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On Global Media Policy, Transnational Activism and International Communication
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Abstracts

When saying "local" isn't enough: Local television regulation as a discursive formation in American and Canadian broadcasting policy
Christopher Ali, Concordia University

2009 has not been a kind year to North American broadcasters, as local television stations face layoffs, the cancellation of newscasts and even the possibility of closure. Regardless of these unsettling events however, broadcasters, regulators, scholars and the press maintain their position that local television stations are vital to the industry, to communities and to the maintenance of a public sphere and civic participation in democratic politics. This dichotomy between the ideal and the real in local television also serves to illustrate the broader tensions between the "local" and the "global" in an era of transnational mediascapes. Indeed, where does the local fit when considering international communication? Is there a space for local issues and news when television is dominated by cable newscasts? In response to these questions this paper will examine the current position of local television in the North American media context. In doing so, this paper suggests two examples of the ongoing relevance of local television in the United States and Canada: the discursive formation of local television in FCC and CRTC policy and the prominent role of local newscasts as a source of information and community building. Grounded in the political economy of communication, this research seeks a fresh understanding of the benefits and caveats of local television in Canada and the United States.

The Measure of Democratic Potential – Imagining A Global Method for Evaluating News Media Performance
Christine Crowther, McGill University

The news media have historically occupied a privileged position in liberal democracies - assumed necessary for maintaining the relationship between citizens and their governments (Scammell and Semetko, 2000). While the internet opens up avenues for citizens to take upon themselves the role traditionally played by journalists, and while mainstream news organizations find themselves searching for new business models to help them cope with technological and economic shifts, it is possible to imagine news media will continue to enjoy their privileged position – at least in the short term. Whether they are up to the task is another question. This essay will focus on how to appropriately ask that question. It will do so by considering the efforts of various international organizations to develop a template for media evaluation. It will do so in the context of globalization and communication theory.

Copyright or Copycat?: Impacts of Globalization on 'Made-in-Canada' IP Policy
Stephanie Dixon, McGill University

This paper investigates the strategic use of global information society frames to shape and implement intellectual property (IP) policy decisions by the Canadian national government. More specifically, it seeks to identify the exploitative strategies through which political authorities and legislative experts exercise power in the arena of law-

making, as exemplified in Bill C-61, Canada's most recent digital rights management solution. Three domains of literature are used: contemporary governance and policy implementation scholarship, to illuminate the central role of national governance in constructing Canada's foreign and domestic relationship to global IP reform; social movement scholar Sidney Tarrow's theory of global frames and transnational activism, to understand the function and effect of global frames in justifying national legislative action; and aspects of Norman Fairclough's critical discourse analysis, to elucidate ways in which global frames are strategically employed and obscured as 'common sense' in the legislative text of C-61. This paper is an extension of an earlier study, which employed critical discourse analysis to discuss the instrumental use of information society narratives to frame C-61 as a 'much-needed' and 'long overdue' response to the increasingly digitalized landscape of IP law.

Radio France International: Serving French Soft Power in Western Africa?
Jeanne Dorelli, Concordia University

Historically, Radio France International (RFI) has been closely linked to France's colonial expansion as being the expat voice providing the colonizer listeners with the opportunity to maintain their "home away from home." In the post-colonial era, the institution of RFI remains and continues to play a major role in ex-colonies, such as in francophone West Africa. What is the nature of this role? In this paper I will explore the key role played by RFI is this region through the lenses of both dependency theory applied to media and a critical approach of the concept of "soft power" as defined by Joseph Nye, political scientist. RFI appears as the prolongation of the continued presence of French dominant power in the media spectrum. First, I will look at the colonial history of RFI and question the contemporary structural remains of such a past. Second, I will explore the variety of roles that RFI currently plays in the western Africa media spectrum through its work on the development of journalism schools, radio management training and hiring of local journalists as international correspondents. Finally, I will use these primary results to question the remaining implications of France in the region and its significance in terms of the construction of an independent media identity.

Creating the Ideal: Diminishing notions of citizenship within Canadian Telecommunciations Policy
Roddy Doucet, Concordia University

With telecommunications policymakers currently in the process of defining a "Canadian" space within a borderless new media environment this is an auspicious time to question how concepts of internationalism have impacted policy direction. I argue that beginning with the Telecommission Directing Committee's publication of "Instant World: A report on telecommunications in Canada" in 1971 there have been three distinct stages in how policymakers have engaged with concepts of internationalism. Each of these stages: export of democratic ideals (1970's), removing borders (1980-90's), and the constant international (2000-present) saw a corresponding diminishment in the democratic potential of communications. The repositioning of the citizen as consumer as the export of democratic ideals stage ended normalized the removing of borders that encouraged international companies to compete for market share. The current constant international stage sees citizens cast in a "consumer\producer" relationship with New Media technologies in our new role as an ideal within the international knowledge economy. It is hoped this historical assessment of how concepts of internationalism were used to normalize neo-liberal approaches to communications policy will point towards paths of

resistance for citizens interested in reconnecting with the democratic potential of communications.

Opening the Vault: Copyright Ownership of Digitized Art Images in the Museum
Valerie Doucette, McGill University

While most Canadian art galleries have digitized – in whole or in part – their collection of artworks for commercial, conservation or internal use, the user accessing the gallery website is privy only to controlled selections of images from current exhibitions or within special curated online showcases. Likewise in the gallery space, large proportions of the collection are often stored unseen in the vault, to be circulated into view throughout the year. For this paper, I will conduct a detailed examination of Canadian copyright law as it pertains to digitized art image use for gallery websites in comparison to the same laws for art in the United States and Britain. What are the barriers to putting digitized art collections online for public view, and what are the consequences of withholding them from student or professional researchers on a national and international level? How are Canadian artists and other individuals using art images outside of the institution, and how do their actions align with copyright law and reflect on the status of the gallery institution?

Listening Locally? UNESCO Cultural Diversity and Canadian Campus Radio
Brian Fauteux, McGill/Concordia University

This paper will examine the relationship between the "UNESCO Universal Declaration on Cultural Diversity" (2001), and Canadian campus radio broadcast policy as well as specific campus station mandate (in this case, CKUT Radio-McGill in Montreal). More specifically, in what ways do national and local broadcast policies relate to, and apply elements of this global document. In what ways do station mandate and national broadcast policy uphold the Declaration's essence, and in what ways does it not? Key themes of this research paper include: an analysis of how campus broadcasters fit within global ideas related to cultural diversity; the city and its multi-ethnic, multi-cultural, and cosmopolitan characteristics and how campus radio within the city caters to this; the make-up of an university campus, with national and international students who more-often-than-not, depending on the academic institution, pay fees that support and sustain campus broadcasting; and, the juxtaposition of terrestrial FM broadcast range and the use of Internet program downloads, streaming content, and podcasts to distribute content.

How globalized communications are challenging cultural expressions
Marie-Eve Gagnon, McGill University

The globalization that has taken place in recent years has reshaped most aspects of human life, in particular the globalization of communication system has reorganized the traditional information transmission channels, contributing to greater understanding of the world diversity but implying issues such as concentration and perception. This paper's aim is to explore the interrelation between these communication systems and cultural expressions, and the arising challenges engendered. While the governance of the worldwide transit of cultural products' is a key issue, this paper will be focusing on the shift of the inherent components of cultural expressions, and will arguing that there is a rising tendency of an impoverishment of the broadcasting and advertising narrative,

having direct implications on society representation systems, at the core of cultural expressions.

All Politics is Personal: Ethos and identity in Barack Obama's direct messaging strategies
David Godsall, Concordia University

This paper examines the rhetorical innovations inherent to the communications strategy employed by Barack Obama's Presidential campaign and posits that the campaign's political successes herald a generational shift in American political persuasion. By applying analytical tools and rubrics adapted from classical rhetorical theory—specifically Aristotle's taxonomy of persuasion—I argue that the elements of Obama's strategy that were most central to his success are also those best suited to rapid and fluid transmission through and across changing social, cultural, and technological landscapes. It is not my contention that the campaign's success was attributable to its social media strategy, only that its social media strategy was successful. I therefore focus on what I believe to be tactics designed to enhance the communicative lubricity of the campaign's direct messaging efforts in the context of a broadly ethos-driven rhetorical modality. As foundational assertions, I observe first that the campaign was able to communicate directly with more of its supporters than any that preceded it and, second, that those supporters were able to communicate indirectly with more of their peers than any that preceded them. From these observations, I derive my claim that the campaign's ethos-driven rhetorical strategy was tactically advantageous in a social media landscape where logos-driven strategies fail to achieve the second step in what I assume to be two-step flow of communication.

Mobilization and the Role of Celebrities in the Live 8 Campaign: Citizens consuming or consuming citizenship?
Valerie Khayat, Concordia University

In western society, mass media and celebrity diplomacy are means widely used to address humanitarian crises. This trend has been exemplified through campaigns such as Bob Geldof's "Live 8", Al Gore's "Live Earth" and "46664" for Nelson Mandela's 90th birthday and AIDS charity. This paper will examine the role of celebrity diplomacy in the "Live 8" campaign launched in July 2005, previous to the G8 summit in Scotland. Focusing on Africa, the campaign to "make poverty history" took place simultaneously on 4 continents and was broadcasted on TV, radio and the Internet. Furthermore, although participating artists included African musicians, the majority of broadcasted performances were by white American mainstream music artists coupled with speeches from Hollywood celebrities. Live 8 was publicized not as a fundraising effort but as a call for political justice directed towards western audiences through the motto "We don't want your money, we want your voice". Considering this unique feature of the campaign along with the means used to mobilize individuals, I suggest that the discourse surrounding human rights and the third world were shaped as one nonetheless linked to consumption. Live 8 was "branded" by the celebrities and entertainers which partook in the event and as a result, commodified the idea of the global citizen. In this way, celebrities stood as an example of this concept in relation to global poverty while blurring the line between crisis and western entertainment culture.

Punk as "Glocal" Cultural Product: Wrench in the Gears or Neo-liberal Quisling?
Cyrus Lewis, Concordia University

In *Globalization, Media Hegemony and Social Class* Lee Artz discusses the implementation of neoliberal agendas – that is, policies of global deregulation and privatization – as a process which both enlists and foments global media hegemony. As Artz notes, "capitalist hegemony needs parallel media hegemony as an institutionalized, systemic means of educating, persuading, and representing subordinate classes to particular cultural practises within the context of capitalist norms" (17). Because capitalism thrives on consumer distinction, hybridization, or *difference* is key to global media hegemony. Hybridization in media is not a threat to global media hegemony, but a precondition to its success. While "homogeneity reflects the intercultural dominance of the Western model; hybridity reflects the creative contributions and resistances to intercultural exchanges by cultural artists and audiences" (Artz 20). So-called "Glocalized" product is the result. Glocal cultural production evinces the fact that global media hegemony itself uses the dynamism of difference and diversity to reproduce conditions which promote its continuity. This paper will explore what this means for oppositional and radical cultural production like punk rock (its musical, community and literary products). In doing so, a brief examination of the character of punk culture will be necessary in order to both identify punk cultural production and to demonstrate how its anti-status quo temperament combined with its easily accessible formal features (from its DIY ethos to the simplicity of its sonic manifestations, punk is highly egalitarian and user-friendly) make it a compelling cultural form for radicals and youth culture *internationally.* However, punk's burgeoning international flavour may work to its disadvantage. Artz asserts that "corporate media will happily emphasize the cross-cultural character of the elite or moderate intercultural contributions that might jolt the U.S. middle-class palette into hybrid cross-overs" (22). Do punk's "glocal" manifestations then (such as Croatian or Cuban punk) merely revitalize moribund forms and so aid and abet the neoliberal agenda? Or, do they represent cites of antagonistic resistance to the neoliberal status quo; can they more aptly be characterised as "globalization from below" or as a constituent part of Hardt and Negri's "global multitudes"?

Fluxtuation, Globalization, and the Spaces and Places of Public Screens
Zach Melzer, Concordia University

Public screen technologies present challenges to the definitions of spaces and places. They formulate the social and cultural modes of experience as ones that are always put in flux or are always put in relation to non-physical spatial experiences, and thus are able to contribute to growing globalized relations. Yet these are not the only consequences that appear within such media forums. A closer look at the kinds of experiences these screens present, results in a more problematic conception of the fluxuating and globalizing formulation. In this paper I argue that the study of 'public screens' needs a more elaborate and complex understanding of space by concentrating on specific material interactions between public screens and the places and spaces where they are found.

Fixing Sound: Phonograms, IP, and the political economy of sound.
Daniel Moody-Grigsby, McGill University

This paper aims to expose the impoverished understanding of the representational aspects of sound theory in international policy treaties – namely the notion of 'phonogram' in WIPO's Performances and Phonograms Treaty (WPPT) and the Geneva Phonograms Convention – and to show how such an impoverished understanding erroneously biases trend setting international IP law against the 'public'. I will argue that an enriched understanding of the representational aspects of sound theory shows that audiences, consumers, and users (or the 'public') deserve more influence over IP law and policy as they are central to what constitutes sound representation as a cultural practice. Representing a sound is not simply a private and technical act, it is a socially constituted – and therefore 'public' – practice. In short, I challenge the WIPO Performances and Phonograms treaty and Geneva Phonograms Convention's view that it is exclusively the 'phonogram' (the private and technical act of 'fixing' sound) that constitutes the representational dimension of recorded sound.

Art at the Edges: Advocating for the Avant-garde in Canada
Patti Schmidtt, McGill University

This paper will investigate the critical literature concerned with art and artistic practice that operates on the periphery of commercial viability or mass appeal. What arguments are made for or against supporting emergent, contemporary or unknown work, and how is the value of such work assessed?

The Post-WSIS Challenge: Global Civil Society and Communication Reform in the Face of Technocentrism and Corporate Steering
Svetla Turnin, Concordia University

The Fourth UN World Conference on Women, Beijing 1995, and consequently, the World Summit on the Information Society (WSIS) significantly shifted the focus and the tenor of the international debate on information society, given the boosted participation of civil society groups in the debates and the evident, yet debatable recognition of women and gender issues in the area of telecommunications and new ICTs. While feminist civil society groups were granted conditional access to some of the various fora throughout WSIS, this in itself did not guarantee their participation as equal stakeholders to nation states and multinational corporations, and even more so, did not situate these groups to effectively challenge and penetrate the pervasive neoliberal agenda. The WSIS Declaration emphasis on bridging the digital divide throughout the developing world bolstered the role of technology as a neutral tool and the role of women as mere resources and consumers of new ICTss, instead of harnessing critical feminist perspectives of the rampant commodification of the Information Society. This paper will critically examine policy outcomes from both Beijing 1995 and WSIS as they relate to gender, and will look at the work of progressive feminist organizations that are re-inscribing the international communications agenda with an emphasis on media diversity, human rights and communication for social change and democracy, as well as promoting and advancing a non-techno-centric sustainable information society in the post-WSIS era.