



2006 San Francisco Conference Roundup

By Ron Leone ESIG Head

ESIG made some great strides in the last year under the skillful guidance of outgoing head Ginger Carter Miller. The group intends to keep building on those improvements in several ways throughout the 2006-2007 academic year.

Before I talk about the future, I'd like to mention ESIG's past. We had great success at the 2006 San Francisco conference. ESIG was lead sponsor of three different panels, a noteworthy record for an interest group with very limited programming opportunities. Not only did ESIG members submit great ideas, but ESIG officers also worked to promote and ultimately program these panels. Our panels were well attended and well received, and our research sessions attracted a wide variety of interesting work.

We also accomplished a great deal at our members' meeting. We welcomed some new people into ESIG leadership roles, including Kim Gregson, our new teaching standards chair, and Tony Ferri, our new research chair. In an effort to promote leadership continuity, we established a vice head-elect position, filled by outgoing research chair, Brad Yates. He, along with vice head John Chapin and I will be in New Orleans in December working to program as many ESIG panel submissions as possible.

A few decisions were made at the annual meeting that will affect the future of ESIG. We voted to re-establish a prize for top student papers in the form of conference registration reimbursement. We also made it a priority to make better use of ESIG's Web site and listserv. The has already yielded some success; registration numbers for the listserv have double since my initial e-mail to ESIG members.

Speaking of the Web site, we will continue to post an online version of the newsletter there. If anyone has ideas about what we can do with the Web site, please let me know. Perhaps it could be a place to highlight syllabi or review new texts in the field.

I'll conclude with one last plug for panel ideas: send proposals for teaching panels to Kim Gregson at

kgregson@ithaca.edu, and PF&R proposals to Jim Sernoe at *jim.sernoe@mwsu.edu*. Hopefully we'll have even greater success next year in Washington, D.C. ★

Join The ESIG Listserv

It's easy to keep up with ESIG information. Just choose one of two easy ways to join the listserv. (Courtesy of Carole Bell)

Send an email to listserv@unc.edu with "subscribe aejmc_esig" in the body of the email

Or go to <http://www.aejmc.net/es/listserv.html> on our ESIG web site and fill out the online form.

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The latter case, *Falwell v Flynt*, involved a Campari liquor ad parody Flynt ran in his *Hustler* magazine. The Campari campaign featured celebrities discussing their "first time" trying the liquor, a play on words associated with losing one's virginity. Flynt's parody featured the Rev. Jerry Falwell discussing his "first time" in an outhouse with his mother. Flynt won in a unanimous decision.

In Oscar terms however, the movie was not a winner. Despite a strong showing at the Golden Globes — five nominations and wins for Forman and the scriptwriters — "The People vs. Larry Flynt" received only two Oscar nominations (Forman and Harrelson) and won none.

A typical Academy oversight? Perhaps. But, in January 1997, The New York Times published an op-ed by Gloria Steinem in which she stated, "I am not grateful to Mr. Flynt for protecting my freedom, as the film and its enthusiasts suggest I should be. No more than I would be to a racist or fascist

publisher whose speech is protected by the Constitution." She then questioned the film's Golden Globe nominations.

But Steinem is wrong.

Today, as protests over religious cartoons first published in the Middle East show, and as op-ed pages of American newspapers highlight the many sides of this debate — free speech? Hate speech? Clash of values? Clash of cultures? — one can not help but see the relevance of "The People vs. Larry Flynt" for both its content and its controversy.

The pornographer, the fascist publisher, the racist publisher, the satirist, and the political cartoonist all deserve First Amendment protection. Recognizing and respecting what the First Amendment means to our culture is more relevant now than it was when *Falwell v Flynt* was decided or when "The People vs. Larry Flynt" was released.

Entertainment Weekly polled three anonymous Oscar voters — an actor, a writer, and a pro-

ducer — as part of its 2006 Academy Awards issue and asked them for whom they voted. The actor "dismissed *Good Night, and Good Luck* [as Best Picture] because 'there's no courage in showing Joe McCarthy as unlikable.'"

In "The People vs. Larry Flynt," Larry Flynt isn't particularly likeable, he's just not as unlikable as Steinem would want. A pornographer is not the hero of the film, the First Amendment is.

See an underappreciated gem that is one of last decade's best films and decide for yourself. ★

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products — are beginning to challenge U.S. dominance.

But many countries (such as those occupied by Japan or who fear U.S. culture's threat to indigenous products) do, or would like to, restrict imports. What is the current status of restrictions and why do they occur? ★

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Article submissions may be sent to **Entertaining Ideas**, in care of Editor Heather Paige Preston at prestonhp@appstate.edu.

What Is Entertainment Studies?

By Kim Gregson Teaching Chair

Entertainment Studies covers a lot of territory. A look at how entertainment content shows up in different majors and courses can help instructors understand the scope of what constitutes entertainment studies.

Entertainment Studies is implemented in many forms at colleges in the United States. A few schools have programs labeled Entertainment Studies, while at other schools course with entertainment content are woven throughout the curriculum.

Two schools in California offer strong entertainment studies programs, and both schools use industry professionals in class, for internships, and for advisory boards.

California State University Fullerton offers an Entertainment Studies Concentration for undergraduate students (<http://communications.fullerton.edu/undergraduate/entstudies.html>). Entertainment here includes mainstream media such as television, movies and the music industry, but also gaming and merchandising and new media. It's an interdisciplinary program with courses in communication, business and the arts. The program offers an introduction class, a class called Entertainment and Society and a capstone course. As an elective, students can take a class on reporting the entertainment industry and entertainment enterprise development. The program combines writing, theory and liberal arts with industry-focused professional skills courses. A student entertainment & tourism club

and a Center for Entertainment & Tourism Studies support the major.

UCLA offers many entertainment studies courses as part of its extension program. Included in the curriculum are certificates in producing, development, and the business and management side of entertainment industries. The university offers traditional courses, online courses and short workshops that involve industry professionals at all levels of the program. The certificates in the business and Management of Entertainment are interdisciplinary; students take accounting, marketing and business law courses along with pre- and post-production courses. Course descriptions are available at <http://tinyurl.com/r32bk>.

FullSail (<http://www.fullsail.com>) is an Orlando, Fla., institution that offers accredited undergraduate degrees in entertainment business, as well as videogame development, recording arts, digital arts, animation, and show production. Students enter on a rolling admissions basis and choose a degree program that lasts less than four years.

FullSail focuses on "real world education" with industry professionals as instructors. The organization has received favorable mention in magazines students read, including Electronic Gaming Monthly and Rolling Stone. Classes offered in the entertainment business program include law, management, marketing, entrepreneurship, and e-commerce. The program has been described as one of the most innovative in

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ESIG Vies For Panel Slots At 2007 D.C. Confernece

By John Chapin Vice Head

ESIG is busy planning panels for the 2007 convention in Washington, D.C. Ron, Brad and I will attend the December planning meeting in New Orleans to participate in the chip auction that determines what is programmed.

Proposed Teaching Panel

Teaching During Times of Catastrophe. What was the best strategy in trying to teach during Sept. 11th, Katrina, etc.? There's no consensus as to how to handle the situation.

Proposed PF&R Panels

The Olympic Games: The Intertwined Rings of Entertainment, Sport, Sex, Gender, and Drama. Every two years, the Olympic Games enter our homes, allowing communities and societies to gain a connection with their country. Americans receive more than 1,000 hours of sport enjoyment on a half-dozen networks, allowing individuals to cheer for one's country or athletes and be entertained by the suspense and drama of the games.

Such relationships have increased rivalries between countries, sports, and athletes, making the Games similar to soap operas. What is going to happen next? Who will win? Which country will have the most wins, which will directly equate to the title of superpower of the world? Will certain sports gain more recognition/increase viewership because of the sexier uniforms? Are Olympic athletes adored for their athletic ability or sex appeal? Essentially, are we tuning in to the Games to

watch sport competition anymore?

The panel will examine the developments in the entertainment value of the Olympic Games by analyzing Olympic telecasts, with the goal of addressing topics from commentary to sponsorship to sexualization of athletes to theoretical applications.

Journalism Ethics goes to the Movies. The panel is based on Howard Good's book "Media Ethics Goes To The Movies."

Since 1977, the number of journalism ethics courses at U.S. colleges and universities has tripled. Such a statistic raises a rather embarrassing question: Why, despite the huge growth in journalism ethics education, are journalists still seen as — and often are — rude, pushy, inaccurate, sensational, and callous?

Movies provide vivid stories

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the entertainment field because of its flexible graduation and 24-hour class schedules that allow people working in the area to earn a degree.

Program information isn't the only resource through which to better understand how entertainment studies can fit in the curriculum. A quick Google search turned up few syllabi for courses with entertainment or entertainment studies in their titles.

For example, Ithaca college is one of those with courses, rather than a full major, that might be considered entertainment studies. Two courses that have a focus on entertainment are The Business

of journalists up against ethical dilemmas. Panel members explore major ethical issues using film to illustrate their points, including deception and undercover reporting ("Mr. Deeds Goes to Town" and "Mr. Deeds"), empathy and reporting ("Welcome to Sarajevo"), plagiarism ("Shattered Glass") and truth-telling in a spin-doctor world ("Wag the Dog").

Mickey, "ER" and "Sailor Moon": Free flow vs. Cross-border Restriction of Popular Culture. The New World Information Order 1970-1990 was concerned with flows of news, but most of mass media content is entertainment.

The United States is the largest exporter of such content, as a look at TV program grids in many countries will attest. Japan's exports — especially its animation

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of Entertainment (http://www.ithaca.edu/faculty/kgregson/business_entertainment_syllabus.html) and Qualitative Research Methods (http://www.ithaca.edu/faculty/kgregson/qual_research_fall2006.html).

Perhaps ESIG could start a syllabus exchange that would help strengthen members' understanding of curriculum and assessment, two areas of teaching that each special interest group and division will focus on during the year. ★

Editor's Note: Kim Gregson teaches about video games and researches advergaming, professional wrestling and anime. She has volunteered to set up a Web page for a syllabus exchange. Please send the URLs for, or an electronic copy of, syllabi to her at kgregson@ithaca.edu.