



School of English, Journalism
& European Languages

Unit Outline

HEJ413 Current Issues in Journalism, Media and Communications

Semester 1, 2009

<http://www.utas.edu.au/journalism/>

Convenor:	Michelle Phillipov Room: SocSci535 Phone: 6226 2784 Email: Michelle.Phillipov@utas.edu.au
Consultation Hours:	Wednesday 9.00am-12 noon
Unit Description:	This unit provides students with an understanding of contemporary issues in journalism, media and communications from various international perspectives, together with an awareness of the social and political contexts of traditional and new media. Three issues will be covered in depth. These will vary from year to year, and may include media convergence, global media flows, intellectual property regimes, journalism cultures and practice, and the public sphere.
Unit Aims and Objectives:	<ol style="list-style-type: none">1. Demonstrate an advanced understanding of current developments in communications and cultural industries.2. Critically examine the historical development and associated policies of traditional and new media technologies.3. Critically assess the social, economic, cultural and political effects of communications and media technologies at various scales: local, national, transnational, global.4. Consider the future of national and international communications and cultural industries.5. Demonstrate advanced research and writing skills.
Learning Outcomes:	Students taking this unit will: <ol style="list-style-type: none">1. display written and verbal evidence of knowledge and critical thinking skills based around the theory of the public sphere, as well as related concepts and issues.2. <i>enhance</i> skills in <i>problem solving</i> through assessment tasks

	and tutorial activities which develop research techniques in media studies.
Required Texts:	Unit Reader
When Taught:	Fri 9.00-11.50am, SB.Law131
Assessment:	Two assignments totalling 8500 words

LECTURE/SEMINAR SCHEDULE

Date	Topic	Lecturer
Week 1 Fri 27 Feb	Introduction to honours: what is the honours research project?	Michelle Phillipov Craig Norris
Week 2 Fri 6 March	MODULE 1: MEDIA POWER The media as regulator 1: power and inequality in media representations	Michelle Phillipov
Week 3 Fri 13 March	The media as regulator 2: the creation of scandal	Michelle Phillipov
Week 4 Fri 20 March	Media policy and regulation: the media violence debate	Michelle Phillipov
Week 5 Fri 27 March	MODULE 2: GLOBAL MEDIA Cultural imperialism, hybridity and 'glocalisation'	Michelle Phillipov
Week 6 Fri 3 April	Global media and local content regulation	Michelle Phillipov
	Easter Break – Thurs 9 April – Wed 15 April	
Week 7 Fri 17 April	Postmodern media and the politics of consumer culture	Michelle Phillipov
Week 8 Fri 24 April	Essay consultation	
Week 9 Fri 1 May	MODULE 3: NEW MEDIA Music and the digital revolution	Michelle Phillipov
Week 10 Fri 8 May	Convergent media: the study of interactive video gamers	Craig Norris
Week 11 Fri 15 May	Intellectual property and producerly fandom	Craig Norris
Week 12 Fri 22 May	Essay preparation	Michelle Phillipov
Week 13 Fri 29 May	Conclusion	Michelle Phillipov

ASSESSMENT

Task	Due Date	Value
Presentation		-
Short Essay		40%
Research Essay	Monday 1 June, 4pm	60%

Short Essay

Due date: weeks 4-12, depending on topic chosen (see below for more information)
Length: 2,000 words
Value: 40%

In week 2, students will choose one week to give a short presentation (10-15 mins)* aimed at stimulating class discussion on that week's topic. The Short Essay will be based on the topic chosen for the presentation.

The Short Essay will be due one week after the presentation. (Available presentation weeks: 3, 4, 5, 6, 7, 9, 10, and 11)

Further guidelines will be provided at the beginning of semester.

* **Please note:** the presentation is considered equivalent to 1,500 words.

Research Essay

Due date: Monday 1 June, 4pm
Length: 3,500-4,500 words
Value: 60%

The Research Essay is an opportunity for students to explore in greater length topic areas of relevance to their thesis. Essay questions will be provided, but students will have an opportunity to adapt these to their own areas of interest.

Further guidelines will be provided in class.

Please note: while it is possible to write on the same topic area as the Short Essay, the two papers must be substantively different and the Research Essay must demonstrate evidence of new work.

HEJ413 STUDY GUIDE

Week 2

The media as regulator 1: power and inequality in media representations

Focus questions:

1. What is Hall referring to when he talks about the “classical Marxist formulations about ideology”?
2. What limitations to these classical Marxist formations does he identify? In what ways might Althusser’s reworking of traditional Marxist theories of ideology help to overcome these limitations?
3. Can you identify examples of ideology and interpellation ‘at work’ in contemporary media and journalism practice? In what ways might these contribute to social inequalities and maintain relations of power between social groups?

Seminar reading:

Althusser, Louis 1971, ‘Ideology and Ideological State Apparatuses’, in *Literary Theory: An Anthology*, eds Julie Rivkin & Michael Ryan, Blackwell, Malden, pp. 294-304.

Hall, Stuart 1986, ‘The Problem of Ideology: Marxism Without Guarantees’, *Journal of Communication Inquiry*, vol. 10, no. 28, pp. 28-44.

Further reading:

Croteau, David & Hoynes, William 2003, *Media Society: Industries, Images, and Audiences*, Pine Forge Press, Thousand Oaks, ch 4.

Dines, Gail & Humez Jean M. (eds) 2003, *Gender, Race and Class in Media: A Text-Reader* Sage, Thousand Oaks.

Eagleton, Terry 1991, *Ideology: An Introduction*, Verso, London.

Hall, Stuart 1982, ‘The Rediscovery of Ideology: Return of the Repressed in Media Studies’, in *Culture, Society, and the Media*, ed. Michael Gurevitch, Methuen, London, pp. 56-90.

Hall, Stuart 1996, ‘Signification, Representation, Ideology: Althusser and the Post-Structuralist Debates’, in *Cultural Studies and Communications*, eds James Curran et al, Arnold, London/New York, ch 1.

Marx, Karl & Engels, Friedrich 1965, *The German Ideology*, Lawrence & Wishart, London.

O’Shaughnessy, Michael & Stadler, Jane 2002, *Media and Society: An Introduction*, Oxford University Press, South Melbourne/New York, pt 4 & 5.

Thompson, John 1990, *Ideology and Modern Culture: Critical Social Theory in the Era of Mass Communication*, Polity, Cambridge.

Wayne, Mike 2003, *Marxism and Media Studies: Key Concepts and Contemporary Trends*, Pluto Press, London.

Week 3

The media as regulator 2: the creation of scandal

Focus questions:

1. Is there a difference between 'scandal' and 'moral panic'?
2. Are both always about the exercise of power? Is this always a negative thing?
3. What is 'symbolic power' and why is it important?
4. What types of scandals/moral panics do you pay attention to? What types of scandals/moral panics do you tend to ignore and why?

Seminar reading:

Thompson, John B. 1997, 'Scandal and Social Theory', in *Media Scandals: Morality and Desire in the Popular Culture Marketplace*, eds James Lull & Stephen Hinerman, Polity Press, Cambridge, pp. 34-64.

McRobbie, Angela 1994, 'Moral Panic in the Age of the Postmodern Mass Media', in *Postmodernism and Popular Culture*, Routledge, London & New York, pp. 198-219.

Further reading:

Cohen, Stanley 2002, *Folk Devils and Moral Panics: The Creation of the Mods and Rockers*, Routledge, London.

Cottle, Simon 2006, 'From Moral Panics to Mediatized Public Crises : Moving Stories of 'Race' and Racism', in *Mediatized Conflict: Developments in Media and Conflict Studies*, Open University Press, Maidenhead.

Goode, Erich & Ben-Yehuda, Nachman 1994, *Moral Panics: The Social Construction of Deviance*, Blackwell, Oxford.

Lull, James & Hinerman, Stephen (eds) *Media Scandals: Morality and Desire in the Popular Culture Marketplace*, Polity Press, Cambridge.

McRobbie, Angela & Thornton, Sarah 1995, 'Rethinking "moral panic" for multi-mediated social worlds', *British Journal of Sociology*, vol. 46, no. 4 (available as eReading).

Poynting, Scott & Morgan, George (eds) 2007, *Outrageous! Moral Panics in Australia*, ACYS Publishing, Hobart.

Sabato, Larry J. et al, 2000, *Peepshow: Media and Politics in the Age of Scandal*, Rowman & Littlefield, Lanham.

Springhall, John 1998, *Youth, Popular Culture and Moral Panics: Penny Gaffs to Gangsta Rap, 1830-1996*, St Martin's Press, New York.

Thompson, Kenneth 1998, *Moral Panics*, Routledge, London.

Thompson, J.B. 2000, *Political Scandal: Power and Visibility in the Media Age*, Cambridge: Polity Press.

Week 4

Media policy and regulation: the media violence debate

Focus questions:

1. Why is policy important in everyday life, as well as in the constitution of public life? What is the link between policy and research?
2. What are McKay's three responses to the problem of media violence? Which of them do you find the most convincing and why?
3. In what ways does the concept of 'active audiences' problematise arguments about the 'effects' of media violence? How else does research on media audiences necessitate a rethinking of the 'effects' debate?
4. Do any of the concepts from Week 2 (scandal, moral panic, symbolic power, etc) help us to think through the 'problem' of media violence?

Seminar reading:

- McKay, H. 2002, excerpt from *Media Mania: Why Our Fear of Modern Media is Misplaced*, University of New South Wales Press, Sydney, pp. 39-58.
- Livingstone, Sonia 1998, 'Audience Research at the Crossroads: The 'Implied Audience' in Media and Cultural Theory', *European Journal of Cultural Studies*, vol. 1, no. 2, pp. 193-217.

Further reading:

- Barker, Martin & Petley, Julian (eds) 1997, *Ill Effects: The Media/Violence Debate*, Routledge, London.
- Dines, Gail & Humez Jean M. (eds) 2003, *Gender, Race and Class in Media: A Text-Reader* Sage, Thousand Oaks (section on media violence)
- Jenkins, Henry 2006, 'The War Between Effects and Meanings: Rethinking the Video Game Violence Debate', in *Fans, Bloggers and Gamers: Exploring Participatory Culture*, New York University Press, New York.
- Livingstone, Sonia M. 1998, 'The Active Viewer', in *Making Sense of Television: The Psychology of Audience Interpretation*, Routledge, London (also 'Audiences and Interpretations').
- Morely, David 2006, 'Active Audience Theory: Pendulums and Pitfalls', *Journal of Communication*, vol. 43, no. 4, pp. 13-19.
- Prince, Stephen (ed.) 2000, *Screening Violence*, Rutgers University Press, New Brunswick.
- Ruddock, Andy 2001, *Understanding Audiences: Theory and Method*, Sage, London.
- Ruddock, Andy 2007, *Investigating Audiences*, Sage, London (esp. 'Media Effects' and 'Cultural Studies and Audience Research').
- Trend, David 2007, 'Objectionable Content: Sex, Violence and Audiences', in *The Myth of Media Violence: A Critical Introduction*, Blackwell, Malden.

Week 5

Cultural imperialism, hybridity and 'glocalisation'

Focus questions:

1. What is cultural imperialism? Why do some critics view global media as imperialistic? Do you agree with these views?
2. What is meant by the term 'glocalisation'? Is it different to hybridity? How might such concepts help us to think about global media and cultural imperialism debates?

Seminar reading:

Dorfman, Ariel, & Mattelart Armand 1975, 'From the Noble Savage to the Third World', in *How to Read Donald Duck: Imperialist Ideology in the Disney Comic*, International General, New York, pp. 48-60.

Crane, Diana 2002, 'Culture and Globalization: Theoretical Models and Emerging Trends', in *Global Culture: Media, Arts, Policy, and Globalization*, eds Diana Crane, Nobuko Kawashima & Ken'ichi Kawasaki, Routledge, New York, pp. 1-19, 22-25.

Further reading:

Ang, Ien 1996, 'Global Media/Local Meaning', in *Living Room Wars: Rethinking Media Audiences for a Postmodern World*, Routledge, London, pp. 150-161.

Barker, Chris 1999, *Television, Globalization and Cultural Identities*, Open University Press, Buckingham.

Boyd-Barrett, J.O. 1982, 'Cultural Dependency and the Mass Media', in *Culture, Society and the Media*, ed. Michael Gurevitch et al, Methuen, London, pp. 174-196.

Featherstone, Mike (ed.) 1995, *Global Modernities*, Sage, London.

Hesmondhalgh, David 2007, 'Internationalisation, Globalisation and Cultural Imperialism', in *The Cultural Industries*, Sage, London.

Kraldy, Marwan M. 2006, 'Hybridity in Cultural Globalization', *Communication Theory*, vol. 12, no. 3, pp. 316-339.

Morley, David & Robbins, Kevin 1995, 'Globalisation as Identity Crisis: The New Global Media Landscape', in *Spaces of Identity: Global Media, Electronic Landscapes and Cultural Boundaries*, Routledge, London & New York, pp. 10-25.

Ritzer, George (ed.) 2006, *McDonaldization: The Reader*, Pine Forge Press, Thousand Oaks.

Schiller, Herbert I. 1996, 'Not Yet the Post-Imperialist Era', in *Media and Cultural Studies: Key Works*, eds. Douglas Kellner & Meenakshi Gigi Durham, Blackwell, Malden, pp. 318-335.

Thornton, William H. 2000, 'Mapping the 'Glocal' Village: the Political Limits of 'Glocalization'', *Continuum: Journal of Media & Cultural Studies*, vol. 14, no. 1, pp. 79-89.

Week 6

Global media and local content regulation

Focus questions:

1. How important is it for us to have a national media policy in order to preserve/establish a national 'common culture'? Does this 'common culture' exist in contemporary Australian media, or have global markets effectively rendered national sovereignty in media policy-making a myth?
2. What are the various strands of Australian broadcasting policy identified by Pearce? What are their major premises, strengths and weaknesses? How would you characterize Australia's role in the international market place (exporter/importer; dominant/dependent; first-world/third-world)?
3. Why is 'Australian content' such a difficult concept to define in policy terms? What are the policy implications of both broad and restrictive definitions? What interests and considerations drive media policy making in this area?
4. Can Australian media be understood through the concepts of cultural imperialism, hybridity and/or glocalisation?

Seminar reading:

- Flew, Terry 2007, 'From Sovereignty to Software: National Media Policies in an Age of Global Media', in *Understanding Global Media*, Palgrave Macmillan, New York, pp. 170-204.
- Pearce, Matthew 2000, 'Perspectives of Australian Broadcasting Policy', *Continuum: Journal of Media & Cultural Studies*, vol. 14, no. 3, pp. 367-82.

Further reading:

- Barr, Trevor 2000, *newmedia.com.au: The Changing Face of Australia's Media and Communications*, Allen & Unwin, Sydney.
- Cunningham, Stuart 1992, *Framing Culture: Criticism and Policy in Australia*, Allen & Unwin, Sydney.
- Cunningham, Stuart & Flew, Terry 2002, 'Policy', in *The Media & Communications in Australia*, eds Stuart Cunningham & Graeme Turner, Allen & Unwin, Sydney, pp. 48-61.
- Goldsmith, Ben 2002, 'Cultural Diversity, Cultural Networks and Trade: International Cultural Policy Debate', *Media International Australia*, no. 102.
- Goldsmith, Ben & Spurgeon, Christina (eds) special issue of *Media International Australia* (Culture, Trade, Services), no. 111.
- Murray, Simone 2005, 'Think Global, Act Global: Corporate Content Streaming and Australian Media Policy', *Media International Australia*, no. 116, pp. 100-116.
- O'Regan, Tom 2000, special issue of *Media International Australia* (International Issues in Media Regulation), no. 95.

Week 7

Postmodern media and the politics of consumer culture

Focus questions:

1. What is postmodernism? What is its “cultural logic”?
2. Does postmodernism necessitate a rethinking of the media ‘subject’? Does it necessitate a rethinking of media audiences?
3. In what ways might postmodern aesthetics be considered ‘political’? How persuasive do you find these arguments?

Seminar reading:

Jameson, Frederic 1998, ‘Postmodernism and Consumer Culture’, in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. H. Foster, New Press, New York, pp. 111-125.

Hutcheon, Linda 2002, ‘The Politics of Parody’, in *The Politics of Postmodernism*, Routledge, London & New York, pp. 89-113.

Further reading:

Ang, Ien 1996, *Living Room Wars: Rethinking Media Audiences for a Postmodern World*, Routledge, London.

Barker, Chris 1999, *Television, Globalization and Cultural Identities*, Open University Press, Buckingham.

Baudrillard, Jean 1983, ‘The Implosion of Meaning in the Media’, in *In the Shadow of the Silent Majorities, or, The End of the Social: and Other Essays*, Semiotext(e), New York City.

Fiske, John 1996, ‘Postmodernism and Television’, in *Mass Media and Society*, eds James Curran & Michael Gurevitch, St Martin’s Press, London.

Hebdige, Dick 1988, *Hiding in the Light: On Images and Things*, Routledge, London.

Jameson, Fredric 1991, *Postmodernism, or, the Cultural Logic of Late Capitalism*, Duke University Press, Durham.

Lyotard, Jean-Francois 1984, *The Postmodern Condition*, Manchester University Press, Manchester.

Morley, David 1996, ‘Postmodernism: The Rough Guide’, in *Cultural Studies and Communications*, ed. James Curran et al, St Martin’s Press, London.

Morley David & Robins, Kevin 1995, *Spaces of Identity: Global Media, Electronic Landscapes and Cultural Boundaries*, Routledge, London.

Poster, Mark 1995, *The Second Media Age*, Polity, Cambridge.

Real, Michael R. 1996, ‘Postmodern Aesthetics’, in *Exploring Media Culture: A Guide*, Sage, Thousand Oaks, pp. 237-266.

Week 9

Music and the digital revolution

Focus questions:

1. What do Rodman and Vanderdonckt mean when they describe music as a set of “affectively charged social relations”? How do theories of affect offer a ‘way out’ of the economic reductionism of some of the arguments about digital music?
2. Does downloading/filessharing signal the death of the music industry as we know it? Is this a good or bad thing?
3. How might the digital revolution prompt a reconfiguration/reorientation of music listening practices?

Seminar reading:

- Rodman, Gilbert B. & Vanderdonckt, Cheyanne 2006, ‘Music for Nothing, or I Want my mp3: The Regulation and Recirculation of Affect’, *Cultural Studies*, vol. 20, no. 2-3, pp. 245-261.
- Azenha, Gustavo S. 2006, ‘The Internet and the Decentralisation of the Popular Music Industry: Critical Reflections of Technology, Concentration and Diversification’, *Radical Musicology*, vol. 1 <www.radical-musicology.org.uk>.

Further reading:

- Anderson, Birgitte & Frenz, Marion 2007, *The Impact of Music Downloads and P2P File-Sharing on the Purchase of Music: A Study for Industry Canada* (available online as pdf).
- Bull, Michael 2005, ‘No Dead Air! The iPod and the Culture of Mobile Listening’, *Leisure Studies*, vol. 24, no. 4, pp. 343-355.
- Hayes, David 2006, ‘“Take Those Old Records off the Shelf”: Youth and Music Consumption in the Postmodern Age’, *Popular Music and Society*, vol. 29, no. 1, pp. 51-68.
- Jones, Steve 2000, ‘Music and the Internet’, *Popular Music*, vol. 19, no. 2, pp. 217-230.
- McLeod, Kembrew 2005, ‘mp3s are Killing Home Taping: The Rise of Internet Distribution and its Challenge to the Major Label Music Monopoly’, *Popular Music and Society*, vol. 28, no. 4, pp. 521-531.
- Poster, Mark 2004, ‘Consumption and Digital Commodities in the Everyday’, *Cultural Studies*, vol. 18, no. 2, pp. 409-423.
- Sandywell, Barry & Beer, David 2005, ‘Stylistic Morphing: Notes on the Digitisation of Contemporary Music Culture’, *Convergence*, vol. 11, no. 4, pp. 106-121.
- Styven, Maria 2007, ‘The Intangibility of Music in the Internet Age’, *Popular Music and Society*, vol. 30, no. 1, pp. 53-74.
- Williamson, John & Cloonan, Martin 2007, ‘Rethinking the Music Industry’, *Popular Music*, vol. 26, no. 2, pp. 305-322.

Week 10

Convergent media: the study of interactive video gamers

Focus questions:

1. What does the term 'convergence' signify? Is its meaning singular, or are various modes of convergence underway simultaneously?
2. What are the various preconditions (technological, commercial, social, geographical, political) for convergent media?
3. How might mergers between globalised media corporations be understood in terms of 'synergies' and cross-promotion?
4. What risks are implicit in media concentration---both for corporations *and* for affected societies?
5. Do digital media formats accelerate or undermine global media concentration?

Seminar reading:

- Barr, Trevor. (2000) 'Forces for Change: Communications as Catalyst.' (chp.2) *newmedia.com.au: The Changing Face of Australia's Media and Communications*. Sydney: Allen & Unwin. 20-39.
- Herman, Edward S., and Robert W. McChesney. (1997) 'The Global Media in the Late 1990s.' (chp. 2) *The Global Media: The New Missionaries of Corporate Capitalism*. London: Cassell. 41-69.

Further reading:

- Aksoy, Asu, and Kevin Robins. (1992) 'Hollywood for the 21st Century: Global Competition for Critical Mass in Image Markets.' *Cambridge Journal of Economics* 16.1: 1-22.
- Bagdikian, Ben H. (2000) *The Media Monopoly*. 6th ed. Boston: Beacon Press. (refer updated Preface)
- Balides, Constance. (2000) 'Jurassic Post-Fordism: Tall Tales of Economics in the Theme Park.' *Screen* 41.2: 139-60.
- Barnouw, Erik, et al., eds. (1997) *Conglomerates and the Media*. New York: New Press.
- Croteau, David, and William Hoynes. (2000) *Media/Society: Industries, Images, and Audiences*. 2nd ed. Thousand Oaks, CA: Pine Forge Press.
- Croteau, David, and William Hoynes. (2001) *The Business of Media: Corporate Media and the Public Interest*. Thousand Oaks, CA: Pine Forge Press.
- Doyle, Gillian. (2002) *Media Ownership: The Economics and Politics of Convergence and Concentration in the UK and European Media*. London: Sage.
- Feldman, Tony. (1997) *An Introduction to Digital Media*. London: Routledge/Blueprint.
- Goldstein, Tom. (1998) 'Does Big Mean Bad?' *Columbia Journalism Review* Sep.-Oct.: 52-53.
- Gomery, Douglas. (1996) 'Toward a New Media Economics.' *Post-theory: Reconstructing Film Studies*. Eds David Bordwell and Noël Carroll. Madison, WI: U of Wisconsin P. 407-18.
- Hickey, Neil. (2000) 'Coping with Mega-Mergers.' *Columbia Journalism Review* Mar.-Apr.: 16-20.

- McChesney, Robert. (1999) *Rich Media, Poor Democracy: Communication Politics in Dubious Times*. Urbana, IL: U of Illinois P.
- Meehan, Eileen R. (1991) ' "Holy Commodity Fetish, Batman!": The Political Economy of a Commercial Intertext.' *The Many Lives of the Batman: Critical Approaches to a Superhero and his Media*. Eds Roberta E. Pearson and William Uricchio. New York and London: Routledge and BFI Publishing. 47-65.
- Murdock, Graham. (1990) 'Redrawing the Map of the Communications Industries: Concentration and Ownership in the Era of Privatization.' *Public Communication – The New Imperatives: Future Directions for Media Research*. Ed. Marjorie Ferguson. London: Sage. 1-15.
- Murray, Simone. (2003) 'Media Convergence's Third Wave: Content Streaming.' *Convergence: The Journal of Research into New Media Technologies* 9.1 (Spring): 8-18.
- Schiller, Dan. (1999) *Digital Capitalism: Networking the Global Market System*. London: Pluto Press.
- Smith, Anthony. (1991) *The Age of Behemoths: The Globalization of Mass Media Firms*. New York: Priority Press.
- Wasko, Janet. (2001) *Understanding Disney: The Manufacture of Fantasy*. Malden, MA: Blackwell.
- . (2003) *How Hollywood Works*. Thousand Oaks, CA: Sage.
- Wirtén, Eva Hemmungs. (2004) *No Trespassing: Authorship, Intellectual Property Rights, and the Boundaries of Globalisation*. Toronto: U of Toronto P.

Internet resources:

- 'Big Ten' media ownership chart: <http://www.thenation.com/special/bigten.html>
- Columbia Journalism Review*: <http://www.cjr.org>
- Independent Media Center: <http://www.indymedia.org/en/index.shtml>
- Media Channel: <http://www.mediachannel.org>
- Open Democracy (Global media ownership debate):
<http://www.opendemocracy.net/debates/issue-8-24.jsp>
- Outfoxed* documentary: <http://www.outfoxed.org>

Week 11

Intellectual property and producerly fandom

Focus questions:

1. What are the theoretical underpinnings of the passive, duped fan archetype? How does Jenkins utilise Michel de Certeau's theories of everyday resistance to valorise fan agency? Is there a Marxist undertow to Certeau's 'poaching' terminology? In what sense are fans cultural 'poachers' – and within what limits?
2. Why do media corporations increasingly seek to protect key content brands through intellectual property (IP) litigation? What defences exist to a claim of intellectual property infringement? How effective a tool is IP law for policing audience behaviours?
3. What recent shifts have occurred in US IP law? Are these changes limited to US jurisdictions? Consider the impact of globalisation, the Internet and international trade agreements.
4. How do copyright and trademark differ as intellectual property regimes? Which accords audiences greater freedom for cultural commentary? How might digital culture be both facilitating and frustrating IP enforcement?

Seminar reading:

- Jenkins, Henry. (1992) '“Get a Life!": Fans, Poachers, Nomads.' (chp. 1) *Textual Poachers: Television Fans & Participatory Culture*. New York: Routledge. 9-49.
- Walker, Jesse. (2000) 'Copy Catfight.' *Reason* Mar.: 44-51.
- Gaines, Jane. (1990) 'Superman and the Protective Strength of the Trademark.' *Logics of Television: Essays in Cultural Criticism*. Ed. Patricia Mellencamp. Bloomington, IA and London: Indiana UP and BFI. 173-92.

Further reading:

- Balnaves, Mark, Tom O'Regan, and Jason Sternberg, eds. (2002) *Mobilising the Audience*. Cultural and Media Policy series. Brisbane: U of Queensland P.
- Barbie Liberation Organization. (1997) 'Home Surgery Instructions.' (chp 19) *Processed Lives: Gender and Technology in Everyday Life*. Eds Jennifer Terry and Melodie Calvert. London: Routledge. 195-97.
- Besser, Howard. (1999) 'Will Copyright Protect the Public Interest?' *Peace Review* Mar.: 25-31.
- Bettig, Ronald V. (1996) *Copyrighting Culture: The Political Economy of Intellectual Property*. Boulder, CO: Westview Press.
- Bollier, David. (2002) *Silent Theft: The Private Plunder of Our Common Wealth*. New York and London: Routledge.
- Cohen, Stanley, and Laurie Taylor. (1992) *Escape Attempts: The Theory and Practice of Resistance in Everyday Life*. London: Routledge.
- De Certeau, Michel. (1984) *Practice of Everyday Life*. Los Angeles: U of California P.

- Frow, John. (1991) 'Michel de Certeau and the Practice of Representation.' *Cultural Studies* 5.1: 52-60.
- . (2002) 'Signature and Brand.' *High-Pop: Making Culture into Popular Entertainment*. Ed. Jim Collins. Malden, MA: Blackwell. 56-74.
- Gaines, Jane M. (1991) *Contested Culture: The Image, the Voice, and the Law*. Chapel Hill, NC: U of North Carolina P.
- Harris, Cheryl, and Alison Alexander, eds. (1998) *Theorizing Fandom: Fans, Subculture and Identity*. Communication series. Cresskill, NJ: Hampton Press.
- Hills, Matt. (2002) *Fan Cultures*. London: Routledge.
- Jenkins, Henry. (1996) 'Interview with Henry Jenkins.' Interviewed by Taylor Harrison. *Enterprise Zones: Critical Positions on Star Trek*. Eds Taylor Harrison, Sarah Projansky, Kent A. Ono and Elyce Rae Helford. Oxford: Westview Press. 259-78.
- . (2000) 'Digital Land Grab.' *Technology Review* Mar./Apr.: 103-05.
- Jordan, T. (2002) *Activism!: Direct Action, Hacktivism and the Future of Society*. London: Reaktion Books.
- Klein, Naomi. (2001) *No Logo*. [2000]. London: Flamingo.
- Lasn, Kalle. (1999) *Culture Jam*. New York: Quill.
- Lewis, Lisa A., ed. (1992) *The Adoring Audience: Fan Culture and Popular Media*. London: Routledge.
- Mann, Charles. (1998) 'Who Will Own Your Next Good Idea?' *Atlantic Monthly* Sep.
- Murray, Simone. (2004) ' "Celebrating the Story the Way It Is": Cultural Studies, Corporate Media and the Contested Utility of Fandom.' *Continuum: Journal of Media and Cultural Studies* 18.1: 7-25.
- Oppenheim, Charles, and Margaret Turner. (1999) 'Copyright and Internet Fanzines.' *Aslib Proceedings* 51.9 Oct.: 290-301.
- Paul, William. (1994) 'The K-mart Audience at the Mall Movies.' *Film History* 6.4: 487-501.
- Putnis, Peter, and Eugene Clark, eds. (2005) *Media International Australia incorporating Culture & Policy*, Copyright, Media & Innovation issue 114.
- Sandefur, Timothy. (2000) 'The Starship Private Enterprise.' *Ideas on Liberty* May: 39-41.
- Turner, Graeme, ed. (2001) *Media International Australia incorporating Culture & Policy*, Technoculture issue 98.
- Wells Branscomb, Anne. (1994) *Who Owns Information? From Privacy to Public Access*. New York: Basic Books.
- Wirtén, Eva Hemmungs. (2004) *No Trespassing: Authorship, Intellectual Property Rights, and the Boundaries of Globalisation*. Toronto: U of Toronto P.

ADDITIONAL INFORMATION

Submission of Assignments

Students are required to submit a signed cover sheet with every assignment. This includes a declaration that all material submitted is their own work except where there is clear acknowledgement or reference to the work of others and that they have read the University statement on Academic Misconduct (Plagiarism) on the University website at www.utas.edu.au/plagiarism or in the Student Information Handbook. Assignment cover sheets are available from the School office or the School website. **Assignments submitted without a signed cover sheet will not be marked.** Students who submit assignments without a signed cover sheet will be contacted once via their UTAS email address; in such instances the cover sheet must be completed within two weeks of the due date.

All assignments must be submitted in hard-copy (not by email) and placed in the essay box at the School office on or before 5pm on the due date. Students are required to keep copies of all submitted assignments. Assignments submitted on time will be returned within three weeks of the due date; once on time assignments have been returned no further late assignments will be accepted. All marked assignments will be returned in tutorials unless otherwise advised.

Late Assignments

Late submissions will be penalized as follows: 10% of the available marks per day for the first five (5) working days and 50% on the following day. Late work will be accepted without penalty if accompanied by a medical certificate for the relevant period or a letter from a counsellor in the case of a serious non-medical reason.

Difficulties with your Studies

If you are experiencing difficulties with your studies or assignments, have personal or life planning issues, disability or illness which may affect your course of study, you should raise these with your lecturer and/or one of the following Student Services staff as soon as possible:

- Learning Skills Adviser
- Careers Adviser
- Disability Adviser
- Student Counsellor

University Statement on Plagiarism and Academic Integrity

"Plagiarism is a form of cheating. It is taking and using someone else's thoughts, writings or inventions and representing them as your own; for example, using an author's words without putting them in quotation marks and citing the source, using an author's ideas without proper acknowledgment and citation, copying another student's work.

If you have any doubts about how to refer to the work of others in your assignments, please consult your lecturer or tutor for relevant referencing guidelines, and the academic integrity resources on the web at <http://www.utas.edu.au/tl/supporting/academicintegrity/index.html>.

The intentional copying of someone else's work as one's own is a serious offence punishable by penalties that may range from a fine or deduction/cancellation of marks and, in the most serious of cases, to exclusion from a unit, a course or the University. Details of penalties that can be imposed are available in the Ordinance of Student Discipline – Part 3 Academic Misconduct, see <http://www.utas.edu.au/universitycouncil/legislation/>."

The University and any persons authorised by the University may submit your assessable works to a plagiarism checking service, to obtain a report on possible instances of plagiarism. Assessable works may also be included in a reference database. It is a condition of this arrangement that the original author's permission is required before a work within the database can be viewed.

Assignment Presentation

The Journalism, Media and Communications discipline uses the Harvard style of referencing. Please see <http://www.utas.edu.au/journalism/> for a brief introduction. For journalistic writing, refer to the JMC Style Guide, also available at <http://www.utas.edu.au/journalism/>.

For journalistic assignments, you must not use material gathered for a story, including interviews, for assessment in more than one unit. If in doubt, please discuss with your unit coordinator.

Equipment

Please note that this unit may require access to sound and/or video recording equipment and that while the school will provide access to equipment during tutorials, access to equipment outside of tutorials is not guaranteed. Where the loan of equipment is possible students will be required to sign and agree to the terms and conditions of the loan, including the penalties for late return, as presented at the time of the loan.

Honours Marking Scale

The following distribution of marks and grades is applied in assessing your work:

- First Class (HF)—80-100%
- Second Class upper division (HU)—70-79%
- Second Class lower division (HL)—60-69%
- Third Class (HT)—50-59%
- Fail (HN)—0-49%

All marks are subject to moderation.

IT Support

Learning online—for online learning and Vista support – <http://www.utas.edu.au/coursesonline/>
Information Technology Services—for general IT Support (includes link to UTAS download website)

<http://www.utas.edu.au/servicedesk/student/index.html>

Library Services—for information literacy support – <http://www.utas.edu.au/library/>
Help Desk (email HelpDesk@utas.edu.au or 6226 1818, within University 1818)