From the dawn of time to the present, from the days of mammoth hunting to the era of Scud-busting, pictures of war constitute the most persistent genre of images human beings have created. In fact, human beings are the only creatures who engage in these two activities—organized violence and the making of pictorial images—and the author shows how both art and war emerge from the same source: the hunter's eye. David D. Perlmutter's Visions of War explores and analyzes the thirteen thousand-year legacy of pictures of war from various cultures over the centuries, from the Stone Age cave paintings and monumental sculpture of the ancient Near East to the art of the classical period and the Middle Ages, from pre-contact Mesoamerican imagery to Napoleonic propaganda and totalitarian art and on to the instantaneous images of the Gulf War.

Photographic stills of women, appearing in both press coverage and relief campaigns, have long been central to the documentation of war and civil conflict. Images of non-Western women, in particular, regularly function as symbols of the misery and hopelessness of the oppressed. Featured on the front pages of newspapers and in NGO reports, they inform public understandings of war and peace, victims and perpetrators, but within a discourse that often obscures social and political subjectivities. Uniquely, this book deconstructs—in a systematic, gender-sensitive way—the repetitive circulation of certain images of war, conflict and state violence, in order to scrutinize the role of photographic tropes in the globalized visual sphere. Zarzycka builds on feminist theories of representations of war to explore how the concepts of femininity and war secure each other's intelligibility in photographic practices. This book examines the complex connections between photographic tropes and the individuals and communities they represent, in order to rethink the medium of photography as a discursive and political practice. This book interrogates both the structure and transmission of contemporary encounters with war, violence, and conflict. It will appeal to advanced students and scholars of gender studies, visual studies, media studies, photography theory, cultural anthropology, cultural studies, and trauma and memory studies.

This Handbook encapsulates the intellectual history of mass media ethics over the past twenty-five years. Chapters serve as a summary of existing research and thinking in the field, as well as setting agenda items for future research. Key features include: up-to-date and comprehensive coverage of media ethics, one of the hottest topics in the media community 'one-stop shopping' for historical and current research in media ethics experienced, top-tier editors, advisory board, and contributors. It will be an essential reference on media ethics theory and research for scholars, graduate students, and researchers in media, mass communication, and journalism.

Nothing will ever mystify or challenge the Wonder. He masters entire libraries and languages with little effort. No equation, no problem is too difficult to solve. His casual conversations with ministers and philosophers decimate their vaunted beliefs and crush their cherished intellectual ambitions. The Wonder compels obedience and silence with a glance. His mother idolizes him as a god. Yet no one is more hated or alone than the Wonder. This is the chilling tale of Victor Stott, an English boy born thousands of years ahead of his time. Raised in the village of Hampdenshire, the strangely proportioned young Victor possesses mental abilities vastly superior to those of his fellow villagers. The incomprehensible intellect and powers of the Wonder inspire awe, provoke horror, and eventually threaten to rip apart Hampdenshire. Long recognized as a classic of speculative fiction but never before widely available, The Wonder is one of the first novels about a "superman." J. D. Beresford's subtle and intriguing story of a boy with superhuman abilities paved the way for such noted works as Philip Wylie's Gladiator and A. E. van Vogt's Slan.
In the realm of international relations, there are seemingly few states like North Korea. Whether it is the country’s human rights situation, its precarious everyday life or its so-called foreign policy of coercion and nuclear brinkmanship, no matter what this ‘pariah’ nation says and does it affects the state and stability of regional and global politics. But what do we know about North Korea and how do we come to know it? This book argues that visual imagery plays a decisive role in this operation. By discussing two exemplary areas – everyday photography and satellite imagery – the book takes into account the role of images in the way that particular issues related to North Korea are understood in contemporary geopolitics. Images work. They do something by evoking a particular perspective of what is shown in them, allowing only specific ways of seeing and knowing. In this sense, images are deeply political. Individual methodological usages in the book can provide a procedural basis from which to start or rethink further studies on visuality, both in IR and beyond. It also opens an innovative path for future studies on East Asia, making the book attractive to a range of specialists and thus holding an appeal beyond the boundaries of a single discipline.

Screening Protest brings together a range of scholarly perspectives on the study of protest mediations on television and in film. Arguing that the screen is a fruitful, if overlooked, analytical focus, the book explores how visual narratives of protest wander across borders – territorial, temporal and generic. Chapters compare coverage of major protests in recent history by global news channels like Al Jazeera English, BBC World, CNN International and RT. They consider how geopolitical agendas, newsroom culture and the ubiquity of eyewitness footage shape the narration of events such as the ‘Umbrella Revolution’ in Hong Kong, anti-austerity protests in Greece, pro-EU mobilizations in the Ukraine and clashes in Ferguson. A focus on narrative allows authors to compare such news stories with popular cultural depictions of the protester, in films and television series such as The Hunger Games, Robin Hood and Suffragette. Although focussed on the screen, the scope of the book is broad, given its exploration of images distributed worldwide. Written with both scholars and students in mind, Screening Protest will interest researchers in political science, sociology, media and film studies, as well as the general reader interested in current affairs.

With newly commissioned essays by some of the leading writers on photography today, this companion tackles some of the most pressing questions about photography theory’s direction, relevance, and purpose. This book shows how digital technologies and global dissemination have radically advanced the pluralism of photographic meaning and fundamentally transformed photography theory. Having assimilated the histories of semiotic analysis and post-structural theory, critiques of representation continue to move away from the notion of original and copy and towards materiality, process, and the interdisciplinary. The implications of what it means to ‘see’ an image is now understood to encompass, not only the optical, but the conceptual, ethical, and haptic experience of encountering an image. The ‘fractal’ is now used to theorize the new condition of photography as an algorithmic medium and leads us to reposition our relationship to photographs and lend nuances to what essentially underlies any photography theory — that is, the relationship of the image to the real world and how we conceive what that means. Diverse in its scope and themes, The Routledge Companion to Photography Theory is an indispensable collection of essays and interviews for students, researchers, and teachers. The volume also features extensive images, including beautiful colour plates of key photographs.

Drawing widely from contemporary social and critical thought, Making Things International 2 offers provocative interventions into debates about causality, connection, and politics through the notion of assemblage. Political assemblages, especially those that cross national borders, can be catalyzed by a host of surprising sparks. Present-day global systems are complex and interdependent, but the worn tools of traditional international relations theory are unsuited to the task of understanding how objects, ideas, and people come together to create, dispute, solve, or perhaps cause these political configurations. Contributors to this volume bring to their work a new sensitivity toward issues of power, authority, control, and sovereignty. The companion volume, Making Things International 1: Circuits and Motion, used things, stuff, and objects in motion to capture the material dynamics of global politics and to demonstrate the importance of the material. This volume builds on that conversation by rethinking how digital technologies and global dissemination have radically advanced the pluralism of photographic meaning and fundamentally transformed photography theory. Having assimilated the histories of semiotic analysis and post-structural theory, critiques of representation continue to move away from the notion of original and copy and towards materiality, process, and the interdisciplinary. The implications of what it means to ‘see’ an image is now understood to encompass, not only the optical, but the conceptual, ethical, and haptic experience of encountering an image. The ‘fractal’ is now used to theorize the new condition of photography as an algorithmic medium and leads us to reposition our relationship to photographs and lend nuances to what essentially underlies any photography theory — that is, the relationship of the image to the real world and how we conceive what that means. Diverse in its scope and themes, The Routledge Companion to Photography Theory is an indispensable collection of essays and interviews for students, researchers, and teachers. The volume also features extensive images, including beautiful colour plates of key photographs.
This Oxford Handbook is the definitive volume on the state of international security and the academic field of security studies. It provides a tour of the most innovative and exciting news areas of research as well as major developments in established lines of inquiry. It presents a comprehensive portrait of an exciting field, with a distinctively forward-looking theme, focusing on the question: what does it mean to think about the future of international security? The key assumption underpinning this volume is that all scholarly claims about international security, both normative and positive, have implications for the future. By examining international security to extract implications for the future, the volume provides clarity about the real meaning and practical implications for those involved in this field. Yet, contributions to this volume are not exclusively forecasts or prognostications, and the volume reflects the fact that, within the field of security studies, there are diverse views on how to think about the future. Readers will find in this volume some of the most influential mainstream (positivist) voices in the field of international security as well as some of the best known scholars representing various branches of critical thinking about security. The topics covered in the Handbook range from conventional international security themes such as arms control, alliances and Great Power politics, to “new security” issues such as global health, the roles of non-state actors, cyber-security, and the power of visual representations in international security. The Oxford Handbooks of International Relations is a twelve-volume set of reference books offering authoritative and innovative engagements with the principal sub-fields of International Relations. The series as a whole is under the General Editorship of Christian Reus-Smith of the University of Queensland and Duncan Snidal of the University of Oxford, with each volume edited by a distinguished pair of specialists in their respective fields. The series both surveys the broad terrain of International Relations scholarship and reshapes it, pushing each sub-field in challenging new directions. Following the example of the original Reus-Smit and Snidal The Oxford Handbook of International Relations, each volume is organized around a strong central thematic by a pair of scholars drawn from alternative perspectives, reading its sub-field in an entirely new way, and pushing scholarship in challenging new directions.

The Cold War was a media phenomenon. It was a daily cultural political struggle for the hearts and minds of ordinary people—and for government leaders, a struggle to undermine their enemies’ ability to control the domestic public sphere. This collection examines how this struggle played out on screen, radio, and in print from the late 1970s through the early 1990s, a time when breaking news stories such as Ronald Reagan’s “Star Wars” program and Mikhail Gorbachev’s policy of glasnost captured the world’s attention. Ranging from the United States to the Soviet Union and China, these essays cover photojournalism on both sides of the Iron Curtain, Polish punk, Norwegian film, Soviet magazines, and more, concluding with a contribution from Stuart Franklin, one of the creators of the iconic “Tank Man” image during the Tiananmen Square protests. By investigating an array of media actors and networks, as well as narrative and visual frames on a local and transnational level, this volume lays the groundwork for writing media into the history of the late Cold War.

David Perlmutter examines icons of outrage--the indelible images that presidents and journalists alike claim drive American foreign policy and public opinion. He uncovers the hidden frames that control the visualization of foreign affairs in major crises such as the Tet offensive, Tiananmen, and the intervention in Somalia.

"Kevin Williams has authored an account of “foreign” correspondence and international journalism that is the most comprehensively-sourced, inclusive, contextualized, timely and critical in its field. At last, we have an account that acknowledges that the largest employers of “foreign” correspondents for nearly two hundred years have been and continue to be the news agencies; that the occupation is rooted in a history of imperialism, post-colonialism and commercialization, whose vestiges today are all too apparent; that the impacts of so-called “new media” on the amount, range and quality of international news, while significant, are less dramatic and less positive than commonly supposed." - Oliver Boyd-Barrett, Bowling Green State University, Ohio What is the future of the foreign correspondent - is there one? Tracing the historical development of international reporting, Kevin Williams examines the organizational structures, occupational culture and information environment in which it is practiced to explore the argument that foreign correspondence is becoming extinct in the globalized world. Mapping the institutional, political, economic, cultural, and historical context within which news is gathered across borders, this book reveals how foreign correspondents are adapting to new global and commercial realities in how they gather, adapt and disseminate news. Lucid and engaging, the book expertly probes three global models of reporting - Anglo-American, European and the developing world - to lay bare the forces of technology, commercial constraint and globalization that are changing how journalism is practiced and understood. Essential reading for students of journalism, this is a timely and thought-provoking book for anyone who wishes to fully grasp the core issues of journalism and reporting in a global context.

Over 1,700 total pages Contains the following publications: Visual Propaganda and Extremism in the Online
In Cold War historiography, the 1960s are often described as a decade of mounting diplomatic tensions and international social unrest. At the same time, they were a period of global media revolution: communication satellites compressed time and space, television spread around the world, and images circulated through print media in expanding ways. Examining how U.S. policymakers exploited these changes, this book offers groundbreaking international research into the visual media battles that shaped America's Cold War from West Germany and India to Tanzania and Argentina.

Due to its ability to freeze a moment in time, the photo is a uniquely powerful device for ordering and understanding the world. But when an image depicts complex, ambiguous, or controversial events--terrorist attacks, wars, political assassinations--its ability to influence perception can prove deeply unsettling. Are we really seeing the world "as it is" or is the image a fabrication or projection? How do a photo's content and form shape a viewer's impressions? What do such images contribute to historical memory? About to Die focuses on one emotionally charged category of news photograph--depictions of individuals who are facing imminent death--as a prism for addressing such vital questions. Tracking events as wide-ranging as the 1906 San Francisco Earthquake, the Holocaust, the Vietnam War, and 9/11, Barbie Zelizer demonstrates that modes of journalistic depiction and the power of the image are immense cultural forces that are still far from understood. Through a survey of a century of photojournalism, including close analysis of over sixty photos, About to Die provides a framework and vocabulary for understanding the news imagery that so profoundly shapes our view of the world.

Understanding Photojournalism explores the interface between theory and practice at the heart of photojournalism, mapping out the critical questions that photojournalists and picture editors consider in their daily practice and placing these in context. Outlining the history and theory of photojournalism, this textbook explains its historical and contemporary development; who creates, selects and circulates images; and the ethics, aesthetics and politics of the practice. Carefully chosen, international case studies represent a cross section of key photographers, practices and periods within photojournalism, enabling students to understand the central questions and critical concepts. Illustrated with a range of photographs and case material, including interviews with contemporary photojournalists, this book is essential reading for students taking university and college courses on photography within a wide range of disciplines and includes an annotated guide to further reading and a glossary of terms to further expand your studies.

"Written in a clear and accessible style that would suit the needs of journalists and scholars alike, this encyclopedia is highly recommended for large news organizations and all schools of journalism." —Starred Review, Library Journal

Encyclopedia of Journalism covers all significant dimensions of journalism, including print, broadcast, and Internet journalism; U.S. and international perspectives; history; technology; legal issues and court cases; ownership; and economics. The set contains more than 350 signed entries under the direction of leading journalism scholar Christopher H. Sterling of The George Washington University. In the A-to-Z volumes 1 through 4, both scholars and journalists contribute articles that span the field's wide spectrum of topics, from design, editing, advertising, and marketing to libel, censorship, First Amendment rights, and bias to digital manipulation, media hoaxes, political cartoonists, and secrecy and leaks. Also covered are recently emerging media such as podcasting, blogs, and chat
rooms. The last two volumes contain a thorough listing of journalism awards and prizes, a lengthy section on journalism freedom around the world, an annotated bibliography, and key documents. The latter, edited by Glenn Lewis of CUNY Graduate School of Journalism and York College/CUNY, comprises dozens of primary documents involving codes of ethics, media and the law, and future changes in store for journalism education. Key Themes Consumers and Audiences Criticism and Education Economics Ethnic and Minority Journalism Issues and Controversies Journalist Organizations Journalists Law and Policy Magazine Types Motion Pictures Networks News Agencies and Services News Categories News Media: U.S. News Media: World Newspaper Types News Program Types Online Journalism Political Communications Processes and Routines of Journalism Radio and Television Technology

Liam Kennedy here takes as his focus the ways in which selected photographers have sought to frame the activities and effects of American foreign policy, often with a critical perspective, and how their work engages the dynamics of power and knowledge that attend the American worldview. What is at issue in this book is understanding relations between the geopolitical conditions of visibility and the particulars of the image. Conditions of visibility, for Kennedy, are the ideologies that determine certain ways of seeing, that support actions and representations which establish (in)visibilities and which police the relationship between seeing and believing the American worldview. The individual photographers whose work Kennedy so insightfully dissects are those who have pushed the boundaries of photographic practice and who reflect critically on the contexts and scenery of war: Larry Burrows and Philip Jones Griffiths in Vietnam, Gilles Peress covering the Iranian Revolution, Susan Meiselas in El Salvador and Nicaragua, Ron Haviv and Gary Knight in the Balkans, Ashley Gilbertson and Chris Hondros in Iraq, and Tim Hetherington and Lynsey Addario in Afghanistan. These individuals expanded the conception and technical repertoire of photojournalism, receiving critical acclaim, provoking public and professional controversy, and often incurring great personal cost to themselves. Afterimages presents us with a revisionary understanding of the art of conflict photography. The images are often searing they sometimes demonize and dehumanize the enemy, but also humanize friend or victim: a focus on the human roots the range of feeling in such imagery, from horror to pity."

There are as many as 3,400 correspondents covering the United States, among them approximately 600 print and broadcast correspondents from European countries. The importance of the foreign correspondents corps stationed in the United States and of their work has increased commensurate with the world preeminence gained by the U.S. after World War II. This book examines the state of research on European foreign correspondence from the United States and on the corps of journalists that produces it. Contributions from both European and American authors examine the varied conceptual issues regarding foreign correspondence, the methodologies that have been employed in studies carried out on both sides of the Atlantic, and the theories that were and could be tested when studying the subject. The book serves as a prolegomena to future studies on foreign correspondence and correspondents.

Communities are composed of connected individuals. The communication that exists within, about, and between these communities is at the heart of Communication Yearbook 28. This book draws from the broad range encompassed by the communication discipline to review literature that has something to say about community and what the communication discipline has to contribute to understanding this human connection. Offering state-of-the-art research, Communication Yearbook 28 presents: "an influence model addressing the most basic level of community--the personal relationship; "the literature on romantic and parent-child relationships at a distance; "community in terms of those working at home and telecommuting, running home-based businesses, and participating in online communities; "the communicative venue for community building and fragmentation; "social capital and tolerance; "the literature on collaboration, examining this communicative performance in community groups; "community as a foundation for the study of public relations theory and practice; "the visual images of community and what they suggest about these communities to those looking in from the outside; "the role new technology plays in maintaining community and "community contexts. This book is an important reference on current research for scholars and students in the social sciences.

In this must-have new anthology, top media scholars explore the leading edge of digital media studies to provide a broad, authoritative survey of the study of the field and a compelling preview of future developments. This book is divided into five key areas - video games, digital images, the electronic word, computers and music, and new digital media - and offers an invaluable guide for students and scholars alike.

A behind-the-scenes account of how death is presented in the media Death is considered one of the most newsworthy events, but words do not tell the whole story. Pictures are also at the epicenter of journalism, and when photographers and editors illustrate fatalities, it often raises questions about how they distinguish between a "fit" and "unfit" image of death. Death Makes the News is the story of this controversial news practice: picturing the
dead. Jessica Fishman uncovers the surprising editorial and political forces that structure how the news and media cover death. The patterns are striking, overturning long-held assumptions about which deaths are newsworthy and raising fundamental questions about the role that news images play in our society. In a look behind the curtain of newsrooms, Fishman observes editors and photojournalists from different types of organizations as they deliberate over which images of death make the cut, and why. She also investigates over 30 years of photojournalism in the tabloid and patrician press to establish when the dead are shown and whose dead body is most newsworthy, illustrating her findings with high-profile news events, including recent plane crashes, earthquakes, hurricanes, homicides, political unrest, and war-time attacks. Death Makes the News reveals that much of what we think we know about the news is wrong: while the patrician press claims that they do not show dead bodies, they are actually more likely than the tabloid press to show them—even though the tabloids actually claim to have no qualms showing these bodies. Dead foreigners are more likely to be shown than American bodies. At the same time, there are other unexpected but vivid patterns that offer insight into persistent editorial forces that routinely structure news coverage of death. An original view on the depiction of dead bodies in the media, Death Makes the News opens up new ways of thinking about how death is portrayed.

"It's time that someone broke into the general gloom created by a war-loving administration and reminded us that we are a peace-loving people. Paul Joseph's book does just that, not with fantasy but with facts, showing how the public antipathy to war, suppressed too long by propaganda and deception, is coming to the surface, and offers hope." Howard Zinn "In this antidote to despair, Joseph shows how even the most sophisticated efforts of US political and military leaders to maintain public support for war are flawed and doomed to failure in the face of an increasingly skeptical public that is unwilling to accept the costs." William A. Gamson, Boston College "An original and thought-provoking perspective on one of the most important issues in American politics today." Michael Klar, Hampshire College Are Americans becoming more peaceful -- even after the 2004 elections and the seeming affirmation of the war in Iraq? This book looks at the meaning of peace in the face of war and offers an optimistic interpretation of the public's changing views. US citizens are becoming increasingly uncomfortable with the costs of war that can be measured not just in dollars but in lives and international respect. Americans are becoming ever more resistant to government management of the "facts" surrounding war. In areas ranging from media and photojournalism to gender and casualties, Joseph exposes the reality of popular opposition to war.

A systematic examination of emotions and world politics, showing how emotions underpin political agency and collective action after trauma.

Photography is one of the principal filters through which we engage the world. The contributors to this volume focus on Walter Benjamin's concept of the optical unconscious to investigate how photography has shaped history, modernity, perception, lived experience, politics, race, and human agency. In essays that range from examinations of Benjamin's and Sigmund Freud's writings to the work of Kara Walker and Roland Barthes's famous Winter Garden photograph, the contributors explore what photography can teach us about the nature of the unconscious. They attend to side perceptions, develop latent images, discover things hidden in plain sight, focus on the disavowed, and perceive the slow. Of particular note are the ways race and colonialism have informed photography from its beginning. The volume also contains photographic portfolios by Zoe Leonard, Kelly Wood, and Kristan Horton, whose work speaks to the optical unconscious while demonstrating how photographs communicate on their own terms. The essays also contain portfolios in Photography and the Optical Unconscious create a collective and sustained assessment of Benjamin's influential concept, opening up new avenues for thinking about photography and the human psyche. Contributors. Mary Bergstein, Jonathan Fardy, Kristan Horton, Terri Kapsalis, Sarah Kofman, Elisabeth Lebovici, Zoe Leonard, Gabrielle Moser, Mignon Nixon, Thy Phu, Mark Reinhardt, Shawn Michelle Smith, Sharon Sliwinski, Laura Wexler, Kelly Wood, Andrés Mario Zervigón

If everyone with a smartphone can be a citizen photojournalist, who needs professional photojournalism? This rather flippant question cuts to the heart of a set of pressing issues, where an array of impassioned voices may be heard in vigorous debate. While some of these voices are confidently predicting photojournalism's impending demise as the latest casualty of internet-driven convergence, others are heralding its dramatic rebirth, pointing to the democratisation of what was once the exclusive domain of the professional. Regardless of where one is situated in relation to these stark polarities, however, it is readily apparent that photojournalism is being decisively transformed across shifting, uneven conditions for civic participation in ways that raise important questions for journalism's forms and practices in a digital era. This book's contributors identify and critique a range of factors currently recasting photojournalism's professional ethos, devoting particular attention to the challenges posed by the rise of citizen journalism. This book was originally published as two special issues, in Digital Journalism and Journalism Practice.

The first detailed study of what filmic images can tell us about iconic photographs, No Power Without an Image
reveals the multifaceted connections between seven celebrated photographs of political struggles, taken between 1936 and 1968, and cinema in all its forms. Moving from the 'paper cinema' of magazines via newsreels and film journals, to documentary, fiction and experimental films, this fascinating book draws on original archival research and multidisciplinary icon theory to explore new ways of thinking about the confluence of still and moving images.

Family photography, a ubiquitous domestic tradition in the developed world, is now more popular than ever thanks to the development of digital photography. Once uploaded to PCs and other gadgets, photographs may be stored, deleted, put in albums, sent to relatives and friends, retouched, or put on display. Moreover, in recent years family photographs are more frequently appearing in public media: on posters, in newspapers and on the Internet, particularly in the wake of disasters like 9/11, and in cases of missing children. Here, case study material drawn from the UK offers a deeper understanding of both domestic family photographs and their public display. Recent work in material culture studies, geography, and anthropology is used to approach photographs as objects embedded in social practices, which produce specific social positions, relations and effects. Also explored are the complex economies of gifting and exchange amongst families, and the rich geographies of domestic and public spaces into which family photography offers an insight.

The Routledge Companion to News and Journalism presents an authoritative, comprehensive assessment of diverse forms of news media reporting – past, present and future. Including 60 chapters, written by an outstanding team of internationally respected authors, the Companion provides scholars and students with a reliable, historically informed guide to news media and journalism studies. The Companion has the following features: It is organised to address a series of themes pertinent to the on-going theoretical and methodological development of news and journalism studies around the globe. The focus encompasses news institutions, production processes, texts, and audiences. Individual chapters are problem-led, seeking to address ‘real world’ concerns that cast light on an important dimension of news and journalism – and show why it matters. Entries draw on a range of academic disciplines to explore pertinent topics, particularly around the role of journalism in democracy, such as citizenship, power and public trust. Discussion revolves primarily around academic research conducted in the UK and the US, with further contributions from other national contexts - thereby allowing international comparisons to be made. The Routledge Companion to News and Journalism provides an essential guide to key ideas, issues, concepts and debates, while also stressing the value of reinvigorating scholarship with a critical eye to developments in the professional realm. The paperback edition of this Companion includes four new chapters, focusing on news framing, newsmagazines, digital radio news, and social media. Contributors: G. Stuart Adam, Stuart Allan, Chris Atton, Brian Baresch, Geoffrey Baym, W. Lance Bennett, Rodney Benson, S. Elizabeth Bird, R. Warwick Blood, Tanja Bosch, Raymond Boyle, Bonnie Brennen, Qing Cao, Cynthia Carter, Anabela Carvalho, Deborah Chambers, Lille Chouliarakis, Lisbeth Clausen, James R. Compton, Simon Cottle, Ros Coward, Andrew Crisell, Mark Deuze, Roger Dickinson, Wolfgang Donsbach, Mats Ekström, James S.Eltema, Natalie Fenton, Bob Franklin, Herbert J. Gans, Mark Glaser, Mark Hampton, Joseph Hacker, Jackie Harrison, John Hartley, Alfred Hermida, Andrew Hoskins, Shih-Hsien Hsu, Dale Jacquette, Bengt Johansson, Richard Kaplan, Carolyn Kitch, Douglas Kellner, Larsåke Larsson, Justin Lewis, Jake Lynch, Mirca Madianou, Donald Matheson, Heidi Mau, Brian McNair, Kaitlynn Mendes, Maire Messenger Davies, Toby Miller, Martin Montgomery, Marguerite Moritz, Mohammed el-Nawawy, Henrik Örnebring, Julian Petley, Shawn Powers, Greg Philo, Stephen D. Reese, Barry Richards, David Rowe, Philip Seib, Jane B. Singer, Guy Starkey, Linda Steiner, Daya Kishan Thassu, John Tulloch, Howard Tumber, Silvio Waisbord, Gary Whannel, Andrew Williams, Barbie Zelizer

This book constitutes an up-to-date methodology reference work for International Relations (IR) scholars and students. The study of IR calls for the use of multiple and various tools to try and describe international phenomena, analyze and understand them, compare them, interpret them, and try to offer theoretical approaches. In a nutshell, doing research in IR requires both tools and methods—from the use of archives to the translation of results through mapping, from conducting interviews to analyzing quantitative data, from constituting a corpus to the always touchy interpretation of images and discourses. This volume assembles twenty young researchers and professors in the field of IR and political science to discuss numerous rich and thoroughly explained case studies. Merging traditional political science approaches with methods borrowed from sociology and history, it offers a clear and instructive synthesis of the main resources and applied methods to study International Relations.

This collection advances the study of context-dependent characteristics of argumentative discourse by examining a variety of media genres in which text and image (and other semiotic modes) combine to create meaning. The chapters have been written by an international group of senior and junior scholars researching multimodal argumentation in the last two decades. In each chapter, a specific approach to argumentation and rhetoric is combined with insights from visual studies, metaphor theory, scientific visualization, cognitive science, semiotics, conversation analysis, or (documentary) film theory in order to explain how multimodal genres function argumentatively and rhetorically. Together the chapters present a state-of-the-art in the analysis of multimodal
arguement in such diverse genres as print advertisements, news photographs, scientific illustrations, political cartoons, documentaries, film trailers, political TV advertisements, public debates, and political speeches. The volume will be of interest to advanced students and scholars in argumentation studies, rhetoric, and multimodal communication.

This critical account of the dramatic growth in political blogs examines the degree to which these new Internet sites influence or fail to influence American political life, arguing that blogs provide a widespread dissemination of information and opinion that serves to enhance democracy and enrich political culture.

Photography has visualized international relations and conflicts from the mid-nineteenth century onwards and continues to be an important medium in framing the worlds of distant, suffering others. Although photojournalism has been challenged in recent decades, claims that it is dead are premature. The Violence of the Image examines the roles of image producers and the functions of photographic imagery in the documentation of wars, violent conflicts and human rights issues; tackling controversial ideas such as 'witnessing', the making of appeals based on displays of human suffering and the much-cited concept of 'compassion fatigue'. In the twenty-first century, the advent of digital photography, camera phones and social media platforms has altered the relationship between photographers, the medium and the audience - as well as contributing to an ongoing blurring of the boundaries between news and entertainment and professional and amateur journalism. The Violence of the Image explores how new vernacular and artistic modes of photographic production articulate international friction. This innovative, timely book makes a major contribution to discussions about the power of the image in conflict.

In all of journalism, nowhere are the stakes higher than in foreign news-gathering. For media owners, it is the most difficult type of reporting to finance; for editors, the hardest to oversee. Correspondents, roaming large swathes of the planet, must acquire expertise that home-based reporters take for granted -- facility with the local language, for instance, or an understanding of local cultures. Adding further to the challenges, they must put news of the world in context for an audience with little experience and often limited interest in foreign affairs -- a task made all the more daunting because of the consequence to national security. In Journalism's Roving Eye, John Maxwell Hamilton -- a historian and former foreign correspondent -- provides a sweeping and definitive history of American foreign news reporting from its inception to the present day and chronicles the economic and technological advances that have influenced overseas coverage, as well as the cavalcade of colorful personalities who shaped readers' perceptions of the world across two centuries. From the colonial era -- when newspaper printers hustled down to wharfs to collect mail and periodicals from incoming ships -- to the ongoing multimedia press coverage of the Iraq War, Hamilton explores journalism's constant -- and not always successful -- efforts at "dishing the foreign news," as James Gordon Bennett put it in the mid-nineteenth century to describe his approach in the New York Herald. He details the highly partisan coverage of the French Revolution, the early emergence of "special correspondents" and the challenges of organizing their efforts, the profound impact of the non-yellow press in the run-up to the Spanish-American War, the increasingly sophisticated machinery of propaganda and censorship that surfaced during World War I, and the "golden age" of foreign correspondence during the interwar period, when outlets for foreign news swelled and a large number of experienced, independent journalists circled the globe. From the Nazis' intimidation of reporters to the ways in which American popular opinion shaped coverage of Communist revolution and the Vietnam War, Hamilton covers every aspect of delivering foreign news to American doorsteps. Along the way, Hamilton singles out a fascinating cast of characters, among them Victor Lawson, the overlooked proprietor of the Chicago Daily News, who pioneered the concept of a foreign news service geared to American interests; Henry Morton Stanley, one of the first reporters to generate news on his own with his 1871 expedition to East Africa to "find Livingstone"; and Jack Belden, a forgotten brooding figure who exemplified the best in combat reporting. Hamilton details the experiences of correspondents, editors, owners, publishers, and network executives, as well as the political leaders who made the news and the technicians who invented ways to transmit it. Their stories bring the narrative to life in arresting detail and make this an indispensable book for anyone wanting to understand the evolution of foreign news-gathering. Amid the steep drop in the number of correspondents stationed abroad and the recent decline of the newspaper industry, many fear that foreign reporting will soon no longer exist. But as Hamilton shows in this magisterial work, traditional correspondence survives alongside a new type of reporting. Journalism's Roving Eye offers a keen understanding of the vicissitudes in foreign news, an understanding imperative to better seeing what lies ahead.

A behind-the-scenes look at the struggles between visual journalists and officials over what the public sees--and therefore much of what the public knows--of the criminal justice system. In the contexts of crime, social justice, and the law, nothing in visual media is as it seems. In today's mediated social world, visual communication has shifted to a democratic sphere that has significantly changed the way we understand and use images as evidence. In Seeing Justice, Mary Angela Bock examines the way criminal justice in the US is presented in visual media by focusing on the grounded practices of visual journalists in relationship with law enforcement. Drawing upon
international crises

extended interviews, participant observation, contemporary court cases, and critical discourse analysis, Bock provides a detailed examination of the way digitization is altering the relationships between media, consumers, and the criminal justice system. From tabloid coverage of the last public hanging in the US to Karen-shaming videos, from mug shots to perp walks, she focuses on the practical struggles between journalists, police, and court officials to control the way images influence their resulting narratives. Revealing the way powerful interests shape what the public sees, Seeing Justice offers a model for understanding how images are used in news narrative.

A study of controversy in the arts, and the extent to which such controversies are socially rather than just aesthetically conditioned. The collection pays special attention to the vested interests and the social dynamics involved, including class, religion, culture, and - above all - power.

Whether inscribed in physical media, projected on surfaces, or viewed on digital devices, we find ourselves constantly inundated with streams of visual data. Yet, we know surprisingly little about how these images are made, especially in journalistic contexts where representations are long-lasting and where repercussions can be dramatic. To See and Be Seen considers some of the ideological, aesthetic, pragmatic, institutional, cultural, commercial, environmental, and psychological forces that consciously or otherwise shape the production of news images and subsequently influence their reception. T. J. Thomson examines the expectations, experiences, and reactions of those depicted by visual journalists and considers other relevant factors: how do everyday people perceive cameras and those who operate them? How are identities visually represented and presented to different audiences? And how does the physical and the socially constructed environment shape those depictions? The results of Thomson's research provide one of the first empirical and real-time glimpses into the experience of being in front of a journalist's lens. To See and Be Seen enables us to understand the stories behind images by considering the environment in which such images are made, the exchange (if one occurred) between the camera-wielding observer and the observed, the identities of both parties, and how they react to the representations that are created. To See and Be Seen is the winner of the National Communication Association's 2020 Diane S. Hope Book of the Year Award. NCA reviewers called the book “a signature achievement in understanding the process of media production and the ethics of photojournalism.”

Liberal democracies have always accepted the need to go to war, despite the fact that war can undermine liberal values. Wars may be won or lost, not only on the battlefield, but in the perceptions of the publics who pay for them. Presentation is therefore increasingly important. Starting with the First World War, the first major war fought by liberal democracies after the emergence on mass media, Liberal Democracies at War explores the relationship between representations of liberal violence and the ways in which the liberal state understands 'rights' in war. Experts in the field explore crucial questions such as: Â· How have the violences of war perpetrated in their names been communicated to publics of liberal democracies? Â· How have representations of conflict changed over time? Â· How far have the victims of liberal wars been able to insert their stories into the record?

WRITING THE VISUAL: A PRACTICAL GUIDE FOR TEACHERS OF COMPOSITION AND COMMUNICATION offers a variety of creative and theoretically based approaches to the development of visual literacy. The book's introduction and twelve chapters provide an array of pedagogical perspectives, exceptional field-tested assignments for students writing across the disciplines, and a strong bibliographic base from which readers might continue their exploration of visual studies. Presenting ideas both imaginative and practical for teachers and advanced students, WRITING THE VISUAL aims to expand our understanding of how visual and verbal elements contribute to a text's effectiveness. Extensively referencing key figures from ancient times to the present who have developed theories, described histories, and provided analyses of images, WRITING THE VISUAL responds to the growing desire for critical and creative engagement with visual language in composition and communication classrooms. - ABOUT THE EDITORS Carol David is Professor Emerita in the Department of English at Iowa State University, where she served as teacher and administrator of composition programs from 1960 until her retirement in 2001. Her research on writing, visualization, and technical communication has appeared in TECHNICAL COMMUNICATION QUARTERLY, JOURNAL OF BUSINESS COMMUNICATION, JOURNAL OF BUSINESS AND TECHNICAL COMMUNICATION, and elsewhere. - Anne R. Richards is Assistant Professor of English at Kennesaw State University, where she blends critical and interdisciplinary approaches to the teaching of multimedia literacy and technical writing. Her research on scientific images, color on the World Wide Web, and multimedia sound has appeared or is forthcoming in TECHNICAL COMMUNICATION QUARTERLY. - CONTRIBUTORS Contributors include Nancy Allen, Carol David, Jean Darcy, Jane Davis, Ryan Jerving, C. Richard King, Mark Mullen, L. J. Nicoletti, Alyssa O'Brien, Iraj Omidvar, Kristin Walker Pickering, Deborah Rard, Anne R. Richards, Yong-Kang Wei, and Barbara Worthington.

From the ritual object which functions as a substitute for the dead - thus acting as a medium for communicating with the 'other world' - to the representation of death, violence and suffering in media, or the use of online social
networks as spaces of commemoration, media of various kinds are central to the communication and performance of death-related socio-cultural practices of individuals, groups and societies. This second volume of the Studies in Death, Materiality and Time series explores the ways in which such practices are subject to ‘re-mediation’; that is to say, processes by which well-known practices are re-presented in new ways through various media formats. Presenting rich, interdisciplinary new empirical case studies and fieldwork from the US and Europe, Asia, The Middle East, Australasia and Africa, Mediating and Remediating Death shows how different media forms contribute to the shaping and transformation of various forms of death and commemoration, whether in terms of their range and distribution, their relation to users or their roles in creating and maintaining communities. With its broad and multi-faceted focus on how uses of media can redraw the traditional boundaries of death-related practices and create new cultural realities, this book will appeal to scholars across the social sciences and humanities with interests in ritual and commemoration practices, the sociology and anthropology of death and dying, and cultural and media studies.

Copyright code: e11731f3686baffe300c2d647e6e7ca6