1. Record Nr. UNISALENTO991000585789707536

Autore	Ubaldo : di Sebastiano, <da Gubbio>
Titolo	Teleutelogio / Ubaldo da Gubbio ; a cura di Mauro Donnini
Pubbl/distr/stampa	Firenze : La Nuova Italia, 1983
ISBN	8822100875
Descrizione fisica	VII, 114 p. ; 22 cm.
Collana	Quaderni del "Centro per il collegamento degli studi medievali e umanistici nell'Università di Perugia" ; 11
Altri autori (Persone)	Donnini, Mauro
Soggetti	Ubaldo : di Sebastiano <da Gubbio> - Opere
Lingua di pubblicazione	Italiano
Formato	Materiale a stampa
Livello bibliografico	Monografia

2. Record Nr. UNINA9910160755903321

Autore	Keltie Emma
Titolo	The Culture Industry and Participatory Audiences / / by Emma Keltie
Pubbl/distr/stampa	Cham : , : Springer International Publishing : , : Imprint : Palgrave Macmillan, , 2017
ISBN	9783319490281 3319490281
Edizione	[1st ed. 2017.]
Descrizione fisica	1 online resource (IX, 152 p.)
Disciplina	353.7
Soggetti	Cultural policy Mass media - Political aspects Culture Australasia Communication Cultural Policy and Politics Media Policy and Politics Australasian Culture Media and Communication

Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references at the end of each chapters and index.
Nota di contenuto	1. Introduction -- 2. The Culture Industry and Audience Agency -- 3. Agency in Practice: A Participatory Utopia -- 4. Fans: A Long History of Participation -- 5. Producing Culture: Australian Media and Creative Policy -- 6. Participation in Practice -- 7. Authorised Participation.-.
Sommario/riassunto	This work offers a discussion of participatory culture as a disruption to the previously held dominance of the culture industry, while also exploring the tensions created in this emerging media landscape through analysis and examination of the current Australian media policy, regulation, and content distribution landscape. The text argues that the culture industry colonises participatory cultural practices and absorbs them into the practices of the industry, to reveal that what emerges from this colonisation is an audience that misrecognises their agency as participants in the production of culture. The discourse surrounding participatory culture positions the audience as active in cultural production and falsely emancipates them as consumers, with little acknowledgement of the exploitation of labour that is occurring. Keltie exposes how, as the culture industry folds participatory practices back into its own industry practices, audience participation, in effect, becomes authorised bythe culture industry. .