

WIRED SHUT

copyright

and the **shape of digital culture**

TARLETON GILLESPIE



Wired Shut Copyright And The Shape Of Digital Culture

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Wired Shut Copyright And The Shape Of Digital Culture:

Wired Shut Tarleton Gillespie, 2009-09-18 How the shift toward technical copy protection in the battle over digital copyright depends on changing political and commercial alignments that are profoundly shaping the future of cultural expression in a digital age While the public and the media have been distracted by the story of Napster warnings about the evils of piracy and lawsuits by the recording and film industries the enforcement of copyright law in the digital world has quietly shifted from regulating copying to regulating the design of technology Lawmakers and commercial interests are pursuing what might be called a technical fix instead of specifying what can and cannot be done legally with a copyrighted work this new approach calls for the strategic use of encryption technologies to build standards of copyright directly into digital devices so that some uses are possible and others rendered impossible In *Wired Shut* Tarleton Gillespie examines this shift to technical copy protection and its profound political economic and cultural implications Gillespie reveals that the real story is not the technological controls themselves but the political economic and cultural arrangements being put in place to make them work He shows that this approach to digital copyright depends on new kinds of alliances among content and technology industries legislators regulators and the courts and is changing the relationship between law and technology in the process The film and music industries he claims are deploying copyright in order to funnel digital culture into increasingly commercial patterns that threaten to undermine the democratic potential of a network society In this broad context Gillespie examines three recent controversies over digital copyright the failed effort to develop copy protection for portable music players with the Strategic Digital Music Initiative SDMI the encryption system used in DVDs and the film industry's legal response to the tools that challenged them and the attempt by the FCC to mandate the broadcast flag copy protection system for digital television In each he argues that whether or not such technical constraints ever succeed the political alignments required will profoundly shape the future of cultural expression in a digital age *The SAGE Handbook of the Digital Media Economy* Terry Flew, Jennifer Holt, Julian Thomas, 2022-09-23 Debates about the digital media economy are at the heart of media and communication studies An increasingly digitalised and datafied media environment has implications for every aspect of the field from ownership and production to distribution and consumption The SAGE Handbook of the Digital Media Economy offers students researchers and policy makers a multidisciplinary overview of contemporary scholarship relating to the intersection of the digital economy and the media cultural and creative industries It provides an overview of the major areas of debate and conceptual and methodological frameworks through chapters written by leading scholars from a range of disciplinary perspective PART 1 Key Concepts PART 2 Methodological Approaches PART 3 Media Industries of the Digital Economy PART 4 Geographies of the Digital Economy PART 5 Law Governance and Policy

Piracy in the Indian Film Industry Arul George Scaria, 2014-05-15 Piracy in the Indian Film Industry Copyright and Cultural Consonance sheds light on how copyright law works at the grassroots level in India by exploring the social cultural

historical legal and economic dimensions of piracy in one of the biggest copyright based industries the Indian film industry Based on extensive fieldwork this book provides novel and insightful findings on the complexity and diversity of perceptions regarding piracy within Indian society The bottom up approach to analysis adopted in the book elucidates how local factors influence copyright enforcement and the book proposes a mix of positive and negative incentives to increase the voluntary compliance of copyright law in India

Making and Unmaking Intellectual Property Mario Biagioli, Peter Jaszi, Martha Woodmansee, 2015-07-31 Rules regulating access to knowledge are no longer the exclusive province of lawyers and policymakers and instead command the attention of anthropologists economists literary theorists political scientists artists historians and cultural critics This burgeoning interdisciplinary interest in intellectual property has also expanded beyond the conventional categories of patent copyright and trademark to encompass a diverse array of topics ranging from traditional knowledge to international trade Though recognition of the central role played by knowledge economies has increased there is a special urgency associated with present day inquiries into where rights to information come from how they are justified and the ways in which they are deployed *Making and Unmaking Intellectual Property* edited by Mario Biagioli Peter Jaszi and Martha Woodmansee presents a range of diverse and even conflicting contemporary perspectives on intellectual property rights and the contested sources of authority associated with them Examining fundamental concepts and challenging conventional narratives including those centered around authorship invention and the public domain this book provides a rich introduction to an important intersection of law culture and material production

Piracy Cultures

Manuel Castells, Gustavo Cardoso EDS, 2013-02-25 *Piracy Cultures* Editorial Introduction MANUEL CASTELLS 1 University of Southern California GUSTAVO CARDOSO Lisbon University Institute ISCTE IUL What are Piracy Cultures Usually we look at media consumption starting from a media industry definition We look at TV radio newspapers games Internet and media content in general all departing from the idea that the access to such content is made available through the payment of a license fee or subscription or simply because its either paid or available for free being supported by advertisements or under a freemium business model That is we look at content and the way people interact with it within a given system of thought that sees content and its distribution channels as the product of relationships between media companies organizations and individuals effectively a commercial relationship of a contractual kind with accordant rights and obligations But what if for a moment we turned our attention to the empirical evidence of media consumption practice not just in Asia Africa and South America but also all over Europe and North America All over the world we are witnessing a growing number of people building media relationships outside those institutionalized sets of rules We do not intend to discuss whether we are dealing with legal or illegal practices our launching point for this analysis is that when a very significant proportion of the population is building its mediation through alternative channels of obtaining content such behavior should be studied in order to deepen our knowledge of media cultures Because we need a title to characterize those cultures in all their diversity but at the

same time in their commonplaceness we propose to call it Piracy Cultures **Structures of Participation in Digital Culture** Joe Karaganis, 2007 Media Studies *Music Streaming around the World* David Hesmondhalgh, 2025-10-21 A free ebook version of this title is available through Luminos University of California Press's Open Access publishing program Visit www.luminosoa.org to learn more Music streaming platforms such as Spotify Apple Music YouTube and those offered by Chinese web giant Tencent are now central to everyday musical activity across much of the world with enormous ramifications for musical culture in modern societies Bringing together case studies from twelve countries *Music Streaming around the World* provides the first international account of how streaming is shaping music culture today by considering the implications of streaming platforms for the production distribution and consumption of recorded music around the globe

Wired Shut Tarleton Gillespie, 2007 While the public and the media have been distracted by the story of Napster warnings about the evils of piracy and lawsuits by the recording and film industries the enforcement of copyright law in the digital world has quietly shifted from regulating copying to regulating the design of technology Lawmakers and commercial interests are pursuing what might be called a technical fix instead of specifying what can and cannot be done legally with a copyrighted work this new approach calls for the strategic use of encryption technologies to build standards of copyright directly into digital devices so that some uses are possible and others rendered impossible In *Wired Shut* Tarleton Gillespie examines this shift to technical copy protection and its profound political economic and cultural implications Gillespie reveals that the real story is not the technological controls themselves but the political economic and cultural arrangements being put in place to make them work He shows that this approach to digital copyright depends on new kinds of alliances among content and technology industries legislators regulators and the courts and is changing the relationship between law and technology in the process The film and music industries he claims are deploying copyright in order to funnel digital culture into increasingly commercial patterns that threaten to undermine the democratic potential of a network society In this broad context Gillespie examines three recent controversies over digital copyright the failed effort to develop copy protection for portable music players with the Strategic Digital Music Initiative SDMI the encryption system used in DVDs and the film industry's legal response to the tools that challenged them and the attempt by the FCC to mandate the broadcast flag copy protection system for digital television In each he argues that whether or not such technical constraints ever succeed the political alignments required will profoundly shape the future of cultural expression in a digital age Michigan State

Journal of International Law ,2007 Michigan Law Review ,2015 **Rutgers Computer & Technology Law Journal** ,2008 Neural ,2007 *The Publishers Weekly* ,2007 *New Scientist* ,2007 **Cultural Capital** ,2008*
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