

1. Record Nr.	UNINA9910968254803321
Titolo	Amateur media : social, cultural and legal perspectives / / edited by Dan Hunter. [et al.]
Pubbl/distr/stampa	Abingdon, Oxon ; ; New York, N.Y. : , : Routledge, , 2013
ISBN	1-283-71046-3 0-203-11202-4 1-136-28080-4
Edizione	[1st ed.]
Descrizione fisica	1 online resource (257 p.) : illustrations
Altri autori (Persone)	HunterDan <1966->
Disciplina	302.23/1
Soggetti	Social media - Law and legislation User-generated content Internet - Law and legislation
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Histories of user-generated content: between formal and informal media economies / Ramon Lobato, Julian Thomas and Dan Hunter -- Competing myths of informal economies / Megan Richardson and Jake Goldenfein -- Start with the household / John Quiggin -- Amateur digital content and proportional commerce / Steven Hetcher -- Youtube and the formalisation of amateur media / Jean Burgess -- The relationship between user-generated content and commerce / Kimberlee Weatherall -- The manufacture of 'authentic' buzz and the legal relations of masterchef / Kathy Bowrey -- Harry Potter and the transformation wand : fair use, canonicity and fan activity / David Tan -- The simulation of 'authentic' buzz : T-mobile and the flash mob dance / Marc Trabsky -- Prestige and professionalisation at the margins of the journalistic field : the case of music writers / Ramon lobato and Lawson Fletcher -- Swedish subtitling strike called off! : fan-to-fan piracy, translation, and the primacy of authorisation / Eva Hemmungs Wirten -- Have amateur media enhanced the possibilities for good media work? / David Hesmondhalgh -- Minecraft as web 2.0 : amateur creativity and digital games / Greg Lastowka -- Cosplay, creativity and immaterial labours of love / Melissa de Zwart -- Web

zero: the amateur and the indie game developer / Christian McCrea -- Anonymous speech on the internet / Brian Murchison -- The privacy interest in anonymous blogging / Lisa Austin -- 'privacy' of social networking texts / Megan Richardson and Julian Thomas.

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#### Sommario/riassunto

The rise of Web 2.0 has pushed the amateur to the forefront of public discourse, public policy and media scholarship. Typically non-salaried, non-specialist and untrained in media production, amateur producers are now seen as key drivers of the creative economy. But how do the activities of citizen journalists, fan fiction writers and bedroom musicians connect with longer traditions of extra-institutional media production? This edited collection provides a much-needed interdisciplinary contextualisation of amateur media before and after Web 2.0. Surveying the institutional, ec

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