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Semiotic democracy is a phrase first coined by John Fiske, a media studies professor, in his seminal media studies book Television Culture (1987). Fiske defined the term as the "delegation of the production of meanings and pleasures to [television's] viewers."

Semiotic democracy - Wikipedia

The concept of "semiotic democracy" originates in the writings of John Fiske. See Television Culture (1987), pp. 236, 239. Michael Madow provides the following description of the scholarly tradition in which Fiske works:

Semiotic Democracy - Harvard Law School

Semiotic democracy is a phrase first coined by John Fiske, a media studies professor, in his seminal media studies book Television Culture (1987). Fiske defined the term as the "delegation of the production of meanings and pleasures to [television's] viewers." Fiske discussed how rather than being passive couch potatoes that absorbed information in an unmediated way, viewers actually gave ...

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Semiotic democracy is a phrase first coined by John Fiske, a media studies professor, in his seminal media studies book Television Culture (1987). [1] Fiske defined the term as the "delegation of the production of meanings and pleasures to [television's] viewers." [1]:236 Fiske discussed how rather than being passive couch potatoes that absorbed information in an unmediated way, viewers ...

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Semiotic Democracy John Fiske notes how we make meanings from the texts we consume can be liberating when we have the discursive competencies to form our own meaning from it. Back in 1987, he was talking about television, but fast forward today we have powerful ICTs that allow participation in that process to anybody with an internet connection.

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Semiotic democracy - WikiMili, The Free Encyclopedia

A semiotic democracy enables the audience, to a varying degree, to resist, subvert, and recode certain cultural symbols to express meanings that are

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different from the ones intended by their creators, thereby empowering consumers, rather than producers. "Semiotic Disobedience" by Sonia K. Katyal
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Semiotic, rhetoric and democracy . By Steve Mackey. Download PDF (287 KB) Abstract. This paper unites Deely's call for a better understanding of semiotics with Jaeger's insight into the sophists and the cultural history of the Ancient Greeks. The two bodies of knowledge are brought together to try to better understand the importance of rhetorical processes to political forms such ...

Semiotic, rhetoric and democracy - CORE

Semiotic democracy, while still encompassing one's ability to re-interpret and rework popular culture, has now expanded far beyond this capacity to comprise user-based cultural production on the Internet as a whole. New forms of cultural production. While previously one may have been able to engage in creative endeavors such as writing down a story or recording a song, the ability that ...

Semiotic democracy and cultural transformation (or) the ...

Semiotic, Rhetoric and Democracy . By Steve Mackey. Abstract. This paper unites Deely's call for a better understanding of semiotics with Jaeger's insight into the sophists and the cultural history of the Ancient Greeks. The two bodies of knowledge are brought together to try to better understand the importance of rhetorical processes to political forms such as democracy. Jaeger explains ...

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Semiotic Democracy Theory. Please identify a recent major news story and examine how it is being/was covered by the following web sites:Huffington PostTownhallPoliticoThink about how the framing, and agenda-setting, phenomenistic filtering, and other potential relative biases of news media outlets □ broadcast, print and online □ Page 8/26. Access Free Semiotic Democracy may drive ...

This extraordinary book explains the engine that has catapulted the Internet from backwater to ubiquity—and reveals that it is sputtering precisely because of its runaway success. With the unwitting help of its users, the generative Internet is on a path to a lockdown, ending its cycle of innovation—and facilitating unsettling new kinds of control. iPods, iPhones, Xboxes, and TiVos represent the first wave of Internet-centered products that can't be easily modified by anyone except their vendors or selected partners. These "tethered appliances" have already been used in remarkable but little-known ways: car GPS systems have been reconfigured at the demand of law enforcement to eavesdrop on the occupants at all times, and digital video recorders have been ordered to self-destruct thanks to a lawsuit against the manufacturer thousands of miles away. New Web 2.0 platforms like Google mash-ups and Facebook are rightly touted—but their applications can be similarly monitored and eliminated from a central source. As tethered appliances and applications eclipse the PC, the very nature of the Internet—its "generativity," or innovative character—is at risk. The Internet's current trajectory is one of lost opportunity. Its salvation, Zittrain argues, lies in the hands of its millions of users. Drawing on generative technologies like Wikipedia that have so far survived their own successes, this book shows how to develop new technologies and social structures that allow users to work creatively and collaboratively, participate in solutions, and become true "netizens."

Contends that the notions of media pluralism and diversity have been reduced to empty catchphrases or conflated with consumer choice and market competition.

The Second Edition of this book provides a comprehensive overview of the ways in which social theory has attempted to theorize the importance of the media in contemporary society. Understanding Media Cultures is now fully revised and takes account of the recent theoretical developments associated with New Media and Information Society, as well as the audience and the public sphere.

Why is there so much resistance to recent issues of tolerance and diversity? Despite efforts of the international community to encourage open-mindedness, recent attempts at international, political and economic integration have shown that religious, cultural and ethnic tolerance and diversity remain under threat. The contributions in the volume reflect the growing importance of these issues and why resistance is so widespread. Part I addresses the relationship between the language of law and its power, whilst Part II explores the interplay of tolerance and diversity under visual, legislative and interpretative perspectives. This collection as a whole offers a combination of varied perspectives on the analysis, application and exploitation of laws and will be a valuable source of information for those interested in the general area of language and the law.

This book analyses the role of businesses in regulating and influencing the exercise of free speech on the internet.

This revised edition of a now classic text includes a new introduction by Henry Jenkins, explaining "Why Fiske Still Matters" for today's students, followed by a discussion between former Fiske students Kevin Glynn, Jonathan Gray, and Pamela Wilson on the theme of "Reading Fiske and Understanding the Popular". Both underline the continuing relevance of this foundational text in the study of popular culture. What is popular culture? How does it differ from mass culture? And what do popular "texts" reveal about class, race, and gender dynamics in a society? John Fiske answers these and a host of other questions in Understanding Popular Culture. When it was first written, Understanding Popular Culture took a groundbreaking approach to studying such cultural artifacts as jeans, shopping malls, tabloid newspapers, and TV game shows, which remains relevant today. Fiske differentiates between mass culture — the cultural "products" put out by an industrialized, capitalist society — and popular culture — the ways in which people use, abuse, and subvert these products to create their own meanings and messages. Rather than focusing on mass culture's attempts to dominate and homogenize, he prefers to look at (and revel in) popular culture's evasions and manipulations of these attempts. Designed as a companion to Reading the Popular, Understanding Popular Culture presents a radically different theory of what it means for culture to be popular: that it is, literally, of the people. It is not imposed on them, it is created by them, and its pleasures and meanings reflect popular tastes and concerns — and a rejection of those fostered by mass culture. With wit, clarity, and insight, Professor Fiske debunks the myth of the mindless mass audience, and demonstrates that, in myriad ways, popular culture thrives because that audience is more aware than anyone guesses.

The first generation of 'Digital Natives' are coming of age. In this book leading Internet and technology experts offer a sociological portrait of these young people, who can seem, even to those merely a generation older, both extraordinarily sophisticated and strangely narrow.

This revised edition of a now classic text includes a new introduction by Henry Jenkins, explaining "Why Fiske Still Matters" for today's students, followed by a discussion between former Fiske students Ron Becker, Elana Levine, Darrell Newton and Pamela Wilson on the theme of "Structuralism and Semiotics, Fiske-Style". Both underline the continuing relevance of this foundational text in communication studies. How can we study communication?

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What are the main theories and methods of approach? This classic text provides a lucid, accessible introduction to the main authorities in the field of communication studies, aimed at students coming to the subject for the first time. It outlines a range of methods of analysing examples of communication, and describes the theories underpinning them. Thus armed, the reader will be able to tease out the latent cultural meanings in such apparently simple communications as news photos or popular TV programmes, and to see them with new eyes.

This definitive work on the perils and promise of the social-media revolution collects writings by today's best thinkers and cultural commentators, with an all-new introduction by Bauerlein. Twitter, Facebook, e-publishing, blogs, distance-learning and other social media raise some of the most divisive cultural questions of our time. Some see the technological breakthroughs we live with as hopeful and democratic new steps in education, information gathering, and human progress. But others are deeply concerned by the eroding of civility online, declining reading habits, withering attention spans, and the treacherous effects of 24/7 peer pressure on our young. With *The Dumbest Generation*, Mark Bauerlein emerged as the foremost voice against the development of an overwhelming digital social culture. But *The Digital Divide* doesn't take sides. Framing the discussion so that leading voices from across the spectrum, supporters and detractors alike, have the opportunity to weigh in on the profound issues raised by the new media—from questions of reading skills and attention span, to cyber-bullying and the digital playground—Bauerlein's new book takes the debate to a higher ground. The book includes essays by Steven Johnson, Nicholas Carr, Don Tapscott, Douglas Rushkoff, Maggie Jackson, Clay Shirky, Todd Gitlin, and many more. Though these pieces have been previously published, the organization of *The Digital Divide* gives them freshness and new relevancy, making them part of a single document readers can use to truly get a handle on online privacy, the perils of a plugged-in childhood, and other technology-related hot topics. Rather than dividing the book into "pro" and "con" sections, the essays are arranged by subject—"The Brain, the Senses," "Learning in and out of the Classroom," "Social and Personal Life," "The Millennials," "The Fate of Culture," and "The Human (and Political) Impact." Bauerlein incorporates a short headnote and a capsule bio about each contributor, as well as relevant contextual information about the source of the selection. Bauerlein also provides a new introduction that traces the development of the debate, from the initial Digital Age zeal, to a wave of skepticism, and to a third stage of reflection that wavers between criticism and endorsement. Enthusiasms for the Digital Age has cooled with the passage of time and the piling up of real-life examples that prove the risks of an online-focused culture. However, there is still much debate, comprising thousands of commentaries and hundreds of books, about how these technologies are rewriting our futures. Now, with this timely and definitive volume, readers can finally cut through the clamor, read the the very best writings from each side of *The Digital Divide*, and make more informed decisions about the presence and place of technology in their lives.

This revised edition of a now classic text includes a new introduction by Henry Jenkins, explaining "Why Fiske Still Matters" for today's students, followed by a discussion between former Fiske students Kevin Glynn, Jonathan Gray, and Pamela Wilson on the theme of "Reading Fiske and Understanding the Popular". Both underline the continuing relevance of this foundational text in the study of popular culture. Beneath the surface of the cultural artifacts that surround us—shopping malls, popular music, the various forms of television—lies a multitude of meanings and ways of using them, not all of them those intended by their designers. In *Reading the Popular*, John Fiske analyzes these popular "texts" to reveal both their explicit and implicit (and often opposite) meanings and uses, and the social and political dynamics they reflect. Fiske's "readings" of these cultural phenomena highlight the conflicting responses they evoke: Madonna may be promoted as a "boy toy", but young girls feel empowered by her ability to toy with boys; Chicago's Sears Tower may be a massive expression of capitalist domination, but it can also allow one to tower over the city. In each case it is the latter option that interests him, for this is where Fiske locates popular culture: it is the point at which people take the goods offered them by industrial capitalism (however oppressive they may seem) and turn them to their own creative, and even subversive, uses. Designed as a companion to *Understanding Popular Culture*, *Reading the Popular* gives the lie to theories that portray a mass audience that mindlessly consumes every product it is offered. Fiske's acute perception and lively wit combine to provide a truly democratic vision of popular culture, one that respects the awareness and the agency of the people who make it.

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