



GLASGOW
CALEDONIAN
UNIVERSITY

MEDIA POLICY

BA (Honours) Communication and Mass Media

LAMC207

Division of Cultural Business

MODULE HANDBOOK

Academic Session 2009-2010
Semester A

Teaching Team

Dr Catriona Miller Module Leader
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MEDIA ANALYSIS I: MEDIA POLICY

Credit Points 20
Credit Level 2

Host Division: **Cultural Business Office**
M316 – Tel. 0141 331 8852 (Irene Brown)
Programmes Office
W117 – Tel. 0141 331 3056 (Carol Burns or Julie Dinnen)

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Module Description

This course considers the processes of media policy making and implementation and examines their impact on the range and nature of media output.

Learning Outcomes

On successful completion of the module, students will be able to:

- Understand the factors and actors involved in media policy making
- Analyse current policy debates and to place them in their historical and social contexts
- Understand the particular characteristics of the media policy situation in the European context.

Teaching Methods

Teaching will take the form of two lectures and one seminar a week, plus the opportunity for individual tutorials around the coursework deadline. There will also be screenings of material relevant to certain lectures and seminars.

Assessment Methods

The course will be assessed by examination (50%) and course-work (50%). The course work will consist of an essay (30%) and a seminar paper (20%). In order to pass the module, you need to complete all aspects of the course assessment and gain a mark of at least 35% in course-work and examination, and an overall mark of at least 40%.

The essay, which should be of 2,000 words, must be submitted by **END OF WEEK 7 *Friday 6th November***, and should be handed in and signed for in the Programmes Office (W117) *between 9am and 12 noon*. Essay questions will be handed out no later than Week 3.

Work submitted late (including after 12 noon on the due date) will be zero marked. If illness or other circumstances beyond your control prevent you from submitting on time, you must contact the year tutor Dr. Catriona Miller, at least **48 hours** before the submission time. Extensions are granted at the discretion of the year tutor, and **requests should be accompanied by suitable evidence, such as a medical certificate**. If your request is for more than a week's extension, claimed on the basis of substantial on-going problems affecting your work, you should also consult as early as possible with the relevant level tutor.

Essays should be word-processed, double-spaced, and on a single side of paper. In addition to content, attention will be paid to writing, grammar and presentation, including the construction of an appropriate Bibliography and appropriate referencing of all sources (**see separate Guide to Referencing/Bibliography and Avoiding Plagiarism**). There will be opportunities to discuss the essay topics and methods of writing and referencing during seminars and tutorials with the module leader.

It is **ESSENTIAL** that you use your own words throughout the essay, except for clearly referenced quotations. Unacknowledged copying from other sources (including text books, articles, journals or the internet) is regarded as plagiarism and will be heavily penalised (including possible expulsion from the degree). Close paraphrasing should also be avoided. See advice on how to avoid plagiarism in the separate guide.

Seminars begin in Week 2 with an outline and discussion of using Internet 'Tagging' ('Delicious') and on-line referencing ('RefWorks') We will also discuss aspects of good seminar presentation, and seminar presentations will be allocated. **Seminar presentations will begin in Week 3 in order to do justice to the variety of topics and number of students in seminar groups.** Each topic will be based on the issues covered during lectures in the previous week, and students should build on lecture material, using their own reading, ideas and examples (including any contemporary issues not mentioned in the lecture), and demonstrate a wider understanding of the topic.

Seminar presentations must be no longer than *10-15 minutes*, and students are *strongly* encouraged to use handouts, PowerPoint presentations, video/DVD clips etc. to illustrate their ideas. Presentations will be marked on similar criteria to the essay (see Appendix), but they will be assessed not only on content, but also on the student's presentational skills and his or her ability to engage the seminar group.

The purpose of oral presentation is significantly different to a written essay in several ways, and it is therefore important to make your presentation clear and concise, to use eye contact, diction, projection and pace, and to respond to questions from the group and the seminar tutor. If students are presenting a topic in a mini-group (of no more than TWO), each student should make an equal contribution to the research and presentation of the topic. *If, whether because of illness or uncontrollable circumstances, students fail to turn up to present a seminar they are committed to, without contacting the seminar leader at least 48 hours in advance, they will be given a zero mark.*

The two-hour examination will be unseen, and will take place in January 2008. It will consist of a choice of six questions, from which you will be required to answer three. The first question is compulsory. Your answers will be expected to show a depth of understanding of the issue, to demonstrate an appreciation of the core themes of the module, as well as show evidence of further reading and thinking (see Examination Guidance below).

Attendance

Students are expected to attend all classes. Please keep the level tutor and the module leader/seminar tutor informed of any problems that may be affecting your attendance adversely. These will be treated in confidence. If you have any questions about or difficulties with the course content, please discuss these *as soon as possible* with the module leader/seminar tutor. Prolonged absence from lectures and seminars will be extremely damaging to your ability to grasp the detail and central concepts of the course. If we know that there are unavoidable

circumstances affecting your attendance, we will be happy to offer you whatever help we can. *Failure to attend satisfactorily may result in your not being allowed to sit examination (see Programme Handbook).* **You must attend a minimum of 50% of seminars as a condition of entry to the exam.** *Failure to attend two or more seminars in a row will be followed up by the module leader.*

Reading

There is no single set text for this course, but **there will be readings allocated to each topic.** These are **compulsory** reading for seminars. **It is very likely you will be questioned on it during seminars.** Some will be available electronically on Blackboard and some will be photocopied handouts.

It is important to keep up with your reading in order to get the most use out of lectures and **to be able to contribute to seminars.** There is no shortage of relevant material which will provide information and stimulate your own ideas, enabling you to analyse the various issues covered by the module:

- Use the library to dip into chapters and journal articles that you find helpful or interesting. You *don't* have to read things from cover to cover - look at introductions and conclusions, and use the index.
- You should also be following recent media coverage to keep up with contemporary issues relevant to the course, using newspapers and the internet to access the most up-to-date information. You should, for instance, consult the Media Guardian website on a regular basis, and use the web imaginatively to find examples to use in your seminar presentation or your essay (although make sure you keep a record of your references).
- Get familiar with a variety of TV channels *other* than the ones you normally watch. Who are their target audiences? What kind of shows do they have? What makes BBC4 different from E4?

If you have any questions or uncertainties about reading material or the issues covered by the module more generally, you should discuss them with your seminar tutor as soon as possible. Office hours will be posted on Blackboard. You can also make an appointment with your tutor at the end of seminars and lectures, although please bear in mind staff often have other commitments at this time.

Tutorials/Office Hours

Details will be posted on Blackboard and announced in lectures. Any queries in the meantime can be emailed.

The office hour for this module will also be posted on Blackboard and announced in lectures.

Lectures and Seminars

Lectures will take place on **Wednesdays in W115 at 10am, and on Fridays in W118 at 2pm.**

Seminars will take place (according to your seminar group) on:

Wednesday, 11am, M321A (for BAJO2, LLB2, BABW2)

Group A Friday, 9am M202 (BAMN2_54)
Group B Friday, 10am, M321A (BAMN2_55)
Group C Friday, 11am, M321A (BAJO, BABW2)
Group D Friday 12noon M321A (BAMN2_56)

Screenings, when scheduled, will take place on **Wednesdays 3-5pm in W118**. These will be:

14th October – “Outfoxed: Rupert Murdoch’s War on Journalism” (Film documentary in the style of “Bowling for Columbine”)

28th October – “Downfall” a German film about Hitler’s last days in the bunker.

11th November – “Sex films for Girls” (Channel 5 documentary about Anna Span, female porn director).

Any changes to the above will be indicated before the screenings.

Lecture and Seminar Schedule

NB DC – Douglas Chalmers; CM – Catriona Miller; BP – Brian Pillans

HISTORY & CONTEXT

Week 1	The next few weeks are aimed at understanding WHY media policy matters... because it does! Our society is SATURATED by the media... we are surrounded by it almost 24 hours a day...so do we get a say in it?	
Lecture 1	Introduction and Overview of the Module	DC & CM
Reading	<i>From Joli Jensen: Redeeming Modernity : Contradictions In Media Criticism (1990)</i> Available on Blackboard	
Lecture 2	NO LECTURE – UNIVERSITY HOLIDAY	
Seminar	NO SEMINARS IN WEEK 1	
Week 2		
Lecture 3	The Media and Modernism Rise of the mass media in an age of modernism, cultural critics of the mass media; elite theorists and democracy. Some revision of last year’s History and Structures of the Media, but some other stuff too.	CM
Reading	<i>From F R Leavis: Mass Civilisation & Minority Culture (1930)</i>	
Lecture 4	The Media and Postmodernism Introduction to postmodernism and cultural criticism... sounds scary but it will help you to understand why media policy today is much more complicated than it was 20 years ago.	CM
Reading	<i>Iain Hamilton Grant: “Postmodernism and Politics” in The Routledge Companion to Postmodernism (2001)</i>	
Seminar	<u>Special Lab tutorial and Presentation training – don’t miss this!!</u>	CM & DC
Week 3		

Lecture 5	The Political Landscape So what are the main political ideas in today's society? What do 'Left wing'; 'Centre'; 'Right Wing'; 'Socialist'; Nationalist; 'Green' mean? Does it matter?	DC
Reading	<i>From Andrew Heywood: Key Concepts in Politics Left/Right (2000)</i>	
Lecture 6	Politics and the Media Does your view of politics affect your view of the media? What do political parties and movements think about the media? Does it matter?	DC
Reading	<i>From Andrew Heywood: Politics (Chapter 11 - Mass Media and Political Communication)</i>	
Seminar	What are some of the anxieties about the role of the media in democratic political processes? Do you think these are still justified in 2009? (To put it another way – how much do you think the media is able to influence us at the ballot box?)	DC

SO WHO SAYS?

Week 4	Okay, so we've looked at the BIG PICTURE - some of the issues at stake - in quite a broad way. But how does it all work in practice? In the next section of the module we take a closer look at some of the nitty gritty. What do we mean when we say 'Scottish'? Who says what can and can't be on TV? What's the role of the European Union in the British media?	
Lecture 7	Globalisation Globalisation, cultural imperialism, citizenship & democracy. It's a big world out there.	CM
Reading	<i>A Srebeny-Mohammadi: "The Many Cultural Faces of Imperialism" in Golding, Peter & Harris, Phil Beyond Cultural Imperialism : Globalization, Communication And The New International Order (1997)</i>	
Lecture 8	Citizenship and National Identity Components of national identity, the role of the media and the state in the formation of identity. Are you Scottish? How do you know?	DC
Reading	<i>From Benedict Anderson: Imagined Communities (1991)</i>	
Seminar	What will happen to the Media after the Next General Election? Using your knowledge of the approaches of different political parties what do you think will happen to the BBC licence or to the ownership of the rest of the media? Is this a good thing?	DC

SCREENING FILM: OUTFOXED – Wednesday 15th October 3 – 5 W118

Week 5		
Lecture 9	The Printed Press and the Broadcast Media Who controls what? Who decides what's in and out?	DC
Reading	<i>"Gary Taylor: "The Public & the Private" in Freedom, Responsibility & the Media (2000)</i>	
Lecture 10	Manufacturing consent? Conspiracy theories and the role of opinion formers. When does 'policy' become 'propaganda'?	DC
Reading	<i>State Control and State Propaganda" From John Street: Mass Media, Politics & Democracy (2001)</i>	
Seminar	Case Study – Looking at Al-jazeera - an Islamic perspective (please see Blackboard for additional guidance)	DC

Week 6		
Lecture 11	The Public Service Tradition Public Service Broadcasting – what’s so great about it? Radio and Television, the development of PSB in Britain, the Broadcasting Acts.	DC
Reading	<i>James Curran and Jean Seaton, “Broadcasting roller-coaster”, in Power Without Responsibility (2002)</i>	
Lecture 12	Case Study: Ofcom The Communications Act 2003 and beyond; the role of Ofcom – sinister quango or independent mediator?	DC
Reading	<i>Ofcom Document – Measuring Public Service Broadcasting</i>	
Seminar	The Press Complaints Commission - can self regulation really be effective? (Top tip – find a recent case from the PCC website and ask the class for their opinion.)	DC
SCREENING FILM: “DOWNFALL” Wednesday 29th October. 3 – 5pm W118		
Week 7		
Lecture 13	European Union and Audio Visual Policy EU regulation and institutions, economic imperatives, and pan-European cultural policies	CM
Reading	<i>Excerpts from “Television Without Frontiers Directive”. (exciting stuff! ☺)</i>	
Lecture 14	Case Study: Cinema in Europe A background to the British and European film industry, audiences and funding schemes	CM
Reading	<i>Victor Henning, “Public aid mechanisms in feature film production: The EU MEDIA Plus Programme (2005)</i>	
Seminar	Public Service Broadcasting: Does it matter if ITV goes bust?	CM
NB ESSAYS DUE IN FRIDAY 6th November 12 noon		
Week 8		
Lecture 15	Moral Censorship The Media Effects Debate	CM
Reading	<i>From Martin Barker: Ill Effects : The Media/Violence Debate (2001)</i>	
Lecture 16	Case Study: The British Board of Film Classification History and Development – a patchwork of regulation?	CM
Reading	<i>Document –BBFC; Audiences and Receptions of Sexual Violence in Contemporary Cinema</i>	
Seminar	Do you think European film OR TV deserves more or less government help? (Pick EITHER film OR television).	CM
SCREENING TELEVISION: “SEX FILMS FOR GIRLS” (FIVE Documentary) Wednesday 14th November. 3 pm – 5pm W118		
Week 9		
Lecture 17	Convergence and Media Technology Technological change and social change. Technological determinism. Broadband, telephones and the convergence of the broadcasting market convergence	CM
Reading	<i>Brian Winston “A storm from Paradise” from Media, Technology and Society Routledge (1998)</i>	

Lecture 18	Case Study: The Future Looks Digital Ofcom and the Digital Revolution	CM
Reading	<i>From Syllianos Papathanassopoulos: European Television In The Digital Age: Issues, Dynamics, And Realities (2002)</i>	
Seminar	Debate: Gaming Classification... who is responsible? (This is media policy in action... times are changing as we speak, so bonus points for being up to the minute!)	CM
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Week 10		
Lecture 19	Defamation – What is actionable?	BP
Reading	Scots Law for Journalists – Chapter 16	
Lecture 20	Defamation - Defences	BP
Reading	Scots Law for Journalists – Chapter 17	
Seminar	Media Policy in the Digital Age – what’s next?	DC
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Week 11		
Lecture 21	Court Reporting – Contempt of Court	BP
Reading	Scots Law for Journalists – Chapters 10 & 11	
Lecture 22	Court Reporting – Reporting Restrictions	BP
Reading	Scots Law for Journalists – Chapter 13 and paras 03:32 – 03:41	
Seminar	Law Seminar – See Blackboard for full briefing.	BP
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Week 12		
Lecture 23	Debate: Pornography The case for and against censorship, civil liberties, feminism.	DC & CM
Reading	Nicola Simpson “Coming Attractions: A comparative history of the Hollywood Studio System and the porn business” <i>Historical Journal of Film, Radio and Television</i> (2004).	
Lecture 24	EXAM BRIEFING	DC & CM
Seminar	Law Seminar – See Blackboard for full briefing.	BP

Reading for specific lectures and seminars

There are several key themes, important concepts and contemporary examples that will emerge in the course of the module.

Themes include:

- The historical and cultural context of the mass media
- Public Service Broadcasting and Cinema
- European Audio-visual Policy
- Censorship and Regulation
- Future Technological Trends
- Legal Perspectives

Although many ideas and some factual detail may at first seem difficult to grasp, the lectures and seminars will help you to develop your understanding, as well as your ability to apply these ideas and analyse the role of policy within the wider media environment. There will always be an opportunity to discuss or clarify any questions you may have, but it is important for your own understanding of the issues that you browse in the library, use the booklists below and read the extracts in the sourcebooks that will be distributed throughout the module. It's not necessary to read all the books cover to cover – use the contents page, the index, read the introduction and conclusion to get the information you need. You do, however, need to read the materials found in the sourcebooks.

The reading list is arranged thematically as far as possible. **Some books listed under “General and Reference” are in fact collections of essays on a wide range of topics which offer useful case studies or potted histories of various subjects – it’s always worth checking the index!**

READING LIST

GENERAL & REFERENCE			
Briggs, Adam & Cobley, Paul	The Media: an Introduction	Addison Wesley Longman Ltd	1998
Corner, John & Hawthorn, Jeremy	Communication Studies: An Introductory Reader	London, Edward Arnold	1993
Curran, James & Gurevitch, Michael	Mass Media and Society	London, Edward Arnold	1991
Curran, James & Seaton, Jean	Power Without Responsibility: The Press And Broadcasting In Britain	London : Routledge,	2002
Curran, James, Morley, David & Walkerdine, Valerie	Cultural Studies and Communications	London, Arnold	1996
Curran, James	Media and Power: Communication and Society	Routledge	2002
Emirates Center for Strategic Studies and Research	Arab Media in the Information Age	I B Tauris	2006
Hassan, Robert & Thomas,	The New Media Theory Reader	Open University Press	2006

Julian (Editors)			
Hutchison, David	Media Policy	Oxford, Blackwell	1998
Kelly, Mary J (Ed)	Media in Europe: The Euromedia Research Group	Sage.	2004
Marris, Paul & Thornham, Sue	Media Studies: A Reader	Edinburgh, Edinburgh University Press	1999
Meehan, Eileen (Ed)	European Culture and the Media	University of Minnesota Press.	2001
Negrine, Ralph	Politics and the Mass Media in Britain	London, Routledge	1994
Sarikakis. Katharine	British Media in a Global Era	UK: Hodder	2004
Sreberny-Mohammadi, Annabelle	Media In Global Context : A Reader	London, Arnold	1997

HISTORY & CONTEXT

Anderson, Benedict	Imagined Communities	London, Verso	1991
Arnold, Matthew	Culture and Anarchy	Cambridge, Cambridge University Press	1932
Bainbridge, Timothy & Teasdale, Anthony	The Penguin Companion To European Union	UK: Penguin Books Ltd	2004
Baldi, Paoli (Ed)	Nationalist Myths and the Modern Media: Cultural Identity in the Age of Globalisation	Intellect Books.	2007
Berlin, Isaiah	The Crooked Timber Of Humanity: Chapters In The History Of Ideas	Fontana, HarperCollins	1991
Doyle, Gillian	Media and Identity in Contemporary Europe	Sage.	2002
Brinks, Jan Herman (Ed)	Muslims and the News Media	I.B.Tauris.	2005
Brookeman, Christopher	American Culture and Society since the 1930s	London, Macmillan	1984
Alan Bryman	Disneyization of Society	Sage Publications Ltd	2004
Carlsson, Ulla (Editor)	Regulation, Awareness, Empowerment: Young People and Harmful Media Content in the Digital Age	Nordicom	2006
Craig Calhoun (Editor)	Habermas and the Public Sphere (Studies in Contemporary German Social Thought)	The MIT Press	1993
Critcher, Chas	Moral panics and the media	Open University Press	2003
DeLong-Bas, Natana J.	Wahabi Islam	I B Tauris	2007
Doyle, Gillian	Media Ownership: Concentration, Convergence and Public Policy	London: Sage	2002

Edensor, Tim	National Identity, Popular Culture And Everyday Life	New York : Berg	2002
Featherstone, Mike	Undoing Culture : Globalization, Postmodernism And Identity	London, Sage	1995
Garnham, Nicholas	Capitalism And Communication : Global Culture And The Economics Of Information	London, Sage	1990
Gellner, Ernest	Nations and Nationalism	Oxford, Blackwell	1983
Golding, Peter & Harris, Phil	Beyond Cultural Imperialism : Globalization, Communication And The New International Order	London, Sage	1997
Grantham, Bill	Some Big Bourgeois Brothel : Contexts For France's Culture Wars With Hollywood	Luton, University of Luton Press	2000
Habermas, Jurgen	The Structural Transformation of the Public Sphere: Inquiry into a Category of Bourgeois Society	Polity Press	1992
Hack, Richard.	Clash Of The Titans : How The Unbridled Ambition Of Ted Turner And Rupert Murdoch Has Created Global Empires That Control What We Read And Watch	Beverly Hills, Calif. : New Millennium Press,	2003
Herman, Edward & McChesney, Robert	The Global Media : The New Missionaries Of Corporate Capitalism	London, Cassell	1997
Jensen, Joli	Redeeming Modernity : Contradictions In Media Criticism	New York, Sage	1990
Johnson, Lesley	The Cultural Critics : From Matthew Arnold To Raymond Williams	London, Routledge	1979
Leavis, F R,	Mass Civilisation and Minority Culture	Cambridge, Minority Press	1930
Lieberman, Al	The Entertainment Marketing Revolution : Bringing The Moguls, The Media, And The Magic To The World	USA: Prentice Hall,	2002
McGuigan, Jim	Rethinking Cultural Policy	Open University Press	2004
Mooney, Anabelle & Evans, Betsy (Editors)	Globalization: The Key Concepts	Routledge	2006
Ortega y Gasset, Jose	Revolt of the Masses	London, Urwin	1961
Reith, John	Broadcast over Britain	London, Hodder	1924

Roberts, John Michael & Crossley, Nick	After Habermas: New Perspectives on the Public Sphere	UK: Blackwell	2004
Shawcross, William	Rupert Murdoch: Ringmaster of the Information Circus	London, Chatto and Windus	1992
Smith, Anthony	Geopolitics Of Information : How Western Culture Dominates The World	London, Faber & Faber	1980
Smith, Anthony D	National Identity	London, Penguin	1991
Smith, Anthony D	Nations And Nationalism In A Global Era	Cambridge: Polity Press	1995
Storey, John	Cultural Theory And Popular Culture: An Introduction	Prentice Hall	2001
Strinati, Dominic	An Introduction to Theories of Popular Culture	New York : Routledge	2004
Thompson, Kenneth	Media and Cultural Regulation	London, Sage	1997
Wang, Georgette	The New Communications Landscape : Demystifying Media Globalization	London, Routledge	2000
Winston, Brian	Media, Technology And Society : A History: From The Telegraph To The Internet	London, Routledge	1998

**SO WHO SAYS?
PRESS**

Belsey, Andrew	Ethical Issues in Journalism and the Media	London, Routledge	1992
Chomsky, Noam & Herman, Edward	Manufacturing Consent : The Political Economy Of The Mass Media	Vintage	1994
von Dewall, Gustav	Press Ethics: Regulation and Editorial Practice	Dusseldorf, European Institute for the Media	1990
Feintuck, Mike	Media Regulation, Public Interest and the Law	Edinburgh, University of Edinburgh	1998
Fowler, Roger	Language in the News: Discourse and Ideology in the Press	London, Routledge	1991
Frost, Chris	Media Ethics And Self-Regulation	London, Longman	2000
Keane, John	The Media and Democracy	Cambridge, Polity	1991
Lewis, Justin, Inthorn, Sanna & Wahl-Jorgensen, Karin	Citizens or Consumers? The Media and the Decline of Political Participation	Open University Press	2005

McNair, Brian	News and Journalism in the UK	London : Routledge Taylor & Francis	1999
McQuail, Dennis	Media Performance : Mass Communication And The Public Interest	London, Sage	1992
Seymour-Ure, Colin	British Press and Broadcasting since 1945	Oxford : Basil Blackwell	1996
Siebert, Fredrick, Schramm, Wilber & Peterson, Theodore	Four Theories Of The Press : The Authoritarian, Libertarian, Social Responsibility And Soviet Communist Concepts Of What The Press Should Be And Do	Urbana, University of Illinois Press	1956
Snoddy, Raymond	The Good, The Bad And The Unacceptable : The Hard News About The British Press	London, Faber and Faber	1993
Sparks, Colin	Tabloid Tales : Global Debates Over Media Standards	Lanham, Md. : Rowman & Littlefield,	2000
Tomlinson, John	Cultural Imperialism : A Critical Introduction	London, Pinter	1991
Tunstall, Jeremy,	Newspaper Power : The New National Press In Britain	Oxford, Oxford University Press	1996
Williams, Granville	Britain's Media : How They Are Related : Media Ownership & Democracy	London, Campaign for Press and Broadcasting Freedom	1994
Wilson, John	Understanding Journalism : A Guide To Issues	London, Routledge	1996

BROADCASTING

Barnett, Steven	The Battle for the BBC: A British Broadcasting Conspiracy?	London, Aurum	1994
Bonner, Paul	Independent Television In Britain. Volume 5, ITV And IBA 1981-92 : The Old Relationship Changes	London, Macmillan	1998
Chalaby, Jean K.	Transnational Television Worldwide: Towards a New Media Order	I.B. Tauris	2004
Collins, Richard, Garnham, Nicholas & Locksley, Gareth	The Economics Of Television : The U.K. Case	London, Sage	1987
Collins, Richard	Media and Identity in Contemporary Europe: Consequences of Global Convergence	Intellect Books	2002
Collins, Richard	From Satellite To Single Market : New Communication Technology And European Public Service Television	New York : Routledge	1998

Collins, Richard	Broadcasting and A-V policy in the Single Market	London, Libbey	1994
Congdon, Tim	Paying for Broadcasting: The Handbook	London, Routledge	1992
Critcher, Chas (Ed)	Moral Panics and the Media	Open University Press	2006
Dahlgren, Peter	Television And The Public Sphere : Citizenship, Democracy And The Media	London: Sage Publications	1995
Dowmunt, Tony	Channels Of Resistance: Global Television and Local Empowerment	London, BFI	1993
Dyson, Kenneth & Humphreys, Peter	Broadcasting and New Media Policies in Western Europe	London, Routledge	1988
Eickelman, Dale & Anderson, John	New Media in the Muslim World	USA: Indiana University Press	2003
Ferrell Lowe, Gregory and Jauert, Per (Eds)	Cultural Dilemmas in Public Service Broadcasting	Nordicom	2005
Freedman, Des	Television Policies of the Labour Party, 1951-2001	Frank Cass Publishers	2003
Goodwin, Peter	Television Under the Tories	London, BFI	1998
Graham, Andrew	Public Purposes In Broadcasting: Funding The BBC	Luton, Luton University Press	1999
Harcourt, Alison	The European Union and the Regulation of Media Markets	Manchester, Manchester University Press	2004
Harvey, Sylvia and Robins, Kevin	The Regions, Nations and the BBC	London: BFI	1993
Hobson, Dorothy	Channel 4: the Early Years and the Jeremy Isaacs Legacy	I B Tauris	2007
Humphreys, Peter	Mass Media and Media Policy in Western Europe	Manchester, Manchester University Press	1996
Johnson, Catherine & Turnock, Rob (Eds)	ITV Cultures: Independent Television over Fifty Years	Open University Press	2005
Mellor, Noha	The Making of Arab News	Rowman & Littlefield Publishers	2005
Ostergaard, Bernt Stubbe	Media in Western Europe	London, Sage	1997
Papathanassopoulos, Stylianos	European Television in the Digital Age: Issues, Dynamics and Realities	Cambridge Polity Press	2002
Peacock, Alan	Report of the Committee on Financing the BBC	London, HMSO	1986

Raboy, Marc	Global Media Policy in the New Millenium	Luton, University of Luton Press	2002
Raboy, Marc	Public Broadcasting for the 21st Century	Luton: Libbey	1996
Scannell, Paddi & Cardiff, David	A Social History of British Broadcasting Volume 1, 1922-1939 : Serving The Nation	Oxford: Blackwell	1991
Silj, Alessandro	New Television in Europe	London, Libbey	1992
Siune, Karen & Truetzschler, Wolfgang	Dynamics Of Media Politics : Broadcast And Electronic Media In Western Europe	London, Sage	1992
Skovmand, Michael & Schroder, Kim	Media Cultures : Reappraising Transnational Media	London, Routledge	1992
Stemers, Jeanette	Selling Television: British Television in the Global Marketplace	BFI	2004
Smith, Sarah	Children, Cinema and Censorship: From Dracula to Dead End	I.B.Tauris.	2005
Tambini, D. and Cowling, J. (eds)	From Public Service Broadcasting to Public Service Communications	London: ippr	2004
Tracey, Michael	The Decline and Fall of Public Service Broadcasting	Oxford, Oxford University Press	1998
Tunstall, Jeremy	The Media Are American : Anglo-American Media In The World	London, Constable	1994
Wheatley, Helen	Re-Viewing Television History	I B Tauris	2007
Zayani, Mohamed	The Al Jazeera Phenomenon: Critical Perspectives on New Arab Media	Pluto Press Ltd	2005

CINEMA

Avedon, Carol	Nudes, Prudes and Attitudes: Pornography and Censorship	New Clarion Press	1994
Barker, Martin	The Video Nasties: Freedom And Censorship In The Media	London, Pluto	1984
Barker, Martin	III Effects: the Media/ Violence Debate	London: Routledge	2001
Barker, Martin	The <u>Crash</u> Controversy : Censorship Campaigns And Film Reception	Wallflower	2001
Barnett, Steven	A Shrinking Iceberg Travelling South: Changing Trends in British Television	London, Campaign for Quality Television	1999
Boyle, Karen	Media and Violence: Gendering the Debates	London : SAGE	2004
Byrne, Eleanor J	Deconstructing Disney	Pluto Press.	2000

Carter, Cynthia	Violence and the Media	McGraw Hill.	2003
Collins (Editor)	Sex and Money: Feminism and Political Economy in the Media	Intellect Books.	2002
Cornell, Drusilla	Feminism and Pornography (Oxford Readings in Feminism)	Oxford: Oxford University Press	2000
Cumberbatch, Guy & Howitt, Dennis	A Measure of Uncertainty – the Effects of the Mass Media	London: Libbey	1989
French, Karl	Screen Violence	London, Bloomsbury	1996
Gunter, Barrie	Media Sex: What are the Issues	Lawrence Erlbaum Associates.	2001
Hargrave, Andreas Milwood	Harm and Offence in Media Content: A Review of the Evidence	Intellect Books.	2006
Hayward, Susan	French National Cinema	London, Routledge	1993
Hoskins, Colin, McFadyen, Stuart & Finn, Adam	Global Television and Film: An Introduction to the Economics of the Business	Clarendon Press	1998
Itzin, Catherine	Pornography : Women, Violence & Civil Liberties	Oxford: Oxford University Press	1992
Jackel, Anne	European Film Industries	BFI	2003
Jarvie, Ian	Hollywood's Overseas Campaign : The North Atlantic Movie Trade, 1920-1950	Cambridge, Cambridge University Press	1992
Kim, Jeongmee	The Funding and Distribution Structure of the British Film Industry in the 1990s	Sage Publications	2003
Mathews, Tom Dewe,	Censored	London, Chatto and Windus	1994
Murphy, Robert.	British Cinema of the 90s	London, BFI	2000
Nowell-Smith, Geoffrey	Hollywood And Europe : Economics, Culture, National Identity, 1945-95	London, BFI Publishing	1998
Nowell-Smith, Geoffrey	The Oxford History of World Cinema	Oxford: Oxford University Press	1996
Petrie, Ruth	Film and Censorship : the Index reader	London, Cassell	1997
Pidduck, Julianne	La Reine Margot	I B Tauris	2005
Plate, S. Brent (Ed)	Re-Viewing the Passion: Mel Gibson's Film and its Critics	Palgrave Macmillan	2004
Robertson, James	The Hidden Cinema British Film Censorship In Action, 1913-1972	London, Routledge	1989

Robinson, David	World Cinema: A Short History	London, Eyre Methuen	1981
Sargeant, Amy	British Cinema: A Critical and Interpretative History	London, BFI	2005
Street, Sarah	British National Cinema	London, Routledge	1996
Taylor, Richard	The BFI Companion To Eastern European And Russian Cinema	London, BFI	2000
Vincendeau, Ginnette	The Companion To French Cinema	London, BFI	1996
Wayne, Mike	The Politics Of Contemporary European Cinema : Histories, Borders, Diasporas	Bristol : Intellect	2002
Williams, Alan	Republic Of Images : A History Of French Film-making	Cambridge, Mass, Harvard University Press	1992
Williams, Linda	Porn Studies	Duke University Press	2004
Williams, Linda	Hard Core : Power, Pleasure And The "Frenzy Of The Visible"	Pandora Press (HarperCollins)	1991

FUTURE TRENDS

Bondebjerg, Ib	Broadcasters and Citizens in Europe: Trends in Media Accountability and Viewer Participation	Intellect Books.	2004
Cantoni, Lorenzo & Tardini, Stefano	Internet	Routledge, UK	2006
Collins, Richard & Murrioni, Cristina	New Media, New Policies	Cambridge, Polity	1996
Chalaby, Jean K.	Transnational Television Worldwide: Towards a New Media	I.B.Tauis.	2005
Congdon, Tim	The Cross Media Revolution	London, Libbey	1995
Iosifidis, Petros	Public Television in the Digital Era: Technological Challenges and New Strategies for Europe	Palgrave Macmillan	2007
Egenfeldt-Nielsen, Simon, Jonas Heide Smith, Susana Pajares Tosca	Understanding Video Games	Routledge, UK	2006
Levy, David	Europe's Digital Revolution: Broadcasting Regulation, the EU and the Nation State	London, Routledge	2001
Lister, Martin	New Media : A Critical Introduction	London, Routledge,	2003
McQuail, Dennis & Siune, Karen	Media Policy Convergence, Concentration And Commerce	London, Sage	1998
Sarikakis, Katharine (Editor)	Media and Cultural Policy in the European Union	Rodopi, Netherlands	2007

Seaton, Jean	Politics And The Media : Harlots And Prerogatives At The Turn Of The Millennium	Oxford, Blackwell	1998
Tremayne, Mark	Blogging, Citizenship and the Future of Media	Routledge	2007
Stokes, Jane & Reading, Anna	The Media In Britain : Current Debates And Developments	London, Macmillan	1999
Harries, Dan	The New Media Book	BFI (British Film Institute) Publishing	2002
Wardrip-Fruin, Noah & Montfort, Nick	The New Media Reader	The MIT Press	2003

LEGAL

Bentham, J	The Principles of Morals and Legislation	Connecticut, Hafner	1948
Bonnington, Alistair et al	Scots Law For Journalists	Edinburgh W. Green, 7th Edition	2000
Carey, Peter & Sanders, Jo	Media Law	London, Sweet & Maxwell, 3rd Edition	2004
McInnes, Rosalind	Contempt of Court in Scotland	CLT Professional Publishing	2000
Street, Harry	Freedom, the Individual and the Law	New York, Penguin	1982
Welsh, Tom & Greenwood, Walter,	McNae's sstantial Law For Journalists	Oxford, Oxford University Press, 18th Edition	2005

INTERNET SITES

You should also use the internet to access contemporary debates, up-to-date information, recent speeches and reports. Please note, however, that you should apply the **SAME** critical criteria to the internet as you would to a book – ask yourself, WHO is writing this and WHY? If it is a government site... they might well have a political agenda!

If you're looking at a business site i.e. Universal look for the 'About Us' link (which can sometimes be quite well hidden at the bottom of the page) and that will take you to the juicy corporate stuff!

See Blackboard and the web site for a more comprehensive list of links (and some thoughts about Wikipedia!)

In particular we would like you to regularly visit the Media Guardian site, the Ofcom site and the British Board of Film Classification site.

www.mediaguardian.co.uk

The Guardian online newspaper, with an easily searchable database - an excellent place to start. You do have to sign in, but it is free once you do.

www.ofcom.org.uk

The site of the communications regulator OfCom – essential for understanding the Government's media policy

www.bbfc.co.uk

The site of the British Board of Film Classification – essential for many of the issues of Media Policy we are studying in the course Government Department of Culture, Media and Sport – see notes above.

www.culture.gov.uk

www.bbc.co.uk

Searchable database for news stories, also see <http://www.bbc.co.uk/info/> for behind the scenes at the BBC. Again, there is likely to be a 'corporate position' on some issues.

www.screenonline.org.uk/

Website dedicated to the history of British film and Television, includes an extensive online collection of clips and complete episodes of archive material.

www.ukfilmcouncil.org.uk/

Government backed body to develop film in Britain.

www.opendemocracy.net/home/index.jsp

Open Democracy is an online magazine devoted to "opening up a democratic space" in a global context. Some 'alternative' views on offer here.

www.parliament.uk/hansard/hansard.cfm

Hansard, the online record of parliamentary debates since 1988. Find out what the politicians actually said. Includes a searchable database.

<http://mondediplo.com/>

Le Monde Diplomatique a European newspaper (with back issues available online). A useful perspective on global issues i.e. not UK or USA based.

OTHER VIEWING

There are lots of DVDs available in the library for viewing. There will be one copy in Short Loan (overnight) and one in Weekly Loan. Why not challenge yourself and watch something outside the usual box!

Brotherhood of the Wolf	2001 Christophe Gans	French cinema does a horror 'blockbuster' set in the 18 th Century.
Das Cabinet des Dr Caligari	1919, Robert Wiene	Early European 'art' cinema.
La Reine Margot	2000, Patrice Chereau	A French 'héritage' film – it's princes and kings, but filmed in the style of a Mafia film.
Last Tango in Paris	1972, Bernardo Bertolucci	Controversial film - sexual content pushed the boundaries for the time.
Nosferatu	1922, F.W. Murnau	Early European 'art' cinema – the first vampire film!
Orlando	1992, Sally Potter	European Co-production from UK-France-Italy-Netherlands-Russia
Pandora's Box	1929, G W Pabst	Early European 'art' cinema, starring Louise Brooks – prostitution, murder, gambling!
Rebel Without a Cause	1955, Nicholas Ray	The film was cut and given an X certificate first time around. In 2004 it was given a PG rating. What do you think?
Reservoir Dogs	1992 Quentin Tarantio	In 1992, it set new standards in screen violence testing what the censor would allow. How does it measure up to films like <u>Saw</u> and <u>Hostel</u> ?
Romper Stomper	1992, Geoffrey Wright	Controversial Australian film, starring Russell Crowe, banned by Glasgow City Council – racism and violence.
Straw Dogs	1971, Sam Peckinpah	One of several films that nearly destroyed the BBFC. Features a controversial rape scene that ensures it retains an 18 certificate.
Tell No One	2007, Guillaume Canet	Contemporary French thriller... but source material was an American novel.
Texas Chainsaw Massacre	1974 Tobe Hooper	Part of a new genre of extreme violence 'slasher' movies. Originally rejected for a video certificate. Retains an 18 certificate.
The Draughtsman's Contract	1982, Peter Greenaway	British Art Film.

The Evil Dead	1981, Sam Raimi	One of the films that troubled Mary Whitehouse and gave rise to the term 'video nasties'. Retains an 18 certificate.
The Wild One	1954, Lazlo Benedek	Didn't get a certificate in Britain until 1967! It was an X and with cuts. In 1988 it was revised to a PG certificate.
Victim	1961, Basil Dearden	The first British film to tackle head on the issue of homosexuality which was still illegal in 1961. Originally passed as an X certificate with cuts, it got a 15 in 1986, a 12 in 2004 and a PG in 2005.
Wings of Desire	1987, Wim Wenders	European Art Film – German French co-production. Beautiful black and white photography.

Examination Guidance

Your final mark will be based 50% on coursework (essay and presentation) and 50% on the examination in January. A mark of below 35% in either course-work or the exam will constitute a fail, even if your final mark for the module is higher than 40%. Failure to submit any item of course work by 12 December where it is overdue without an extension it will be zero marked) will lead to your examination marks not being considered at the first diet. The notes on the exam below are provided for guidance.

1. The examination will last two hours. You will be required to attempt **three questions** out of a total choice of six; the first question is a factual one and is compulsory.
2. Examination questions will not duplicate assignment questions, although there may well be some overlap in terms of topic.
3. Questions will relate closely to the topics of lectures and seminars. They may be based on single topics, but many also require you to draw on more than one topic from the lecture/seminar programme.
4. All questions, except Q1, will require you to present an argument and not merely regurgitate notes from lectures or reading. Although we don't expect you to be able to quote from your reading, we do expect you to be able to identify sources of ideas or points of view.
5. Make sure you attempt all three questions. Basic statistical calculations will tell you that otherwise you will almost certainly fail.
6. Read the question very carefully, and ensure that you deal with all aspects of the question. It is a common fault to misread the question, or to answer only part of it.

Examples of past exam questions:

Each section of Question 1 should consist of a short, factual paragraph and you should spend *no more* than 30-40 minutes on this question. You must answer parts (a), (b) AND (c):

1. You must answer **ALL** parts of this question:
 - a. In relation to the media, what is meant by the term "convergence"?
 - b. Briefly describe the work of **ONE** of the following - the British Board of Film Classification, the Advertising Standards Authority **OR** Ofcom.
 - c. What is meant by the "public sphere"?

Answer **TWO** questions from the following list:

2. In what ways has the British government tried to ensure the DIVERSITY of the media in Britain? Do you think it is succeeding?
3. "*Public service broadcasting in the UK has been sustained over many years by a mutually reinforcing mix of institutions, funding and regulation. This delicate balance will not survive the move to the digital age.*" Ofcom, 2004. Discuss, with examples, whether or not you agree with this statement.

4. In what ways does Europe try to protect its audio-visual industries? Do you think it is right to try?
5. Assess the success (or lack of it) of the current system of self-regulation employed by the British press.
6. What is meant by the “digital divide”? How does the concentration of media power affect this issue?
7. Explain in what ways ‘media policy’ and ‘citizenship policy’ could be considered one and the same.

Proforma for Assessment of Assignment

Your assignment has been assessed according to the criteria listed below. The first four of these relate primarily to the content of your essay, the other three to presentation. The grade awarded for each section counts towards your overall mark. The grade for each is listed on a scale from A to E, on the following basis: A = first class (70+); B = upper second class (60-69); C = lower second class (50-59); D = third class (40-49); E = fail (39 and below). The addition of '+' below the grade indicates that you are at the top end; the addition of '-' beside the grade indicates that you are at the bottom end of the specific scale. Comments are added under individual sections only where there is a specific point to draw to your attention. A general comment is provided at the end. If you require specific feedback on your work, please see you seminar leader during office hours or arrange a convenient time.

Name:

	Grade
Adequacy or research effort
Accuracy of information
Independence and coherence of the argument
Evidence of successful integration of reading and textual references
Clarity and appropriateness of structure
Quality of writing
Adequacy of referencing and bibliography

General Comments:

Mark (%):