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SARAH BANET-WEISER is Assistant Professor of Communication at the Annenberg School for Communication at the University of Southern California. She specializes in media and cultural studies, and focuses on issues of gender, race, and nationalism. She is the author of *The Most Beautiful Girl in the World: Beauty Pageants and National Identity*, and has written several recent articles on children, technology and citizenship. She is currently working on a book on the social history of the children's television network, Nickelodeon.

MARTIN BARKER is Professor of Film and Television Studies, University of Wales, Aberystwyth. He is the author of *A Haunt of Fears: the Strange History of the British Horror Comics Campaign*, *Knowing Audiences: Judge Dredd, its Friends, Fans and Foes* (based on a publicly-funded study of audiences for action-adventure movies); *The Crash Controversy: Censorship Campaigns and Film Reception* (a further publicly-funded examination of audience responses to one highly controversial film in Britain between 1996-97). He has also edited *The Video Nasties: Freedom and Censorship in the Arts*, and *Ill Effects: The Media /Violence Debate*.

DAVID BUCKINGHAM is Professor of Education in the Culture, Communication and Societies Group at the Institute of Education, London University, England, and Director of the Centre for the Study of Children, Youth and Media in London. He has acted as a consultant for the British Film Institute, the Institute for Public Policy Research, UNESCO, the Schools Curriculum and Assessment Authority, and the Australian Children's Television Foundation. His publications include *After the Death of Childhood: Growing Up in the Age of Electronic Media*, *The Making of Citizens: Young People, News and Politics*, *Moving Images: Understanding Children's Emotional Responses to Television*, and *Children Talking Television: The Making of Television Literacy*.

FRANCIS COUVARES is a Dean and E. Dwight Salmon Professor of History and American Studies at Amherst College. His current work is in the history of censorship; in 1996 he published an edited collection of essays, entitled *Movie Censorship and American Culture*. Most recently he co-edited *Interpretations of American History* (7th ed.). He teaches courses in 19th and 20th century U.S. social and cultural history, as well as in American Studies.

JANE YELLOWLEES DOUGLAS is Associate Professor of English at the University of Florida, specializing in hypertext/media and interactive fiction. She previously was Director of the William and Grace Dial Center for Written and Oral Communication at the University of Florida and Research Fellow at the Centre for Research into Innovation,

Culture, and Technology at Brunel University (London). She has written for *Literature Film Quarterly*, *Leonardo: International Journal of Arts, Science, and Technology*, and *Computers and Composition*, among other journals, has contributed to anthologies including *Hyper/Text/Theory* and *Page to Screen: Taking Literacy into the Electronic Age*, and is also the author of *The End of Books or Books without End? Reading Interactive Narratives*.

CHRISTOPHER J. FERGUSON is Lecturer in Psychology and Doctoral Candidate at the University of Central Florida. He has published several articles in the area of clinical psychology related both to aggression and to the more theoretical area of free will. He has made numerous research presentations at conferences on criminal behavior. He teaches undergraduate courses in forensic psychology, general psychology research methods, learning, and motivation, and has recently published a critical analysis of claims that scientific experiments have proved violent video games to have adverse effects.

STUART FISCHOFF is Professor of Media Psychology at California State University - Los Angeles, founding president of Division 46 (Media) of the American Psychological Association (APA), and a Fellow in the APA. He is the author of numerous articles in professional journals, including "Psychology's Quixotic Quest for the Media-Violence Connection," in the *Journal of Media Psychology* and "Gangsta' Rap and A Murder in Bakersfield," in the *Journal of Applied Social Psychology*. He has appeared on numerous television and radio shows and in print discussing the dubious relationship between media violence and real-life violence.

JIB FOWLES, Professor of Communication at the University of Houston - Clear Lake, is the author of seven books including *Why Viewers Watch* and *The Case for Television Violence*. His articles have appeared in the *New York Times*, *The Atlantic Monthly*, *TV Guide*, *Advertising Age*, the *Chronicle of Higher Education*, and many scholarly journals. He has testified at U.S. Senate hearings on the subject of television violence.

TODD GITLIN is the author or editor of twelve books, of which four are widely assigned texts in media studies: *The Whole World is Watching*, *Inside Prime Time*, *Watching Television* (ed.), and *Media Unlimited*. He has been invited to lecture on the social impact of media in Canada, France, Great Britain, Germany, Spain, Greece, Israel, Hong Kong, and Japan. He was a professor of sociology and founding director of the mass communications program at the University of California, Berkeley, and then taught in the departments of culture and communication, journalism, and sociology at New York University before taking up his current position at Columbia University.

ROBERT HORWITZ is Professor in the Department of Communication at the University of California, San Diego. He received his BA from Stanford University and PhD in Sociology from Brandeis University. He is the author of *The Irony of Regulatory Reform: The Deregulation of American Telecommunications*, and several articles on communications media and free speech law in the United States.

HENRY JENKINS holds the Ann Fetter Freidlaender Chair of the Humanities and is the Director of the Comparative Media Studies Program at Massachusetts Institute of Technology. He is the author or editor of seven books, including *The Children's Culture Reader* and *From Barbie to Mortal Kombat: Gender and Computer Games*. He holds a MA in Communication Studies from the University of Iowa and a PhD in Communication Arts from the University of Wisconsin-Madison.

GERARD JONES is the author, most recently, of *Killing Monsters: Why Children Need Fantasy, Super Heroes, and Make-Believe Violence*. His previous books include *Honey I'm Home: Sitcoms Selling the American Dream* and *The Comic Book Heroes* (with Will Jacobs). He has developed and taught in the Art & Story Workshops for Children and Adolescents in California, and spoken on fantasy, aggression, and the media at the University of Chicago, the Massachusetts Institute of Technology, and other universities.

CHUCK KLEINHANS is Director of Graduate Studies in the Department of Radio, Television, and Film at Northwestern University. He is the co-editor of *Jump Cut: A Review of Contemporary Media* and teaches courses in media and development, mass culture: theory and case studies, and independent film and video.

PETER LEHMAN is Professor of Film and Director of the Interdisciplinary Humanities Program at Arizona State University. He is author of *Running Scared: Masculinity and the Representation of the Male Body* and of *Roy Orbison and the Invention of an Alternative Rock Masculinity* (forthcoming from Temple University Press). His edited volumes include *Masculinity: Bodies, Movies, Culture* and *Close Viewings: An Anthology of Film Criticism*. He has served as president of the Society for Cinema Studies, editor of *Wide Angle*, and director of the Ohio University Film Conference.

JON LEWIS is Professor of English at Oregon State University. He is the author of *Hollywood v. Hard Core: How the Struggle over Censorship Saved the Modern Film Industry* and other works focusing on film and media censorship published in scholarly journals and anthologies. Professor Lewis has just been selected as the editor of *Cinema Journal*, the academic film journal published by the Society for Cinema Studies, the largest professional organization of teachers of film, TV and other media.

MIKE MALES is Senior Researcher for the Center on Juvenile and Criminal Justice, and Sociology Instructor at the University of California, Santa Cruz. He is the author of *Framing Youth: Ten Myths About the Next Generation*, *The Scapegoat Generation: America's War on Adolescents*, *Smoked*, and *Kids & Guns*. He has written extensively on youth and social issues in *The Lancet*, *The New York Times*, *Phi Delta Kappan*, *The Progressive*, *Adolescence*, and *Journal of School Health*.

RICHARD MALTBY is head of the School of Humanities and Professor of Screen Studies at Flinders University in Adelaide, Australia. He is the author of *Hollywood Cinema: An Introduction*, *Dreams for Sale: Popular Culture in the Twentieth Century*, and *Harmless Entertainment: Hollywood and the Ideology of Consensus*, and the editor of three books

examining the history of audiences and audience responses to American cinema: *Hollywood Spectatorship: Changing Perceptions of Cinema Audiences, Identifying Hollywood's Audiences: Cultural Identity and the Movies*, and *American Movie Audiences: From the Turn of the Century to the Early Sound Era*.

FRANS MÄYRÄ is Professor and Deputy Director of the Hypermedia Laboratory at the University of Tampere in Finland. The Laboratory offers education on hypermedia and interactive and digital media that are closely related to it, and conducts research and development of hypermedia in different aspects of science. Starting from the discipline of comparative literature, Professor Mäyrä has developed research expertise in the cultural and social relationship of people with technology in general, and particularly digital and other forms of horror and subversive cultural forms. He is the editor of *Computer Games and Digital Cultures*, proceedings of a conference in 2002 organized by the Hypermedia Laboratory to study the significant and expanding field of digital games as an autonomous form of art and culture. He is also coordinator of the Digital Games Research Association initiative (DiGRA).

TARA McPHERSON is Associate Professor of Gender Studies and Critical Studies at the University of Southern California's School of Cinema-TV, where she teaches courses in television, new media, and contemporary popular culture. Before arriving at USC, she taught film and media studies at Massachusetts Institute of Technology. Her writing has appeared in numerous journals, including *Camera Obscura*, *The Velvet Light Trap*, *Discourse*, and *Screen*, and in edited anthologies such as *Race in Cyberspace*, *The New Media Handbook*, and *Basketball Jones*. Her *Reconstructing Dixie: Race, Gender and Nostalgia in the Imagined South* is forthcoming from Duke University Press, as is the anthology *Hop on Pop: The Politics and Pleasures of Popular Culture* (co-edited with Henry Jenkins and Jane Shattuc).

JANE MILLS is Honorary Associate at the University of Sydney and Senior Research Associate at the Australian Film, Television & Radio School. Formerly a documentary filmmaker and senior university academic, director of the Edinburgh International Television Festival, and Head of Production at the National Film & Television School in the United Kingdom, she was also Head of Screen Studies at the Australian Film, Television & Radio School from 1995 - 2000. She has written extensively on film, gender studies, linguistics and censorship issues. Her most recent book is *The Money Shot: Cinema Sin & Censorship*.

STUART MOULTHROP is Professor of Language, Literature, and Communications at the University of Baltimore, and the author of *Victory Garden*, a widely recognized work of hypertext fiction, as well as numerous essays, articles, and reviews. He is emeritus editor of the online journal *Postmodern Culture*, and a director of the Electronic Literature Organization. He is currently involved in a three-year research project funded by the National Science Foundation, to study minors' use of the Internet and involvement in software design.

CELIA PEARCE is an interactive multimedia designer, artist, and games researcher at the University of California - Irvine. She is the author of *The Interactive Book: A Guide to the Interactive Revolution*, as well as papers and articles on interactive media culture and design. Previously, she was a Visiting Scholar at the University of Southern California, where she produced "Entertainment in the Interactive Age," a highly acclaimed conference on game design, and helped to develop an MFA Program in Interactive Media for the School of Cinema-Television.

CONSTANCE PENLEY is Professor and Chair of Film Studies at the University of California - Santa Barbara, specializing in film theory, television, popular culture, and new media technologies. She is the author of *The Future of an Illusion: Film, Feminism, and Psychoanalysis*; and co-editor of *Technoculture and Male Trouble*. She also co-edits *Camera Obscura: A Journal of Feminism and Film Theory*. Professor Penley's research methods – textual, historical, and ethnographic – explicitly question the decontextual-ized results of media effects research and demonstrate the importance of humanistic research on mass media to public-policy decision-making.

JULIAN PETLEY is Professor of Sociology and Communications at Brunel University in West London, England. He is co-editor of *Ill Effects: the Media Violence Debate*, which recently appeared in a second, expanded edition, and *British Horror Cinema*. He chairs the British Campaign for Press and Broadcasting Freedom and has written about the media, and especially censorship, for a wide range of publications including *The Guardian*, *Independent*, *Sight and Sound*, *New Statesman*, *Screen*, *British Journalism Review*, *The Journal of Popular British Cinema*, *Index on Censorship*, *Free Press*, and *Media, Culture and Society*. He is also a major contributor to the four-volume *International Encyclopedia of Censorship*, and a frequent broadcaster on media matters.

RICHARD PORTON is an editor of *Cineaste* magazine and author of *Film and the Anarchist Imagination*. He received his PhD in cinema studies from New York University. He is currently working on a book dealing with representations of prostitution in cinema for Cooper Square Books.

ANGELO RESTIVO is Assistant Professor of Film Studies in the Department of English at East Carolina University. He is the author of *The Cinema of Economic Miracles: Visuality and Modernization in the Italian Art Film*, and has contributed articles to *Film Quarterly*, *The Critical Dictionary of Film and Television Theory*, and *The Road Movie Book*.

RICHARD RHODES, an independent journalist and historian who specializes in investigating science issues, is the author of 18 books. His 1986 history *The Making of the Atomic Bomb* won a Pulitzer Prize in Non-Fiction and a National Book Award. He is the author of *Why They Kill: The Discoveries of a Maverick Criminologist*, and "The Media- Violence Myth" in *Rolling Stone*. He has received grants and fellowships from the Guggenheim Foundation, the Ford Foundation, the Alfred P. Sloan Foundation and the MacArthur Foundation and has been a visiting research fellow at Harvard and MIT.

ELLEN E. SEITER is Professor of Communication at the University of California - San Diego, where she teaches media studies and women's studies. She specializes in the study of children and the media and is the author of *Television and New Media Audiences* and *Sold Separately: Children and Parents in Consumer Culture*. Her articles have appeared in *Cultural Studies*, *Feminist Review*, *Journal of Communication*, *Journal of Communication Inquiry*, *Screen* and *Frauen und Film*. She received her MFA and PhD degrees in film from Northwestern University.

VIVIAN SOBCHACK is an Associate Dean and Professor of Film and Television Studies in the School of Theater, Film and Television at the University of California, Los Angeles. She is the author and/or editor of five books and has published widely on American popular film; in relation to the topic of the brief, she is the author of "The Violent Dance: A Personal Memoir of Death in the Movies," in *Screening Violence* (S. Prince, ed.).

SUE TURNBULL is a Senior Lecturer in Media Studies at La Trobe University in Melbourne, Australia. She teaches courses in television, gender representation and audience research and is currently completing a book on crime fiction readerships. She is the author of "Once More With Feeling: Talking About the Media Violence Debate in Australia," in *Ill Effects: The Media Violence Debate* (2d ed.), and "On Looking in the Wrong Places: Port Arthur and the Media Violence Debate," in *Australian Quarterly*. She is a past president of the Australian and New Zealand Communication Association and a former Chair of the Australian Teachers of Media Association (ATOM).

THOMAS WAUGH has since 1976 taught Film Studies at Concordia University, Montreal, where he is currently Professor, Program Head in Film Studies, and Director, Program in Interdisciplinary Studies in Sexuality. Author of many articles on pornography and media ethics, his books include *The Fruit Machine: Twenty Years of Writings on Queer Cinema*, *Hard to Imagine: Gay Male Eroticism in Photography and Film from their Beginnings to Stonewall*, and *"Show Us Life": Towards a History and Aesthetics of the Committed Documentary*.

LINDA WILLIAMS is Director of Film Studies and Professor of Film Studies and Rhetoric at the University of California - Berkeley. Her books include *Hard Core: Power, Pleasure and the Frenzy of the Visible*, *Viewing Positions: Ways of Seeing Film*, and *Figures of Desire: A Theory and Analysis of Surrealist Film*. She specializes in film history and genre, melodrama and pornography, Feminist theory, and visual culture. She is currently completing a new book on melodrama.

ELLEN WOLOCK, Ed.D., is Managing Editor of the *Children's Software Revue* and *New Media Revue*. Her recent review of the social science research on the effects of video game violence, "Is There a Reasonable Approach to Handling Violence in Video Games?" was published in the July/August 2002 issue of *Children's Software Revue*.



