

ENTERTAINING IDEAS

The AEJMC Entertainment Studies Interest Group Newsletter ❖ March 2013

ESIG 2013 HIGHLIGHTS

by K. Maja Krakowiak and Mina Tsay-Vogel, ESIG Co-Heads

This past year has been an exciting and productive journey for ESIG. Devoted to the study of entertainment, including narrative film, experimental cinema, fictional books, fictional television, game shows, new media, popular magazines, tabloid/celebrity journalism, and videogames, it has been rewarding to witness the synergistic efforts of both faculty and graduate students who continue to provide a forum for research, teaching, and PF&R to develop in light of today's ever-changing and rich entertainment climate.

We commend this year's ESIG officers who have devoted their time and energy to entertainment scholarship and have helped to raise our group's visibility. Our Vice Head, Mark Callister (Brigham and Young University), worked diligently to program this year's upcoming national conference in Washington D.C. with a host of interesting panels and off-site events. Our Research Chair, Cynthia Nichols (Oklahoma State University), effectively organized the midwinter conference by sending

out calls for paper submissions and reviewers and coordinating panels of competitively selected papers featuring many intriguing entertainment topics. Our Secretary and Membership Coordinator, Alia Yunis (Zayed University), has helped manage the listserv and recruit members. Our Newsletter Editor, Waleed Rashidi (California State Fullerton), has been instrumental in gathering information and producing our ESIG newsletter. Our PF&R Committee Chair, Brad Yates (University of West Georgia) continues to be a tremendous asset in coordinating convention activities that help to enhance professional service and training. Our Graduate Student Liaisons, Bryan Carr (University of Oklahoma) and Mark Lashley (University of Georgia), have helped to increase awareness of the group to the graduate student community. We are grateful to all the members of ESIG for their constant support and dedication to entertainment scholarship and service.

This month, AEJMC's Midwinter Conference was hosted on March 1-2 at the University of Oklahoma where many competitive papers were presented across a range of entertainment topics. Some themes examined entertainment in the context of television, new media, political and civic engagement, and video games. We congratulate Gwendelyn S. Nisbett (University of North Texas) and Stephanie G. Schartel (The University of Oklahoma) for their top paper titled, "When Entertainment Becomes Political: Understanding the Influence of Celebrity Surrogates."

Coming up this summer, the national AEJMC

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Mina Tsay-Vogel and K. Maja Krakowiak, ESIG Co-Heads

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conference will be hosted from August 8-11 in Washington, D.C. Mark Callister threw in the chips at the Winter Meeting and has organized a lineup of great panels which are programmed with several divisions and interest groups, including the Media Management and Economics division titled, "Reading the [Fragmented] Audience: Approaches to Audience Analysis in the New Media World," the History division titled, "The Image of the Washington Political Journalist in Popular Culture," the Cultural and Critical Studies Division titled, "Victims, Villains, and Law Enforcement: Representations of Gender in Crime Media," and the Religion and Media interest group titled, "Media and Cultural Religion." In addition, we have two exciting off-site events. The first event is cosponsored with the History division where we will visit the U.S. Spy Museum and learn about the undercover world of spying by experts and get a special tour of the new James Bond exhibit. The second workshop is co-sponsored with the Visual Communication division which will provide an in-depth look at the use of Q-Methodology in current scholarship.

We hope to continue increasing our membership and presence in the AEJMC community. To do so, please help us recruit new members, including faculty and graduate students interested in

entertainment scholarship. We welcome you and new members to our ESIG business meeting which will be held on Saturday, August 10 at 7:00 pm at the national conference. We hope you will join us in recognizing the accomplishments of our Top Paper award recipients, discussing important issues related to the interest group, welcoming new members, and voting for and introducing officers for the next year.

We are truly appreciative of all the support and work of entertainment scholars who continue to be dedicated members of ESIG. Having a forum where colleagues can exchange rich ideas, contribute to the entertainment discipline, and engage with each other is truly exciting and a journey that we hope to continue in the future. We always welcome the feedback of our members and look forward to seeing you at the national conference this summer. ❖



Tsay-Vogel, Krakowiak and ESIG Vice-Head Mark Callister

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Entertaining Ideas is published three times a year by the Entertainment Studies Interest Group of AEJMC. The newsletter is intended to provide readers with timely information concerning entertainment studies research, theory and teaching. Feedback, News and Article submissions may be sent to Entertaining Ideas, in care of Editor Waleed Rashidi at wrashidi@fullerton.edu, or Entertainment Studies at entstudies@gmail.com.

CALL FOR PAPERS: AEJMC 2013

by Cynthia Nichols, ESIG Research Chair

The Entertainment Studies Interest Group invites faculty and graduate students to electronically submit papers for the 2013 AEJMC conference. Papers that deal with any aspect of mediated entertainment, including (but not limited to) narrative film, experimental cinema, fictional books, fictional television, game shows, new media, popular magazines, sports, and tabloid/celebrity journalism may be submitted.

All methods (qualitative, quantitative, historical, critical) of inquiry are encouraged. Papers may not exceed 25-pages, excluding tables, figures, and references. All entries should follow the AEJMC uniform paper competition. All submissions will undergo a blind review process by a panel of independent readers. Although all papers compete on an equal footing, the top-ranked student paper(s) sent to ESIG will receive special recognition and first author(s) will be awarded free conference registration. Students who wish

to be eligible for this award must indicate when submitting electronically that the paper was written exclusively by one or more students. Only students are eligible for this prize; papers with any faculty coauthor(s) are not eligible. The top-ranked faculty paper will be recognized. Authors are not required to be a member of ESIG to submit a paper. The same author(s) can submit more than one paper to ESIG.

AEJMC DC 2013
WASHINGTON, D.C. • AUGUST 8-11

Specific Guidelines

Papers may not exceed 25-pages, excluding tables, figures, and references. APA or MLA are acceptable styles for references. At least one author of an accepted faculty paper must attend the conference to present the paper. If student authors cannot be present, they must make arrangements for the paper to be presented.

Questions regarding submissions should be directed to the research chair, Cynthia Nichols, e-mail: Cynthia.Nichols@okstate.edu ❖

CALL FOR REVIEWERS

The Entertainment Studies Interest Group needs your help in preparation for the upcoming AEJMC annual convention to be held in Washington DC this August. We are seeking reviewers for submissions to this year's conference, and we could really use your support in volunteering to help out. We will try to limit the number of papers to an easily manageable amount. Would you be willing to help? If so, please contact Cynthia Nichols, Research Chair at Cynthia.Nichols@okstate.edu. Thank you so much! ❖

❖ About the Entertainment Studies Interest Group

The Entertainment Studies Interest Group was established in 2000. ESIG represents a unique niche in AEJMC. It is the only interest group or division that specializes in entertainment studies, including narrative film, experimental cinema, fictional books, fictional television, game shows, new media, popular magazines, tabloid/celebrity journalism, and videogames. ESIG provides unique programming and serves as a research outlet in the areas of research, teaching and PF&R. ESIG is a frequent co-sponsor of mid-winter convention events geared toward graduate students.

ESIG WINTER MEETING & PANEL PREVIEWS

by Mark Callister, ESIG Vice Head

After some intense wheeling and dealing, backroom negotiations, shameless flattery and ingratiation, and the widely celebrated, last minute, in the bowl, chip toss by Mark Callister, we emerged from the Winter meeting with some wonderful on and offsite panels. Here is a preview of the coming attractions. ESIG partners with Media Management and Economics Division in Jason Zenor's panel "Reading the [Fragmented] Audience: Approaches to Audience Analysis in the New Media World." In the era of fragmented audiences, measurement has had to move beyond simply asking mass audiences about attention, selection and reception. Accordingly, this panel will discuss current research on analyzing audiences in the 21st century. ESIG will also feature Joe Saltzman's panel "The Image of the Washington Political Journalist in Popular Culture" in partnership with the History Division. This panel will explore the image of the Washington political journalist, a timely topic because the AEJMC conference held in Washington D.C. and the recent election. The panel



Callister goes in for the chip toss — and lands it in the bowl.



Winter group meeting participants.

will examine the portrayals in popular culture of Washington journalists in different eras and media and on how changes in those representations relate to the status and influence of real-life Washington journalists. Movies, television, Broadway plays, novels and other aspects of popular culture will be explored in the varied presentations. Next, we will go deep undercover into the realm of espionage, intrigue, develop and betrayal as we visit the U.S. Spy Museum and hear a discussion on the world of spying by experts. ESIG was invited to partner with the Cultural and Critical Studies Division's panel "Victims, Villains, and Law Enforcement: Representations of Gender in Crime Media," an exciting panel that will discuss representations of gender in crime media (fiction as well as news) to identify persistent patterns and potential stereotypes. And finally, Religion and Media Interest Group has invited ESIG to participate in a panel on Media and Cultural Religion. All in all, this summer's conference is stacking up to be a wonderful event. ❖

MIDWINTER RESEARCH PANELS

by Cynthia Nichols, ESIG Research Chair

A variety of rich papers were presented at the 2013 Midwinter conference. Topics ranged from politics and entertainment to video games and new media. As always, reviewers examined the abstracts submitted and choose the best of the best for this conference. Within our division, a very promising paper, “When entertainment becomes political: Understanding the influence of celebrity surrogates” by Gwendelyn S. Nisbett of University of North Texas and Stephanie G. Schartel of The University of Oklahoma won the Top Paper award. Congratulations to these scholars. We hope to see all of these abstracts in DC!

ESIG Paper Session 1:

Television & New Media

- An Exploratory Study of the Use of Apple TV - Mia Moody-Ramirez & Savannah Landerholm, Baylor University
- The Walking Stereotypes: An Examination of Gender Portrayal in The Walking Dead - Stephanie Miles & Nicholas Yanes, University of Iowa
- Pinterest: Radio Homemakers for the New Millennium? - Steve Smethers & Danny Shipka, Kansas State University, Oklahoma State University

ESIG Session 2:

Political and Civic Engagement

- Part of the Program or Real Journalism? Examining Objectivity in Coverage of College Athletics by Local Newspapers - Edward (Ted) M. Kian, Stan Ketterer, Joey Senat & James Poling, Oklahoma State University
- When Entertainment Becomes Political: Understanding the Influence of Celebrity Surrogates - Gwendelyn S. Nisbett & Stephanie G. Schartel, University of North Texas & University of Oklahoma
- Volunteerism: Participation and Civic Engagement at the Media Festival - Jessica R. El-Khoury, Ashley Liles & Alexandra Sprinkles, Texas Tech University
- More than Laughter: Humor in Political Persuasion in “Mitt Romney Style” - Yanjun Zhao, Cameron University

ESIG Paper Session 3:

Video Games

- Common Ground with Stones to Throw: Insight into Video Game Players’ Motivations and Treatment in Gamer Culture - Robin Haislett, Texas Tech University
- Video Games as Deviance - Justin Poirot, University of Oklahoma
- Military Personnel and Violent Video Games: How War Veterans Respond to the Desensitization Effect - Scott DuChene & Stephen Song, Syracuse University

ESIG Paper Session 4:

Entertaining Characters

- ‘I Did Them Things So You Wouldn’t Have To’: Secret Window and the Characters Who Won’t Stay Dead - Jan Whitt, University of Colorado
- Exploring Brand Diegesis Responses to Contrary Forms and Structures: Anthromorphisizing Safety and Threat in Insurance Storytelling - Carson B Wagner & Jerrod Clark, Ohio University
- “Nigger”: Interpretations of the Word’s Prevalence on the Chappelle’s Show, Throughout Entertainment, and in Everyday Life - Kyle Coward, Council for Adult & Experiential Learning

BRUCE SPRINGSTEEN AND WOODY GUTHRIE—MODELS OF PF&R: EXPLORING ENTERTAINMENT STUDIES SCHOLARSHIP

by Brad Yates, ESIG PF&R Committee Chair



As I considered a topic for the newsletter, I wanted to connect the notion of professional freedom and responsibility (PF&R) with entertainment studies in some useful manner. I reread the areas of focus that [AEJMC's Standing Committee on PF&R](#) consider in its annual review of divisions' and interest groups' activities, which include "free expression; ethics; media criticism and accountability; racial, gender, and cultural inclusiveness; and public service." With these topics in mind, I began to reflect on the recent conferences I have attended, and the one conference that offered an entertainment studies framework but also included the notion of PF&R throughout many of its sessions was ["Glory Days: A Bruce Springsteen Symposium" \(2012\)](#).

In September 2012, there was an entire three-day conference dedicated to the study of Bruce Springsteen's music and cultural impact. In fact, this was the third of its kind (others occurred in 2005 and 2009), and all three of the symposia brought together educators, journalists, historians, musicologists, and fans from all over the world who were interested in scholarship about the Boss. Indeed, other entertainers have been studied in similar fashion. ["Woody at 100: Woody's Legacy to Working Men and Women"](#) was hosted by Penn State-Altoona in September of 2012 to honor the life and legacy of Woody Guthrie. And, Fordham University's law and ethics center and Touro Law School hosted ["Bob Dylan and the Law"](#) in 2011

to explore the impact of and deconstruct Dylan's tune "Hurricane," which brought the plight of Rubin "Hurricane" Carter to the forefront of public consciousness.

I attended and presented at all three Springsteen symposia. As a 37-concert veteran of the Boss, I have some knowledge of his musical prowess, but these symposia offered scholarship that examines issues and topics far beyond the music. Here is a very small sampling of the wide-ranging topics that I would argue fall under entertainment studies scholarship and include elements of PR&R. At the 2005 Glory Days conference, ["The Country We Carry in Our Hearts": Bruce Springsteen and the Meaning and Responsibilities of American Citizenship](#) was presented by Scott McMillan of Volunteer State Community College while I took the opportunity to share my work entitled "Healing a Nation: Deconstructing Bruce Springsteen's "The Rising" (subsequently [published in the Journal of Popular Music Studies](#)). James Kelly of Carlow University presented a paper in 2009 entitled ["Springsteen in the College Classroom: Rock 'n' Roll and Social Consciousness"](#) while Irene Musumeci of the United Kingdom's University of Essex shared her scholarship on ["Vehicles and Masculinity in Bruce Springsteen's Album Born To Run, The Boss Goes to the Movies \(and the Movies Go to the Boss\)."](#)

At the 2012 Springsteen symposium, topics ranged from religion and spirituality to gender, race, and diversity as well as community and political activism. Too, there were sessions connecting Bruce to Woody Guthrie including ["This Machine Wrecks Greedy Capitalists: Bruce Springsteen Steps Confidently into Woody Guthrie's Light"](#) by Donna Dolphin of Monmouth University and ["Goin' Down the Road Feelin' Bad \(Bruce Springsteen and the Legacy of Woody Guthrie\)"](#) by Robert Santelli, the executive director of the Grammy Museum. One presentation in particular, by Doug Morris of Eastern New Mexico University entitled ["Wobblies, Woody, Wrecking Balls: Joe Hill, Woody Guthrie, and Bruce](#)

[Springsteen as Visionary Realists of Anarchism, Communism, and Democracy,](#)” stood out because it highlighted both musicians’ (and Hill’s) commitment to service and humanitarian efforts. Morris wrote, “As visionary realists, Hill, Guthrie, and Springsteen, assume the responsibility to honestly reveal harsh and brutal present realities always accompanied by hopeful visions that point to possible and needed human and structural transformations.” Reflecting back on Morris’s presentation and given the goal of this short article here, I would argue that Bruce and Woody practice(d) professional freedom and responsibility on a regular basis. Both artists encourage(d) free expression of ideas, even unpopular ideas, and believe(d) deeply in giving back to one’s community. Guthrie’s sense of community and desire that all live together for a common good has been detailed in numerous books and articles over the years, and it is fairly well-known that Guthrie had a profound influence on Springsteen. This is evident when he introduces “This Land Is Your Land” on a track from his Live 75/85 album. Springsteen starts the introduction to the song by saying that he recently read Joe Klein’s book called Woody Guthrie: A Life, and then he explains that Guthrie’s “This Land Is Your Land” was an angry song that was written as an answer to Irving Berlin who wrote “God Bless America.”

He concluded, “[‘This Land Is Your Land’] is just about one of the most beautiful songs ever written.” One need only examine his humanitarian efforts to know that he embraced the responsibility to help his fellow man and woman like Guthrie extolled. Bruce’s philanthropic efforts even earned him the honor of being named the 2013 MusiCares Person of Year ([read Robert Santelli’s interview with Springsteen](#)). “Bruce is synonymous with artistic independence and a passion for causes that are close to his heart,” said Scott Pascucci, chair of the MusiCares Foundation Board. “His career seamlessly combines inspiration and charity, and it’s a reminder that we can all do our part to make the world a better place.”

To close, my contention that Springsteen and Guthrie are models of professional freedom and responsibility may be up for debate, but as entertainment studies scholars such a debate may lead to interesting hypotheses and theories. Thus, as we all move forward in our scholarship, perhaps some of the topics raised above might be viable avenues to explore. There is still time to prepare a paper before the April 1 submission deadline for the AEJMC 2013 conference. Too, we can all begin to consider potential PF&R proposals that might lead to some exciting panels in Montreal, Canada in 2014. ❖

Pre-convention workshop on Q methodology

Session description:

We are increasingly bombarded with visual images, such as commercial advertisements or news photos. They can be analyzed in many different ways. What is seen, how culturally it is constructed, what each visual image means, and what kind of impact it has on viewers become an important topic. Group interviews, individual interviews, and ethnographic field observations may result in rich data, but they have some disadvantages. Interviewees often lack the vocabulary to express their feelings or opinions; field observations may impose the researcher’s subjective interpretation onto research participants. Qualitative data from interviews and field notes are complex, and their analysis is time consuming.

Q-methodology, which has been used to study people’s subjective beliefs, feelings or opinions, can be supplementary to traditional qualitative methods because it makes possible quantitative analysis of qualitative data. Q researchers collect a population of statements about issues or events and derive a sample of statements from them. Participants are asked to sort the sample statements to express their subjective feelings or opinions under a condition the

researcher stipulates. The collected data will be factor analyzed after correlating participants’ sorting. This method can reduce the individual viewpoints down to a few factors, which represent each emerging group’s shared viewpoints. In the pre-convention workshop, participants will learn how to create a Q-sample, have research subjects sort Q statements, analyze Q-sorts, and interpret the result.

Date: August 7, 2013 (Wednesday)

Time: 1-5 p.m.

Instructors: Byung Lee, Elon University (byunglee@elon.edu)
Mark Popovich, Ball State University

Place: Medill News Service, 1325 G St., NW, Suite 730
Washington, DC 20005
phone: 202.661.0101

Transportation: on your own (10 minutes on foot)
Meals: Snacks will be provided
Cost: \$20 (Limited to 15 participants)
Primary Sponsor: Visual Communications
Co-Sponsor: Entertainment Studies Interest Group

CALL FOR NOMINATIONS FOR ENTERTAINMENT STUDIES INTEREST GROUP OFFICERS 2013-2014

We are seeking nominations for the following positions, as these will be elected positions voted at the business meeting of the Entertainment Studies Interest Group at the national AEJMC convention this summer. Please send nominations to K. Maja Krakowiak (mkrakowi@uccs.edu) or Mina Tsay-Vogel (minatv@bu.edu). See below for officer descriptions.

Research Chair

The Research Chair commits his or her service to ESIG for three consecutive years by serving as Research Chair in the first year, as Vice Head in the second year, and as Head in the third year. Responsibilities include distributing calls for papers, recruiting paper reviewers, coordinating the evaluation of competitive papers submitted to ESIG for both the midwinter and annual AEJMC conventions, planning the refereed paper and poster sessions at the conventions, and coordinating and promoting the research activities of the interest group.

Secretary

The Secretary records notes and election results during the ESIG business meeting. Duties also include distributing these notes after they have been approved and presenting them at the meeting.

Membership/Listserv Manager

The Membership/Listserv Manager is responsible for updating the ESIG membership list and managing the ESIG listserv, ensuring that all current members are included in communication correspondences. Duties also include the promotion of ESIG to increase membership and achieve retention.

Teaching Committee Chair

The Teaching Chair is responsible for improving entertainment education for instructors and students by encouraging scholarly work on teaching and learning in entertainment studies. Duties include organizing and sponsoring teaching competitions, workshops and panels at the annual AEJMC convention.

Professional Freedom & Responsibility Committee Chair

The PF & R Chair is responsible for promoting professional freedom and responsibility on behalf of ESIG, which encompasses research, teaching and service. Duties include improving interactions with entertainment professions by preparing students for media careers, research examining media roles and responsibilities, and service to the professions through engagement and training. In addition, he/she will coordinate in-convention and out-of-convention activities during the annual AEJMC convention.

Newsletter Editor

The Newsletter Editor is responsible for producing and distributing the ESIG newsletter three times a year. The newsletter is intended to provide readers with timely information concerning entertainment studies research, theory, teaching, and service. Duties also include distributing calls for material and gathering submissions for inclusion in the newsletter.

Web Manager

The Web Manager is responsible for updating the design of the ESIG website, improving the usability and readability of the content, and keeping the content timely. Duties also include gathering relevant stories and material that encourage and showcase entertainment studies research and managing such content on social media platforms (e.g., Facebook and Twitter).

Graduate Liaison

The Graduate Liaison represents ESIG at any meetings held by AEJMC in which graduate student interests are discussed and in which graduate students are invited to participate. Duties also include increasing awareness of ESIG in the graduate student community and encouraging graduate student membership, paper submissions, and service to ESIG.

AEJMC OFFSITE - “SPY VERSUS SPY: AN IN-DEPTH LOOK AT THE HISTORY OF ESPIONAGE IN LIFE & FILM”

by Cynthia Nichols, ESIG Research Chair

E SIG is currently lining up a very exciting opportunity for its members... Hang on to your horses... Are you sitting down? I'll wait. Okay. ESIG is working with other (top secret) divisions to produce a convention offsite you'll never forget: a panel at the spy museum! Why, you ask? Because we're Entertainment Studies, and we love to have fun with our research. And what's more fun than a spy movie?

ESIG will host a panel of experts that will give us insight into the top secret world of spying—as portrayed in movies, books and even (gasp) the real world. Panelists will discuss a variety of topics related to classic spy movies as well as the current spy industry. Trust us, James Bond would approve. Individuals interested in attending the museum panel will pay a reasonable participation fee and also have the opportunity go deep undercover into the realm of espionage, intrigue, develop and betrayal at the U.S. Spy Museum. In addition to this exciting discussion on the world of spying by experts, there are multiple options that ESIG can take advantage of at the U.S. Spy Museum. Most visitors spend 1½-2 hours touring the general exhibition. However, we can also choose to add an experience (such as Operation Spy or Spy in the City) to the general exhibition, which take another 1 to 1½ hours. Options Include (costs vary):

1. Two-hour bus tour

“The International Spy Museum Spy City Tours® blows the cover off some of the most notorious spy cases ever to unfold in the nation's capital. Guided by a “handler,” your group will discover key sites linked to intelligence triumphs, disasters, and mysteries. You'll hear tales of spies who've left their mark on the city, discover what makes these people tick, as well as receive background briefings from high-level former intelligence officers including KGB Major General Oleg Kalugin, CIA Operations Officer Peter Earnest, and CIA Chiefs of Disguise Tony and Jonna Mendez.

If you demonstrate an aptitude for treachery, you may be drawn into a covert operation as you explore the spy capital of the world. An interactive mission woven throughout the tour gives willing recruits the chance to exercise their new spy skills when they observe, evade, and break codes all in the name of outwitting the enemy.”

<http://www.spymuseum.org/exhibition-experiences/interactive-spy-experiences/spy-city-tours/>

2. Operation Spy at the Museum

An immersive, interactive experience at the International Spy Museum where participants are the spy. According the U.S. Spy Museum Website: “Step out of Washington and into the fictional country of Khandar! From the moment you pass border patrol, you enter the exotic world of Khandar and the mysterious realm of espionage... You sense the political unrest roiling the country of your late-breaking assignment... From this moment on, you are launched full speed into the fast-breaking operation. Your mission: find the trigger device and discover who is involved in its theft. Decrypting secret audio conversations, penetrating and escaping from a high-security compound, as well as interrogating a suspect agent are all part of your mission. Your pulse will quicken as you evade capture and search for hidden evidence. Who knows what could happen should the trigger fall into the wrong hands. One false move could have serious consequences. You'll have to remind yourself it's only a game.

<http://www.spymuseum.org/exhibition-experiences/interactive-spy-experiences/operation-spy/>

3. Spy in the City (GPS exploration)

An interactive experience for participants who—with the help of a GPS-interactive device—will embark on a high-stakes operation outside in the International Spy Museum neighborhood. “We send you clues, codes, audio intercepts, and everything you need to complete our newest secret

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mission, Operation SlyFox™, or our old favorite, Operation Catbird. Not to mention all the history, mystery, and landmarks along the way... Whether you go as a group or as your own undercover agent, it's sightseeing like you've never seen. Each Agent receives his or her own Geo-COBRA GPS unit and disposable earphones.

Allow 1 hour for Operation SlyFox (1 mile circuit) and 1.5 hours for Operation Catbird (1.2 mile circuit)... Great for private parties or corporate events. You'll walk outside on the



streets of DC for the entire mission, so please dress in appropriate spy garb (blend in, be comfortable, prepare for rain). Experience

each SPY IN THE CITY™ Mission either can be combined with a Spy Museum visit, Operation Spy, or all by itself.”

<http://www.spymuseum.org/exhibition-experiences/interactive-spy-experiences/spy-in-the-city/>

Generation(s) of Television Studies

A day-long research symposium that assesses the past, present, and future of Television Studies

CFP: TELEVISION STUDIES GRADUATE STUDENT RESEARCH WORKSHOPS

Friday, April 12, 2013

University of Georgia, Athens, GA

Special Collections Libraries, Room 285

FOLLOW THIS LINK TO SUBMIT: <http://tvstudiesgenerations.wordpress.com/28->

The symposium theme, “Generation(s) of Television Studies,” expresses two interlocking ideas concerning television studies, both of which are of equal importance in this symposium.

1. When read using the singular form “generation,” the title identifies the importance of not simply understanding television studies as a field of scholarly study, but how and in what ways it came into being through a complex combination of specific people working in specific places, times and situations.
2. When read using the plural form “generations,” the title for this symposium emphasizes how a field of scholarly study changes over time, with different generations of scholars and scholarly work characterized by the ascendancy of different kinds of approaches taken and conclusions drawn.

CALL FOR PARTICIPANTS: Graduate student research workshops

As part of the program, symposium presenters will facilitate 75-minute long research workshops for graduate students. The purpose of these workshops is to afford young scholars the opportunity to share their ideas and receive feedback from senior scholars in the field. We are honored to offer spots in research workshops with the following faculty members:

Dr. Thomas Schatz, Professor; Mrs. Mary Gibbs Jones Centennial Chair in Communication, Department of Radio/Television/Film, University of Texas at Austin

Dr. James Hay, Professor of Media and Cinema Studies, Institute of Communications Research, Unit for Criticism & Interpretive Theory, University of Illinois

Dr. David Thorburn, Professor of Literature; Director, MIT Communications Forum, Massachusetts Institute of Technology

Dr. Amanda Lotz, Associate Professor, Department of Communication Studies, University of Michigan

Dr. Jeffrey P. Jones, Associate Professor; Director, Institute of Humanities, Old Dominion University

Dr. Alisa Perren, Associate Professor, Department of Communication, Georgia State University

WORKSHOP FORMAT:

The purpose of the workshop format is to give participants the opportunity to receive feedback on nascent projects from leading scholars in the field while also providing constructive feedback on the work of other young scholars. Workshop participants will present works-in-progress (i.e., Drafts of scholarly articles, research proposals, chapters of dissertations and theses) in small groups and receive feedback on ideas, arguments, methodology, theoretical approaches, and presentation from workshop facilitators and other participants. Depending upon the number and quality of proposed projects, the organizers will attempt to group similar projects into workshops in order to facilitate meaningful interactions among participants pursuing work in a similar vein.

Possible research areas include, but are not limited to:

- Textual studies of television programs
- Television and auteur studies
- Television history
- Audience analysis
- Modes of production and distribution
- Political economy of television
- Television and social identity
- Telecommunication policy and law
- Television and new media/digital technology
- Fandom and subcultures
- New theories of television

TO APPLY:

Submit a 250-word summary of your project, including an overview of theoretical perspective and methodology, as well as several keywords to the project at the following link:

<http://tvstudiesgenerations.wordpress.com/28-2/>

The deadline for submissions is March 1, with notification from symposium organizers coming March 15.

CONTACT: Please direct all questions, concerns, and queries to tvstudiesgenerations@gmail.com

ABOUT THE ESIG OFFICERS

K. Maja Krakowiak (University of Colorado, Colorado Springs), ESIG Co-Head, is continuing her research on media and morality. She and Mina Tsay-Vogel (Boston University) are currently exploring whether morally ambiguous characters affect individuals' self-perceptions, and the behavioral effects of viewing these types of characters. They are also examining the potential positive effects of transformational reality television.

Mina Tsay-Vogel (Boston University), ESIG Co-Head, specializes in the psychological and social effects of mass media. Her research includes studies focusing on the enjoyment and appreciation of entertainment, parasocial interactions, and the psychology of new and social media in an entertainment context. She and K. Maja Krakowiak (University of Colorado, Colorado Springs) are currently exploring how morally ambiguous characters influence both self-perceptions and behaviors. Furthermore, they are investigating the appreciation of lifestyle transforming reality-based television and contributing to future theorizing of meaningful entertainment.

Brad Yates, ESIG PF&R Committee Chair, is a professor of mass communications at the University of West Georgia, where he has been on faculty since 2000. He teaches media law, media programming and management, and all levels of film/television/video and radio production. He, too, is the founder of The WOLF Internet Radio at UWG. He is an active member of AEJMC and has been since 1996. He is the former chair of the Entertainment Studies Interest Group (ESIG) and currently serves as the PF&R committee chair. He is currently working with his colleagues at UWG, Dr. Amber Smallwood and Dr. Soo Moon, on a multi-level project entitled "Political Threats to Public Television in the U.S.: Examining the National-Level Discourse and Current Financial Trends." This research examines whether there are any clear trends in federal funding for PBS member stations and what the national-level media discourse around public television looks like in the months leading up to presidential elections. His manuscript: "I just might meet Bruce': Understanding the impact of the Internet on parasocial relationships with Bruce Springsteen" is under review with *Popular Communication: The International Journal of Media and Culture*.

Alia Yunis, ESIG secretary, is an assistant professor at Zayed University, Abu Dhabi. She teaches video production, film and television history and film festival management. "Dreams in Their Eyes," a short film she produced in Lebanon as a university project, won "Best

Emirati Film" for her students who directed it, and has gone on to play in several other regional festivals and events. She has written extensively and presented in several countries on Middle East film and arts in both mainstream and academic publications. www.aliayunis.com

Cynthia Nichols, ESIG Research Chair, is an assistant professor in the School of Media and Strategic Communications at Oklahoma State University. Prior to pursuing a Ph.D. (Mass Communication, The University of Alabama, 2010), Dr. Nichols received her BBA in marketing from Oklahoma Baptist University (2002), and her MA in advertising & public relations from The University of Alabama (2005). She has worked in the marketing department of Kelly Services in Detroit, MI, at Jetta Corporation in Oklahoma City, as well as a marketing and PR consultant for a variety of companies. At Jetta, she was charged with running the marketing department, and took on the task of rebranding and repositioning the company. This professional experience has given her added perspective in her classes (Advanced PR Media, Advanced Sports PR, Crisis Communication, Graphic Design, Research Methods, Campaigns, Media Effects), where she integrates both theoretical and practical application into her lectures. Nichols' research interests lie in media effects, social media, entertainment, and children--specifically examining the impact of television and media on children. She has presented a variety of conference papers, and is (like most assistant professors) working on several publications, and her dissertation explored the relationship between the pace of E/I programming and learning in children.

Waleed Rashidi, ESIG Newsletter Editor, is a full-time lecturer in the Department of Communications at California State University, Fullerton. He currently teaches courses in the Entertainment and Tourism Communications concentration, including Introduction to the Entertainment and Tourism Industry, Entertainment and Society, Writing for Broadcast & Film and Event Planning & Management. Rashidi contributed a chapter, "Punk Docs," to the recently published edited book, *Punkademics*, in which he investigates the motivations of punk rock musicians and their pursuit of higher academia through a series of qualitative interviews. He has worked as a freelance journalist for a variety of entertainment publications and is a former editor-in-chief of Los Angeles-based *Mean Street Magazine* and section editor of the *Inland Empire Weekly*.