

# ENTERTAINING IDEAS

The AEJMC Entertainment Studies Interest Group Newsletter ❖ March 2019

## 2019 TORONTO PAPER CALL

### Guidelines and information for submitting papers to the Entertainment Studies Interest Group

The Entertainment Studies Interest Group invites faculty and graduate students to electronically submit papers for the 2019 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 co-author(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.

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.

Submit the paper via the ALL ACADEMIC link to the AEJMC

group appropriate to the paper's topic. Format should be Word, WordPerfect or a PDF. PDF format is strongly encouraged. The paper must be uploaded to ALL ACADEMIC no later than 11:59 P.M. (Central Daylight Time) Monday, April 1, 2019. Also upload a paper abstract of no more than 75 words. Completely fill out the online submission form with author(s) name, affiliation, mailing address, telephone number and email address. The title should be printed on the first page of the text and on running

heads on each page of text, as well as on the title page. Do NOT include author's name on running heads or title page. Papers uploaded with author's identifying information will NOT be considered for review and will automatically be disqualified from the competition. All AEJMC divisions, interest groups and commission paper submissions will abide by this rule without exception. Please review the complete information for the AEJMC 2019 paper call at [www.aejmc.org/events/toronto19/paper-call](http://www.aejmc.org/events/toronto19/paper-call). Questions regarding ESIG submissions should be directed to the ESIG research chair, Gwen Nisbett, University of North Texas, e-mail: [gwen.nisbett@unt.edu](mailto:gwen.nisbett@unt.edu). ❖



# KALIKA, FERRUCCI EXAMINE TMZ NEWS, PUBLISH IN COMMUNICATION STUDIES



University of Colorado Boulder's Angelica Kalika and Patrick Ferrucci's paper, which was presented in the ESIG division, has since been published in January 2019 in *Communication Studies*. Titled "Examining TMZ: What traditional digital journalism can learn from celebrity news," the abstract is as follows: *TMZ remains one of the most popular destinations for people searching for news on the web. Even though the site publishes celebrity news, traditional news organizations may be able to learn something from how TMZ caters to its audience. This study, utilizing textual analysis, examines all stories published on the site during a one-month period (N=1,002). We illustrate the types of content the site publishes (paparazzi-based content; document-based reporting; sports-themed material; and reader polls) and the results are interpreted through the lens of market theory for news production.* The paper can be found at this link: <https://doi.org/10.1080/10510974.2018.1562949> ❖

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# INFUSING DIVERSITY IN JMC CURRICULA

## Research and Pedagogies Using Celebrities and Diverse Films Preconference will take place August 6, 1-5 p.m.

In this preconference, we will examine and reflect upon ways we as educators might infuse diversity into the journalism and mass communication curriculum. We will draw from a host of theories, methodologies and analytical perspectives to consider the evolving position of both cultural and critical studies and entertainment studies in a changing communication environment.

ACEJMC Standard Three encourages accredited programs in journalism and mass communication to help their students “demonstrate an understanding of ... forms of diversity in domestic society in relation to mass communications.” But challenged with uneven enrollments and a new generation of students focused on career connections, than conceptual challenges, JMC classroom instructors have new dilemmas. How do they cover the applied skills their students need, along with an equally urgent ability to communicate competently in diverse environments? And, in increasingly polarized political and social contexts, instructors can be even more reticent to broach difficult subjects in their classrooms.

Pedagogical approaches within JMC programs include focused classes on race, gender, class, culture and related topics. Some of these classes are required, but many of them are part of electives that students can opt to take or not. There are any number of texts that also explore the larger issues of diversity and mass communication within historical contexts that highlight the absence of complex portrayals of difference.

Research approaches in our field also too often neglect a thorough consideration of diversity in their areas of study.

How might we leverage the use of celebrities and/or diverse films to bolster conversations with our students (or amongst our colleagues) about the roles of--and hopes for--diversity and inclusion in the JMC curricula? In an era where theoretical and methodological opportunities abound, entertainment studies and cultural and critical studies has the opportunity to embrace a pedagogical and research oriented perspective that seeks to infuse diversity into its broader aims and goals.

Join us for an engaging afternoon of collegial conversation and dialogue about these pressing issues, which are ripe for investigation. We invite all with an interest in cultural/critical studies, entertainment studies and related fields to come along. We look forward to seeing you there! ❖

## COOPER CHEN RECEIVES TOP PAPER AWARD

Dr. Anne Cooper Chen, founder of ESIG and inaugural editor of its newsletter, was first author of a paper on women and aging that received a top faculty paper award at the 2018 AEJMC D. C. conference. Chen is a professor emerita of the E. W. Scripps School of Journalism at Ohio University. ❖



## ❖ 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.

# CFP: MUSIC, DIGITALIZATION & DEMOCRACY

**P**opular Music and Society invites article proposals for a special issue that examines the connections between music, digitalization, and democracy. The impact of digitalization on the production, dissemination, and consumption of popular music has been immense since the 1980s. Scholars, artists, and policymakers have depicted this “digital turn” as being both a potential enhancement of, and a threat to, cultural life. Business futurists have described increasing financial possibilities created by the new lower cost structures, and visionaries have predicted a greater cultural freedom for larger population groups. On the other hand, others have questioned the scope of the structural changes in the music industries, emphasizing the reintermediating forces at play and criticizing unfounded hopes of increasing creative activities. While many of these writings offer a thorough description of industrial and economic developments, less has been written about the cultural dimensions of the changes. Building on an IASPM-Norden conference on this topic (<https://iaspmnorden.wordpress.com/>), the special issue aims at bringing together a series of papers that will offer new insights on the subject by focusing on cultural democracy. The concept democracy is understood in a broad sense, referring to, for example, diversity, equity, access, participation, inclusion, and fairness of music cultures. Among other things, this includes asking whether digitalization has offered new ways of democratizing culture for audiences that have not previously had access to it, or increased cultural democratization by offering new, independent means to create, disseminate, and consume culture. In this connection, digitalization and culture may not be separate entities linked by a deterministic causal connection but may be seen as two sides of the same coin, functioning in mutual interdependency. We are interested in the experiences of a multitude of social, ethnic, and gender groups from many different locations, and therefore encourage scholars with diverse backgrounds in, for example, various minorities to submit proposals. Questions and issues to be explored within this context may include, but are not limited to:

- What kind of technological, institutional, and structural changes have occurred during the last decades and how do these changes relate to the creation, dissemination and consumption of culture?

- To what extent have processes related to digitalization supported or counteracted an increasing diversity or homogenization of culture?
- How, and for whom, has what kind of music become available as a result of recent technological and structural changes?
- Have new forms of creativity, cultural expressions, and ways of creating and interpreting meanings occurred as a part of digitalization processes?
- How do the processes related to digitalization support, coincide with, or counteract identity processes and cultural belonging, agency, and independence?
- What cultural values and norms related to musical practices have persisted or changed as a part of digitalization processes?
- How can, or should, scholars study the current changes with respect to methodology, research theories, social obligations, and ethics?

Send proposals of up to 500 words by 31 March 2019 to guest editor Johannes Brusila at [jbrusila@abo.fi](mailto:jbrusila@abo.fi), with copies to [martin.cloonan@utu.fi](mailto:martin.cloonan@utu.fi) and [kim.ramstedt@gmail.com](mailto:kim.ramstedt@gmail.com). Indicate the name under which you would wish to be published, your professional/academic affiliations, a postal address, and preferred e-mail contact. Proposals will be reviewed for potential inclusion in the journal, with authors of selected papers being informed by 30 April 2019. Authors to be included in the volume should expect to have their full manuscripts prepared by 31 August 2019. These submissions should be between 6,000 and 8,000 words (inclusive of everything) and should use MLA style. All affiliations, e-mails, and snail-mail contact information should be supplied in the first submission; however, for purposes of blind peer-review, your name or the names of your coauthors should not appear in the body of the manuscript. All articles will be peer-reviewed by two reviewers. Please note that any articles that do not conform to the guidelines will be returned to the author for corrections prior to being sent out for review. We are happy to receive inquiries about prospective submissions. Please send all queries to [jbrusila@abo.fi](mailto:jbrusila@abo.fi), with copies to [martin.cloonan@utu.fi](mailto:martin.cloonan@utu.fi) and [kim.ramstedt@gmail.com](mailto:kim.ramstedt@gmail.com). For more information and step-by-step publishing guidance, visit the journal's Author Services Support page. For further information on the journal, please visit <http://www.tandfonline.com/loi/rpms20>. ❖

# WOMEN & LANGUAGE JOURNAL ARTICLES CALL

**W**omen & Language, an international, interdisciplinary, peer-reviewed journal publishes original scholarly articles and creative work covering all aspects of communication, language, and gender. Contributions to Women & Language may be empirical, rhetorical-critical, interpretive, theoretical, or artistic. All appropriate research methodologies are welcome.

Affiliated with the Organization for the Study of Communication, Language, and Gender, the journal espouses an explicitly feminist positionality, though articles need not necessarily engage or advance feminist theory to be appropriate fits for the journal, and articles that critically examine feminisms are welcome. Other potential topics include but are not limited to studies of human communication in dyads, families, groups, organizations, and social movements; analyses of public address, media texts, literature, activism, and other cultural phenomena; the role of gender in verbal and nonverbal communication, intercultural exchanges, listening, relationship building, and public advocacy; linguistic analysis; and many others. The journal operates from a nuanced and expansive understanding of gender, so contributions about sexuality, gender identity, and the complexity and limitations of gender as a concept are especially appropriate.

Contributions that center intersectional perspectives are particularly encouraged, as are those that explore gender and language from non-Western or global perspectives. Articles published in Women & Language need not come from a communication perspective, but should reflect thoughtful engagement with language and/or communication processes or theory.

Submissions are welcome from scholars, students, ac-

tivists, and practitioners at any stage of their careers. All submissions undergo rigorous peer review in a mentorship-centered process committed to developing excellent scholarship.

To submit, email Leland G. Spencer at: [editorwomenandlanguage@gmail.com](mailto:editorwomenandlanguage@gmail.com).

- All submissions to Women & Language should be electronically submitted in a Word file.
- Articles should be prepared in standard American written English
- Preferred length for scholarly research and theory manuscripts is 6,000-10,000 words including end-notes and references; a 150-word abstract and 4-5 keywords should accompany submissions. Creative submissions may be shorter.
- Preferred font is Times New Roman; following these guidelines will help in the retention of formatting.
- Any accompanying graphic needs to be at least 500kb file size with a resolution of at least 150 pixels per inch. Authors are responsible for securing permission to reprint images, lengthy quotations, and other copyrighted material.
- Prepare materials with no author identification on the manuscript itself, including in the Word metadata; otherwise, submissions should adhere to the sixth edition of the American Psychological Association (APA) Publication Manual. Please note that APA style requires DOI numbers for all digital references.
- Articles for general issues are accepted on a rolling basis, with initial decisions typically issued in about 3 months. ❖

**Entertaining Ideas is published by the Entertainment Studies Interest Group of AEJMC. The newsletter is intended to provide readers with 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](mailto:wrashidi@fullerton.edu) or ESIG Head Stephanie Schartel Dunn at [dunn-s@mssu.edu](mailto:dunn-s@mssu.edu).**