.

The contributors also examine the general trends of communication history and review debates related to media development. To ensure a transnational approach to the topic, the majority of chapters are written not by a single author but by international teams formed around one or more lead authors. The Handbook goes beyond national perspectives and provides a basis for more cross-national treatments of historical developments in the field of mediated communication. Indeed, this important Handbook: Offers fresh insights on the development of media alongside key differences between countries, regions, or media systems over the past century Takes a fresh, cross-national approach to European media history Contains contributions from leading international scholars in this rapidly evolving area of study Explores the major innovations, key developments, differing trends, and the important debates concerning the media in the European setting Written for students and academics of communication and media studies as well as media professionals, The Handbook of European Communication History covers European media from 1900 with the emergence of the popular press to the professionalization of journalists and the first wave of multimedia with the advent of film and radio broadcasting through the rapid growth of the Internet and digital media since the late 20th century. Questo volume offre una narrazione delle tappe più significative che hanno contrassegnato la vita ultracentenaria della radiofonia nel nostro Paese. Una vicenda affascinante, complessa, solitamente poco

conosciuta. La radio ha accompagnato la storia...

This book explores the cultural, aesthetic, and political relevance of music in radio art from its beginnings to present day. Contributors include musicologists, literary studies, and cultural studies scholars and cover radio plays, radio shows, and other programs in North American, English, Spanish, Greek, Italian, and German radio.

La storia della radio e della televisione

Catholic Attempts to Save Italy's Soul, 1948-1974

A Consumer's History of Modern Italy

BBC broadcasts during the Second World War

The Art of Persuasion

Broadcasting in the Modernist Era

From the 1930s to the 50s in Italy commercial cultural products were transformed by new reproductive technologies and ways of marketing and distribution, and the appetite for radio, films, music and magazines boomed. This book uses new evidence to explore possible continuities between the uses of mass culture before and after World War II.

Jazz and Totalitarianism examines jazz in a range of regimes that in significant ways may be described as totalitarian, historically covering the period from the Franco regime in Spain beginning in the 1930s to present day Iran and China. The book presents an overview of the two central terms and their development since their contemporaneous appearance in cultural and historiographical discourses in the early twentieth century, comprising fifteen essays written by specialists on particular regimes situated in a wide variety of time periods and

places. Interdisciplinary in nature, this compelling work will appeal to students from Music and Jazz Studies to Political Science, Sociology, and Cultural Theory.

The Handbook of International Futurism is the first reference work ever to presents in a comparative fashion all media and countries in which the movement, initiated by F.T. Marinetti in 1909, exercised a particularly noteworthy influence. The handbook offers a synthesis of the state of scholarship regarding the international radiation of Futurism and its influence in some fifteen artistic disciplines and thirty-eight countries. While acknowledging the great achievements of the movement in the visual and literary arts of Italy and Russia, it treats Futurism as an international, multidisciplinary phenomenon that left a lasting mark on the manifold artistic manifestations of the early twentieth-century avant-garde. Hundreds of artists, who in some phase in their career absorbed Futurist ideas and stylistic devices, are presented in the context of their national traditions, their international connections and the media in which they were predominantly active. The handbook acts as a kind of multi-disciplinary, geographical encyclopaedia of Futurism and gives scholars with varying levels of experience a detailed overview of all countries and disciplines in which the movement had a major impact.

Impact on Postwar Foodways

Futurism and the Technological Imagination

London calling Italy

Material Nation

Mussolini's Dream Factory

In this fresh, unfamiliar, and sometimes surprising picture of modern Italy, history is refracted through the prism of the nation's consumer culture. What were Italians eating and drinking over this period? Where did they live? What did they do in their leisure time? What did they choose to spend their spare money on? And how did this differ between different economic classes and over time? From the battle against poverty conducted by the first liberal governments of a united Italy, to fascist autarchy, up to the emergence of welfare policies and today's multifaceted society, Scarpellini looks at how the material culture associated with consumption has structured Italian life and defined the boundaries of class, gender, generations, and regional differences, inspiring government policies, and influencing the worlds of art and literature. Keeping a constant eye on wider historical trends, both in Italy and internationally, the book looks at how the basic triad of consumer culture (food, housing, and clothing) slowly developed into a more complex pattern, incorporating transport, domestic appliances, and then electronics, communications, and fashion.

Combining economic and cultural history with a vivid narrative style, this book is essential reading for anyone interested in the history of modern Italy and of consumption more generally in the last century and a half.

"Examines the cultural politics of Italian Catholics in the thirty years following World War II, and explores the sentiments of those who tried to renew a traditional Catholic ethos in an age of consumerism and secularism"--

Tarquini offers a rich and stimulating synthesis, the best single-volume work available on this complex and challenging subject. This history reveals how the fascists used culture to build a conservation revolution that purported to protect what was good in the traditional social fabric while presenting itself as oriented toward the future.

Media, Products, Imageries

Mona Lisa Covergirl

Reporting from the Wars 1850 - 2015

Questioni di storia della radio e della televisione

L'Italia repubblicana nella crisi degli anni

Settanta: Culture, nuovi soggetti, identità

La televisione dello sport

La svolta istituzionale e politica del 1946 rinnovò

profondamente l'Italia, nel costume, nella cultura e nel linguaggio. Le città erano piene di cumuli di macerie, ma nella pace ritrovata le speranze prevalevano. In quel bisogno di esprimersi, la lingua comune fu chiamata a rispondere a una pluralità di impieghi e registri prima sconosciuta, e così accadde anche ai dialetti. Parte da questa volontà di nuovo la Storia linguistica dell'Italia repubblicana, che si propone di continuare fino all'oggi la Storia linguistica dell'Italia unita dedicata agli anni dal 1861 al secondo dopoguerra. Il libro racconta il quadro delle condizioni linguistiche e culturali del paese a metà Novecento: un paese contadino segnato da bassa scolarità, analfabetismo, predominio dei dialetti. Individua poi i mutamenti di natura economica, sociale, politica e le luci e le ombre di quel che è avvenuto nel linguaggio: largo uso dell'italiano nel parlare, ma continua disaffezione alla lettura, nuovo ruolo dei dialetti, scarsa consuetudine con le scienze, mediocri livelli di competenza della popolazione adulta, difficoltà della scuola. L'ultimo capitolo, infine, mostra come tutto ciò incida sui modi di adoperare la nostra lingua: sul vocabolario e la grammatica che usiamo, parlando in privato o in pubblico, o scrivendo testi giornalistici, amministrativi e burocratici, letterari o scientifici.

This collection critically examines the role of food programming on European early television and the impact this might have had on food habits and identities for the European audiences. It foregrounds various food programme genres, from travelog, cooking show and T

cooking competition, to more artistic forms. For the first time, it examines in one place eight European countries from Portugal to Czechoslovakia and Britain to France and Yugoslavia, to explore ways in which television contributed to culinary change, demonstrating differences and similarities in which early food programme in Europe shaped and promoted progress, modernity, gender and national identities in both Eastern and Western Europe. Featuring a number of archival images that illustrate early food programme visually, this collection complements other research into postwar food history, adding a perspective of visual medium that is often neglected. As such, it should be interesting for food and media historians as well as those interested in European postwar history and culture.

In the last years, the discussion around what is fascism, this concept can be applied to present forms of politics and if its seeds are still present today, became central to the political debate. This discussion led to a vast reconsideration of the meaning and the experience of fascism in Europe and is changing the ways in which scholars of different generations look at this political ideology and come back to it and it is also changing the ways in which we consider the experience of Italian fascism in the European and global context. The aim of the book is building a general history of Fascism and its historiography through the analysis of 13 different fundamental aspects, which were at the core of Fascist project or of Fascist practices during the regime. Each

essay considers a specific and meaningful aspect of the history of Italian fascism, reflecting on it from the vantage point of a case study. The essays thus reinterrogate the history of Fascism to understand in which way Fascism was able to mould the historical context in which it was born, how and if it transformed political, cultural, social elements that were already present in Italy. The themes considered are violence, empire, war, politics, economy, religion, culture, but also antifascism and the impact of Fascism abroad, especially in the Twenties and at the beginnings of the Thirties. The book could be both useful for a general public interested in the history of Europe in the interwar period and for an academic and scholarly public, since the essays aim to develop a provocative reflection on their own area of research.

un secolo di suoni e di immagini

Rethinking the History of Italian Fascism

Food and Cooking on Early Television in Europe

Censorship in Fascist Italy, 1922-43

Film Stardom in Fascist Italy

Mass Culture and Italian Society from Fascism to the Cold War

Breve storia della radio e della televisione italiana Storia della radio e della televisione in Italia costume, società e politica Storia della radio e della televisione in Italia. Costume, società e politica Tra pubblico e privato Breve storia della radio in Italia Effata Editrice IT What does the expression pop culture mean today? And how does it contribute to understanding a Country and a cultural group? This collection of essays, diverse in content, approach and perspective, tries to answer these questions. It aims at describing and figuring out

Acces PDF Storia Della Radio E Della Televisione In Italia Un Secolo Di Costume Societ E Politica I Tascabili Marsilio

the texture of Italian pop culture – as a meaningful juxtaposition between high and low, mass and elite, artistic and consumerist – in relation to the Italian mediascape and cultural context. Through the mosaic of narratives produced by television, music, comics and novels, to name a few, and the mixture of genres and types of cultural products analyzed in every essay, the reader is allowed to further the knowledge of Italian pop culture and to get a glimpse of Italians and ‘ Italian-ness ’ .

This book deals with the popular reception of early Italian television during the years of the so-called long “ economic boom ” (1954-1969). To do so, the author focuses on the Catholic and Communist audiences ’ perception of the first TV programs. The investigation into these two main groups ’ reception will be conducted through the analysis of all the TV references published in the readers ’ columns of the two most popular rotocalchi of those years: the Catholic magazine Famiglia Cristiana and the Communist weekly Vie Nuove. Showing the collective discourse about television, made by very different types of audiences through the use of letters published by these popular magazines, this study points out how television ’ s impact was also a mediated process. Therefore, the innovative proposal of this book is to suggest an in-depth study of the reception and cultural history of the early Italian television.

90x90. Novanta momenti per novant'anni di storia della radio e della televisione in italiano

Storia della radio e della televisione in Italia

Storia linguistica dell'Italia repubblicana

NOVANTA MOMENTI PER NOVANT ’ ANNI DI STORIA DELLA RADIO E DELLA TELEVISIONE IN ITALIANO

Handbook of International Futurism

Storia della radio e della televisione in Italia. Costume, societ à e politica

Scritto in occasione del 90° anniversario della radio in

Italia, questo libro presenta novanta momenti significativi della storia del'URI, dell'EIAR, della Rai e di tutte le altre radio e televisioni che, nel mondo hanno usato e usano ancora la lingua italiana, lasciando che a raccontarli siano soprattutto le parole che la stampa dell'epoca, testimoni diretti o studiosi di tutti i Paesi ci hanno lasciato, documenti postali e filatelici.

From such films as La Dolce Vita and Bicycle Thieves to Cinema Paradiso and Dear Diary, Italian cinema has provided striking images of Italy as a nation and a people. In the first comprehensive study of Italian cinema from 1886-1996, Pierre Sorlin explores the changing relationship of Italian cinema and Italian society and asks whether the national cinema really does represent Italian interests and culture.

This volume, Futurism and the Technological Imagination, results from a conference of the International Society for the Study of European Ideas in Helsinki. It contains a number of re-written conference contributions as well as several specially commissioned essays that address various aspects of the Futurists' relationship to technology both on an ideological level and with regard to their artistic languages. In the early twentieth century, many art movements vied with each other to overhaul the aesthetic and ideological foundations of arts and literature and to make them suitable vehicles of expression in the new Era of the Machine. Some of the most remarkable examples came from the Futurist movement, founded in 1909 by Filippo Tommaso Marinetti. By addressing the full spectrum of

Futurist attitudes to science and the machine world, this collection of 14 essays offers a multifaceted account of the complex and often contradictory features of the Futurist technological imagination. The volume will appeal to anybody interested in the history of modern culture, art and literature.

A History of Italian Fascist Culture, 1922-1943

Women in Italy, 1945–1960: An Interdisciplinary Study

The Handbook of European Communication History

teorie, storie, generi

Culture, Aesthetics, Politics

Jazz and Totalitarianism

Qual è stato il ruolo delle nuove radio private, locali e nazionali – comparse in modo capillare nel territorio nazionale a partire dalla metà degli anni Settanta – nella società italiana? E quale la loro importanza all'interno di un sistema dei mass media in rapida evoluzione, con la centralità della televisione? Come si è passati dal sistema monopolistico della Radio Rai alle migliaia di esperienze di radio libere, locali, private, indipendenti? Dall'esempio delle radio offshore in Nord Europa ai primi esperimenti clandestini in Italia, dalla Radio Sicilia Libera di Danilo Dolci alla legge di Riforma della Rai del 1975 e alla sentenza della Corte costituzionale del 1976, dalle radio politiche a quelle musicali, dall'impegno all'evasione, un ventennio di storia della radio è ricostruito studiandone l'impatto all'interno del sistema dei mezzi di comunicazione di massa, ed esaminando contenuti, strategie editoriali e degli ascolti, cesure e trasformazioni di un'epoca in cui il desiderio di libertà si

esprimeva andando, anziché on line, in onda.

This volume brings together specialists from a variety of disciplines to develop a deeper understanding of the social, political, and cultural history of women in Italy in the years 1946-1960. Despite being a time when women and the family were at the center of national debates, and when society changed considerably, the fifteen years following the Second World War have tended to be overlooked or subsumed into discussions of other periods. By focusing on the experience of women and by broadening the frame of reference to include subjects and sources often ignored, or only alluded to, by traditional analyses, the essays in this volume break new ground and provide a corrective to previous interpretive models.

The intersection between film stardom and politics is an understudied phenomenon of Fascist Italy, despite the fact that the Mussolini regime deemed stardom important enough to warrant sustained attention and interference. Focused on the period from the start of sound cinema to the final end of Fascism in 1945, this book examines the development of an Italian star system and evaluates its place in film production and distribution. The performances and careers of several major stars, including Isa Miranda, Vittorio De Sica, Amedeo Nazzari, and Alida Valli, are closely analyzed in terms of their relationships to the political sphere and broader commercial culture, with consideration of their fates in the aftermath of Fascism. A final chapter explores the place of the stars in popular memory and representations of the Fascist film world in postwar cinema.

Popular High Culture in Italian Media, 1950–1970

Storia della radio e della televisione

Breve storia della radio in Italia

Little Magazine, World Form

L'Italia dalle radio libere ai network nazionali
(1970-1990)

Italian Pop Culture

The era of literary modernism coincided with a dramatic expansion of broadcast media throughout Europe, which challenged avant-garde writers with new modes of writing and provided them with a global audience for their work. Historicizing these developments and drawing on new sources for research – including the BBC archives and other important collections - Broadcasting in the Modernist Era explores the ways in which canonical writers engaged with the new media of radio and television. Considering the interlinked areas of broadcasting 'culture' and politics' in this period, the book engages the radio writing and broadcasts of such writers as Virginia Woolf, W. B. Yeats, Ezra Pound, T. S. Eliot, James Joyce, George Orwell, E. M. Forster, J. B. Priestley, Dorothy L. Sayers, David Jones and Jean-Paul Sartre. With chapters by leading international scholars, the volume's empirical-based approach aims to open up new avenues for understandings of radiogenic writing in the mass-media age.

'London Calling Italy offers an expertly researched, thought-provoking analysis of BBC propaganda for Italy during the Second World War, exploring how programmes were put together and what listeners made of them. It will surely become the key work on this topic.' Simon Potter, Professor of Modern History at the University of Bristol
London calling Italy is a book about Radio Londra, as the BBC Italian Service was known in Italy, and the company's development as a global leader in the broadcasting industry, starting from the Second World War. Drawing on unexplored archive material collected in Italy and the United Kingdom, it aims

to understand how the BBC programmes engaged with ordinary Italians, while concurrently conducting political warfare against fascist Italy. The book also focuses on the relationship between the BBC Italian anti-fascist broadcasters, the British Foreign Office, and Labour Party. Key sources analysed in the book are, among others, the Foreign Office's records, the programmes broadcast by the BBC Italian Service during the Allied campaign, the memoirs of Italian anti-fascist broadcasters, the BBC surveys on the audience and the letters sent by listeners of the Italian Service.

Policies, Procedures and Protagonists

Tra pubblico e privato

Radio Art and Music

dal 1946 ai nostri giorni

Cultural Politics and the Avant-Garde

The Devil and the Dolce Vita