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*The Frequencies of Public Writing: Tomb, Tome and Time as Technologies of the Public by John Hartley Queensland University of Technology Brisbane, Australia.*

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## Chapter 2 : Democracy and New Media (Media in Transition) - PDF Free Download

Hartley, John () *The frequencies of public writing: tomb, tome and time as technologies of the public.* In Jenkins, Henry & Thorburn, David (Eds.) *Democracy and new media.*

Building, Statue, Canonical Literature: Sydney Opera House, war memorials, Shakespeare Millennium: Stonehenge, Star Trek

Figure 1: Frequencies of Public Writing Journalism Frequencies Over its two to four hundred-year history journalism has shown a consistent tendency to drift upwards in frequency. New forms of news, especially those that attract the most intense capital investment and public disquiet, are ever faster. Journalism can range in frequency from the second and faster down to the quarter e. Fashion Quarterly , though this frequency like the once-common bi-weekly newspaper is now archaic for news; it has been occupied by academic and scientific journals. At the very highest wavelengths, instantaneous reporting has appeared on the Internet. This development has caused some commentators to predict the end of journalism as we know it. The Monica Lewinsky affair was the trigger for such concern, since court decisions and other news-sensitive information was released on the Internet, by-passing the usual journalistic gatekeepers. On the publication of the Starr report, TV-viewers around the world enjoyed the spectacle of CNN cameras pointing to a computer screen while the reporter scrolled down pages of Internet text to find newsworthy references to non-standard uses for cigars. It certainly looked as though the form of journalism that prided itself on its high frequency, i. Furthermore, CNN got into trouble even for this second hand timeliness, as commentators expressed discomfort at seeing the unexpurgated facts on a TV screen, although they seemed happy for the full text of the Starr report to appear on the Net itself. Currently, then, there is a complicated readjustment in progress between the previously fastest and next fastest news media. Up-to-the-second forms of journalism are concentrated at the premium end of the market for news, targeted at the most highly capitalised sector of the economy with time-sensitive information needs - the financial markets. This is one place where news has attracted new investment and innovative format development. Of course gives the lie to the old-fashioned notion that news can only occur after some sort of event has occurred - a myth of newsmaking that has never been true. The government tried to injunct the publication in the daily press of sections of a report they themselves were due to release to Parliament two days later. By the time the full report was published the various players had already taken up their positions in the public domain. But within hours of the official publication the Home Office had to recall the entire print-run as the report contained the identity and addresses of witnesses. Thus, quite apart from its controversial contents, conclusions and recommendations, the report became a political hot potato purely because of its timing. Released before their albeit arbitrary time of publication, the untimely facts caused unmanageable side-effects as they darted about in the public domain before their own release. More routinely, most morning newspapers and breakfast TV or speech-radio shows are sustained by giving news of what will be announced, published and released later in the day. Some of these have proven so successful that they have crossed the Atlantic. The monthly wavelength of the periodicals market is buoyant. While their circulation tends to be higher per title than that of the glossies reaching millions rather than tens or hundreds of thousands , this is no comfort to them. Their sales are steadily trending downwards with declining profitability. For some years this magazine has been published as a monthly, despite retaining its title. While news-journalism tends to the highest frequencies, non-news journalism, from the political and gossip weeklies *New Statesman*, *Hello* , to the fashion and style monthlies *Vogue*, *The Face* , operates at lower frequencies. Weekend newspapers draw on aspects of both of these types. It is also apparent that increases in the speed of journalism are associated with new media. While year-old print dominates the wavelengths between the day and the week and below, 80 year-old broadcasting predominates in the frequencies between the day and the hour. Non-broadcast forms of screen and electronic media, i. Academic Writing Moving down to the mid-frequency range see figure 1 , journalism is still present, but it is giving way to other forms. In the non-fiction area, its place is taken by book publishing, and by academic, scientific and

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scholarly writing. Mid-frequency journalism includes books by journalists on current affairs. Its wavelength is counted in months and years mid rather than either days high or centuries low. Scholarly writing is mid frequency. It is lower than both journalism and much commercial writing the latter is geared to the financial year and is therefore rarely slower than annual. The time lag between commencing a piece of writing and its publication in academic work is, in the main, much greater than that for journalism. Scholarly articles and books can take months or even years to write. After that, the waiting lists for publication in some academic journals can be counted in years, even after a paper has been refereed over several months. In the case of books, an academic book takes from nine months to a year to publish after delivery by the author. It is therefore really difficult to achieve topicality in academic writing using print as the means of dissemination e-journals have begun to change the situation, but as yet only at the margins of academic endeavour. Knowledge of the slow frequency of academic writing has an influence on what is written; topical references and anecdotes have to be treated with care, and arguments or analyses have to anticipate unfamiliar reading contexts. Abstraction is consequently at a premium over immediate local, practical detail. Once published, academic knowledge aspires towards stability. Academic books may stay in print for years or even decades. They are available indefinitely in libraries. As with other media see below, there are internal frequency differences within the medium of academic writing. Topographical maps may be expected to be quite stable when published, lasting perhaps decades. Policy documents have a use-by date measured in months. Some academic knowledge is very high frequency at the point of discovery: A double helix remains a double helix well after its first announcement, but the people who first announce it can set a very high premium on the timeliness of their work. Meanwhile, textbooks tend to be much lower in frequency than leading-edge research, becoming more so at the most introductory levels. In the teaching context, knowledge can be really low frequency, maintaining theories, methods and even individual examples or anecdotes long after the scientific field to which they are an introduction has moved on. Conflict can arise from what may be termed frequency mis-tunings. Journalists, habituated to high frequency public address, and academics, attuned to the rhythms of mid-frequency writing, find it hard to understand one another. The inevitable result is noise, communication breakdown and bemusement or hostility. If however their respective efforts are conceptualised as the same enterprise - public writing - done at different speeds, then here at least is cause for dialogue, if not common cause. Public Writing and the Time - Space Axis Besides the frequency time axis of public writing, some consideration of another axis - that of space - is also necessary. Public communication inhabits space as well as time. Citizenship is modeled on the spatial idea of assembly of people in the agora, the forum or town square - to perform their role as citizens it seems people must be gathered together in space as well as time. Contemporary, faster modes of communication based on print and electronic media have radically textualised this association of space and nation. Once virtualised, a sense of civic or national identity is also rendered portable. Rather than reaching everyone simultaneously, the older modes of communication rely on many people, perhaps all, passing through them sooner or later. Thus frequency and spatiality are related to each other for both very high and very low frequency public communication, albeit in alternating modes. As it evolved in Britain and France from the late eighteenth and early nineteenth centuries, modern journalism was organised most intensively around a frequency of between a day the dailies and a week the periodicals. In those early days it was not uncommon for titles to be published twice or three times a week, but that intermediate frequency is now empty in the newspaper press. Saturday editions of dailies have taken on many of the characteristics of Sunday papers. Many commentators see this as evidence of changes in spatial arrangements. Questions of identity and citizenship are less easily associated with territorially bounded spatial entities - nations - than was previously taken for granted. Identity is more mobile, indeterminate and voluntary. But journalism is no longer confined to the frequencies of the day and the week. Over the whole period of modernity -- to years -- it has tended to drift upwards in frequency. Journalism that is faster than the day has thrived, both in broadcast and print forms. But also, perhaps counter-intuitively, journalism that is slower than the week, from monthly magazines to books by journalists on journalistic themes, seems to be in

rude good health too. Thus, while spatial metaphors for large-scale human organisation lose their familiar landmarks as they evolve into new configurations, so it may become increasingly important to analyse the temporal axis. What may look like decline or even disaster on the spatial plane may look very different on the temporal plane. If this does prove to be the case, it is a significant matter, since of course nations are generally perceived to be much more than communicative units. Certainly there are literally more nations than ever before, and the logic of self-determination lays claim to ever more locally-defined nations. What, for instance, is happening to the technologies of democracy and of the public? Now, this is the form of journalism that seems most in decline. Its decline is far from catastrophic in terms of annual figures, but it is profound in the sense that sales, readers, and titles have all been trending downwards for fifty years, across many countries. Does it follow that democracy is trending downwards too? Many observers do in fact take this view. But what does the view look like if the changes are observed from the perspective of time rather than space? In this context, black-box technology is not decisive in itself - the French Revolution, for instance, perhaps the most decisive founding moment of political modernity, was promoted and disseminated on the Gutenberg wooden press, a pre-modern technology that was already years old at the time. The Internet may be pointing the direction to change, but itself relies on the oldest technology of communication writing, and as yet is not politically or culturally decisive in the way that a newspaper, book or even speech can be. It is necessary for a culture or epoch to become familiar enough with a medium to be able to break the rules with it before it can be used for seditious, incendiary or reformist work. A technology cannot call a public into action before that public has been called into being, and the establishment of a community of readers around a new communicative technology takes time. Political modernity is itself now over years old. It is no longer certain what the public is, or where to find it. Both have given ground to competing media forms, from television to the tabloids. People are simultaneously addressed as publics and audiences, citizens and consumers, and the media of democracy have expanded into areas previously thought of belonging to the private sphere and to commercial entertainment. Teenagers learn ethical comportment, neighbourliness and civic virtues from *Clarissa* and *Clueless*. Does this mean they are living outside of the political community? Are they incomplete persons, not fully formed as citizens? At the same time, news has evolved generically to accommodate to its media neighbours.

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### Chapter 3 : The frequencies of public writing : tomb, tome and time as technologies of the public - CORE

*The relations between spatial and temporal aspects of public communication are discussed, and comparisons made between 'writing' of different frequencies, including journalism (high frequency), academic and scholarly writing (mid frequency) and public architecture (low frequency).*

But the media systems of our own era are unique neither in their instability nor in their complex, ongoing transformations. The Media in Transition series will explore older periods of media change as well as our own digital age. The series hopes to nourish a pragmatic, historically informed discourse that maps a middle ground between the extremes of euphoria and panic that define so much current discussion about emerging media—a discourse that recognizes the place of economic, political, legal, social, and cultural institutions in mediating and partly shaping technological change. Though it will be open to many theories and methods, three principles will define the series: Democracy and New Media edited by Henry Jenkins and David Thorburn. The essays in this volume capture something of the complexity and disagreement in current discourse about the politics of cyberspace. What happens when we reduce the transaction costs for civic participation, or increase access to information, or expand the arena of free speech? Other contributors place our shifting understanding of citizenship in historical context, suggesting that notions of cyberdemocracy and online community must grow out of older models of civic life. Some voices here are deeply skeptical; others are optimistic. For some writers the new technologies endanger our political culture; for others, they promise civic renewal. Markle Foundation and organized by the MIT Communications Forum, these events aimed to nourish a broad civic conversation about the political impact of new media technologies. The essays have been revised for this book. The editors wish to thank Barbara Thorburn for her rigorous editorial help. Democracy and New Media Introduction: American Democracy, circa Many political commentators predicted that networked computing might be the decisive factor in the election of By November , 64 percent of all voters were Internet users and 90 percent of Americans on the Internet were registered voters. How did such predictions turn out? In some cases these responses were posted while the debate was still taking place. In one of the closest elections in American history, both major parties believed they knew down to the last dangling chad how many votes they could expect in each district of each contested state. Jonah Seiger, cofounder of Mindshare Internet Campaigns, spoke of his disillusionment: We will not discover a single decisive moment when the Internet emerges as a force in our national politics. Instead, digital democracy will be decentralized, unevenly dispersed, even profoundly contradictory. Is democracy a particular structure of governance or a culture of citizenship or some complex hybrid of the two? How much power must shift to the voters to justify the argument that society is becoming more democratic? All government documents, speeches, committee hearings, reports, and even, in some cases, drafts of reports would be made available to the public free on the Internet. Coupled with C-SPAN, which provided live or recorded television broadcasts of congressional debates and committee sessions, Thomas would permit the public to follow the tangled paths through which legislative proposals became law. Americans wanted access to governmental information, but perhaps not the kind the idealists had imagined. Again, if we search for an instance in which online campaigning changed the outcome of an election, we might consider fall , when Jesse Ventura, former World Wrestling Federation wrestler and Reform Party candidate, was elected governor of Minnesota. Commentators explained his election mainly as a negative vote against the established political parties. The major party candidates, for the most part, conceived their Web sites as glossy brochures, full of smiling pictures and vague slogans. Yet neither party was likely to nominate a candidate with this mix of views. Gore voters in heavily Democratic states like Massachusetts were encouraged to trade their votes on the Web with Nader supporters in more closely contested states, such as Florida, California, or Oregon. Ultimately, 15, vote swaps were logged, with some 1, Nader supporters in Florida agreeing to vote for Gore. These digitally savvy activists linked their own documentaries via satellite to a network of public-access stations around the country, developed their own

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Internet radio station, and published their own newspaper, available on their Web site to readers around the world. These independent media centers have become a central force in a worldwide campaign against what the activists perceive as the evils of globalization. Conversely, critics who have argued that more information in circulation does not necessarily result in a more informed citizenry could cite the debate in fall in the New York senatorial campaign between Rick Lazio and Hillary Clinton. Challenging the Myth of Inevitability In his famous monograph *Television: Technology and Cultural Form*, Raymond Williams challenges widespread popular and scholarly notions of technological determinism the belief that new technologies have an intrinsic, autonomous power to shape and transform society. Instead, Williams argues, we must understand the emergence of new technologies, and in particular new communications systems, as a result of complex interactions among technological, social, cultural, political, legal, and economic forces. Paul Starr strongly agrees: Instead, the new medium generates an extended negotiation or contestation among competing forces—some emergent, some well-established; some encouraging change, others resisting it; some publicly visible, others operating covertly. No nation can live without it, yet no nation can control behavior within it. Cyberspace is that space where individuals are, inherently, free from control by real space sovereigns. You have no sovereignty where we gather. Cyberspace does not lie within your borders. Do not think that you can build it, as though it were a public construction project. It is an act of nature and it grows itself through our collective actions. Levy sees these political and cultural structures as sometimes complementing, sometimes opposing each other. Lessig reaches a similar, if more pessimistic conclusion: Langdon Winner, for example, urges computer professionals to take civic responsibility for their work and insists that the general public should have a part in the creation and deployment of new technologies. Central control is more likely when the means of communication are concentrated, monopolized, and scarce, as are great networks. The emergence of home computers, he predicted, might strengthen democratic culture, enabling citizens and grassroots organizations to circulate their ideas more widely than ever before. But he also recognized that such an outcome was not inevitable: The most useful accounts of the political impact of new media balance excitement about these emerging communications technologies with an awareness of the social, economic, political, and cultural forces that shape their deployment. In the early s, many writers believed networked computing would revitalize the public sphere. Throughout the twentieth century, theorists had warned that urbanization and increased mobility would weaken the fragile social ties upon which American democracy depended. A portion of the public sphere 7 8 Henry Jenkins and David Thorburn is constituted in every conversation in which private persons come together to form a public. Habermas blamed the rise of modern mass media for privatizing civic life and turning citizens into consumers. Critics have suggested that Habermas underestimated the barriers to participation in this historic public sphere. The democratic ideals of the earlier public sphere were compromised by the disenfranchisement of women, minorities, and the poor. Similarly, the promise of a new public sphere depends on whether technical, economic, and cultural barriers to full participation—the so-called digital divide—can be overcome. Julian Dibbel, for example, has described the passionate debates that occurred as multiuser domains MUDs and other online communities struggled to develop strategies for dealing with dissent and antisocial conduct. These skeptics express alarm over the vulgarity, triviality, and aggressiveness of online interactions and see virtual communities through a glass darkly, as enclaves isolating participants from opposing perspectives. The utopian rhetoric predicting an imminent digital revolution is simplistic and often oblivious to complex historical processes. For one thing, such pervasive talk about revolutionary change implies some fundamental dissatisfaction with the established order. Even if we believe that the concept of a digital revolution is empty rhetoric, we still must explain why a revolution, even a virtual one, has such appeal. And even if such discourse is not an accurate measure of the impact of new media, it may nonetheless nourish serious discussion about core values and central institutions, allowing us to envision the possibility of change. Utopian visions help us to imagine a just society and to map strategies for achieving it. In a return to Frankfurt School categories, some left intellectuals have cast capitalism as an irresistible force and media consumption as its most powerful tool for manufacturing consent.

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The rhetoric of the digital revolution thus has allowed disillusioned left intellectuals, a newly emboldened right, ambitious entrepreneurs, and many other interest groups to see themselves as on the cusp of vast historical change. Such a climate has enabled political alliances that would have been inconceivable a decade earlier. Yet such alliances are fragile and problematic. One can divide these digital revolutionaries by posing basic questions. Which is the greater threat to free speech: Which is the greater danger to privacy: In other words, if this is a digital revolution, what are we rebelling against? There is powerful irony in the fact that both the left and the right initially understood computer networks in opposition to bureaucratic control because so much of the initial research had been funded by the military and had occurred at the Rand Corporation. The original governing fantasies, closely linked to the nuclear fears of the Cold War, were dystopian, not utopian. A distributed system was essential so that it could operate even if central nodes were destroyed. Current notions of cyberdemocracy took shape amid the heated debates of the Vietnam War era. Frederick Turner has shown how publications such as *Wired* and *Mondo Introduction*, digital communities like the Well, and organizations like the Electronic Frontier Foundation took root in the political culture of San Francisco, a center for many s countercultural movements and subsequently a seedbed for the new digital economy. Ironically, whereas the early counterculture had been emphatically anticorporate, the rhetoric of the cyberculture was coopted by digital entrepreneurs who transformed utopian longings for participatory culture into pitches for high-tech commodities. The regulatory and policy decisions governing UHF and cable television, for example, marginalized local access content and granted priority to commercial broadcasters. But for others, cyberspace appeared as the second coming of participatory media; the Web, these hopefuls proclaimed, would be a world with no center, no gatekeepers, no margins. The new cyberculture would be a bulwark against the concentration of commercial media, ensuring access to alternative perspectives. Two slogans of the s may help us to understand this distinction between old and new media. The counterculture communicated primarily through alternative media: This access to the World Wide Web has empowered revolutionaries, reactionaries, and racists alike. It has also engendered fear in the gatekeeper intermediaries and their allies. Now, consider the second slogan, which students in the streets of Chicago chanted at the network news trucks: Is there any place on the Web where the whole world is watching? The Web is a billion people on a billion soapboxes all speaking at once. But who is listening? The old intermediaries are still in place, not likely to wither away any time soon, so long as they command national and international audiences and thus retain their power to deliver commercial messages to millions. At its most excessive, the rhetoric of the digital revolution envisioned a total displacement of centralized broadcast media by a trackless web of participatory channels. The decline of the dot-coms makes clear, however, that such predictions were premature. This dramatic reversal of economic fortunes suggests that similar arguments for the decline of powerful governmental institutions in the face of cyberdemocracy may be equally premature and simple-minded. See also William Benoit and Pamela J. The Critical View, ed. Horace Newcomb New York:

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### Chapter 4 : Cultural Research Network > Network Participants > John Hartley

*The Frequencies of Public Writing: Tomb, Tone and Time by John Hartley explores the relationships between the media and time, and the essence in the speed of public address. The article goes on to emphasise the rise of new technologies as forms of media, and how they have affected the circulation and change of media consumption by the public.*

Introduction Disney Money [http:](http://) Yet it was not until the 20th Century where remix culture finally took hold in mainstream popular culture. However, with the mass-distribution capabilities of the digital realm known as the internet, older media institutions and practices are taken aback at what could be a danger to their profit driven motifs. In numerous court and legal cases and examples of overzealous legal actions, these institutions have too often adopted a blanket approach to tackling the threat of the era of digital distribution. Caught in the cross fire of these traditional media institutions and the copyright breaching internet pirates are the so called re-mixers. There are numerous well documented case studies which illuminates the tensions between remix culture and older media institutions such as the music, film and TV industries , yet there are also industries which have tolerated and even embraced the remix culture. However, the focus here will be on the foundation and the actions of Walt Disney Studios, in which numerous Disney Classics are in fact examples of the influence of remix culture. Remix Before we go into detail about the alleged creative and legal hypocrisy of Walt Disney Studios, we should take a step back and explain the cultural remix phenomenon. Remix culture can be defined as the recreation or reimagining of existing user-created content in order to artificially manufacture new and unique content. Re-mixers are not only DJs or Vjs, but are included are artists, musicians and film makers. The past age of movie and animated production in which consumers and producers assume the roles of aggregators and distributors respectively is long past. On this foundation, Disney has now become the massive international media industry as we know it today. Evidence of remix can also be found on the silver screen. In Hollywood, evidence of remix culture can be found in numerous movie adaptations and genre parodies. One of the giant media production industries of this day, Walt Disney Pictures, is a founding member of this Hollywood trend. They are all fairy tale compiled by the Brothers Grimm in the 19th Century [9]. Nowadays these movies are largely synonymous with the classic Disney adaptations of these traditional fairy tales, with many adults and children alike sharing memories of the Disney animated adaptations of these classics, and not the Brothers Grimm written versions. These laws also are instrumental in protecting company monopolies and profits over user created content. Strangely enough, despite its very own foundation being a feature of remix culture, Disney is one of the legal heavyweights behind the copyright backed legal actions against remixes. These Extension Laws have prevented the animated mouse from becoming a part of the public domain on at least four occasions. There was even a problem with the original copyright of the film itself, which may have automatically made it apart of the commons. Conclusion So does this all mean that Disney a hypocrite of its own legal actions and very foundations? Is this traditional media industry fundamentally at odds with Remix culture? Whilst there are different perspectives from Walt Disney Studios from active re-mixers of Disney icons, there is much common ground to be found. This presents an interesting dilemma, which does not necessarily isolate Disney away and at odds with remix culture, but rather a two-fold relationship. Disney only adopts remix culture when it benefits them, and not when the reverse is applied. Evolution of the Remix, Julian Sanchez. A Continuing History, New York: Ancient Roman solution to modern legal issues:

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### Chapter 5 : The Frequencies of Public Writing: Tomb, Tone and Time – John Hartley | Tori's Blog

John Hartley () *'The Frequencies of Public Writing: Tomb, Tone and Time as Technologies of the Public.'* In Henry Jenkins and David Thorburn (eds) *Democracy and New Media*. Cambridge, Mass.: MIT Press.

Use back button to return to Table of Contents. Excerpt of chapter 16 of *Democracy and New Media* Cambridge: A "wavelength" of 1, years represents a very low time frequency, whereas the pip-pip-pip of the speaking clock or the up-to-the-second news bulletin represents high-frequency time. Time and news are obviously bound up in each other. The commercial value of news is its timeliness. Simultaneously, for the public, part of the quotidian sense of time in everyday life comes from keeping up with the news. For its devotees, news confirms a sense both of time passing, as stories unfold and new ones emerge, and of the concrete experience of the "nowness" of each day and time of day, as one pays attention to a particular news program or title. For more than seventy years BBC Radio has used the second-by-second time pips to introduce its most portentous news bulletins. This convention is so naturalized that it has become unthinkable to begin broadcast news bulletins at any other time than "on the hour" or half-hour: Indeed, over a thirty-year period, this show and its timeslot became tightly bound together with a widespread sense of British national togetherness. The commercial television network Independent Television ITV was allowed to timeshift News at Ten only in to make room for peak-time movies after a failed attempt in , a national inquiry by the Independent Television Commission ITC , and a hostile parliamentary debate. It seemed that messing with the news was tantamount to messing with time itself. The conjunction of time and journalism was thought to be significant to national identity. The "frequency" of news is thus a weighty matter. Each of these moments in its career has its own frequency: The speed of creation: A premium is set on high-frequency news gathering, on increasing the frequency  $f$ . And all news relies on what they used to call built-in obsolescence: News that is golly-gosh today is chip wrapper tomorrow. There are commercial and even ideological reasons for trying to keep the three wavelengths tightly bundled, although in principle they are not. For instance news can sometimes take much longer to create than its daily rhythm would predict investigative stories, news from remote locations, stories recovered from the past and rerun ; and of course once published, news "texts" continue to exist long after their newsworthiness has expired. In contrast to news, very low frequency public writing, like an inscription on a public monument, which is designed to remain legible for a very long period, may take longer to create and to transmit than very high frequency writing that is expected to be discarded after a day or two. In other words, carving is slower than speaking, and it also takes a given "interpretive community" longer to pass by a fixed building to read the inscription than it does to broadcast a news bulletin to the same proportion of that population. Low frequency should not be confused with inefficiency: The proportion of Americans who have personally scrutinized fixed inscriptions of the peak national monuments in Washington and New York is likely to be higher than the proportion watching any news show. Thus "public writing" displays high to low frequencies right through the process from creation "writing" , via publication "text" to consumption "reading". For the purposes of this chapter, however, the primary "wavelength" will be that of circulation: As already hinted, "public writing" as a term refers not just to alphabetic print but to communication by any means that is designed to address its interlocutor as "the public. Naturally it also includes print, from the tabloid press to book publishing. But public writing is much older than those forms that are currently recognized as "the media," and it extends to much lower frequencies. It certainly includes inscriptions carved into monuments, tombs, temples, and the like. But to do full justice to the range of "public address" covered by the notion of frequency, it is in fact necessary to expand what is normally understood by the term "writing. However, stone itself may be regarded as a form of writing. Sculpture and architecture are themselves among the earliest forms of public address, the "mass media" of their day, certainly in Western Egypto-Hellenic traditions. Tombs and temples, palaces and palisades, statues and sphinxes were all, beyond their functional organization of space, also forms of public communication, using familiar codes, conventions,

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idioms, and styles. They were for their creators, and remain today, forms of public writing in fact. Furthermore they were designed to express long-term, stable meanings, and to communicate very serious messages. They spoke the language of death, eternity, empire, power, and beauty. They took communication from the personal to the collective plane, from individual to imperial. They remain to this day the lowest-frequency forms of public writing. Indeed, the continued existence of ancient examples of public writing and the reworking of their "idiom" in contemporary buildings demonstrates that "new media technologies," all the way from limestone and granite via print to electronic and digital media, do not supplant but supplement older ones. Writing itself has never been extinguished since the Egyptians and Sumerians first invented it some time before B. Individual texts, such as the pyramids at Saqqara and other antiquities dating back to the very earliest periods of public writing, are still belting out complex messages that "speak" to millions of contemporary readers the Egyptian economy is dependent upon this fact. Such messages survive millennia and communicate to cultures with meaning systems quite different from that of the original builders. But more significantly, the idiom of ancient public writing in stone survives and is reworked to make new messages; it remains an active "medium" of communication among the many later media. Cities around the world are crammed full of postmodern, high-tech buildings that add their contemporary voice to the low-frequency mode of public writing in stone. Their facades are clad in Portland limestone quoting St. Some communicative syntax for instance, many architectural details understood as "classical" from the portico to the pediment, column to frieze have been transferred from temples and triumphal arches to the facades of banks and media corporations. Presumably the urge here is to preserve rather than to change the temporal signification of stone. Such uses of architecture have become the very "language" of permanency and power, exploiting the ultra-low frequency of architecture and sculpture to "say something" public about commercial institutions, using the idiom of civic and religious communion. The classical temple, tomb and palace, the imperial European city, the art deco American one, and the sprawling megalopolis of the developing world: Paradoxically, the most enduring human creation is the ruin. It sends what may be termed the "Ozymandias" message. Ruins speak to the unfolding present from "time immemorial," but the message is unintended, a text without an author. The ruin, together with other immemorial texts, such as prehistoric cave paintings and carvings, is the lowest-frequency of all forms of public address. Some ruins remain semiotically active without a break for millennia: Stonehenge, the pyramids, the Great Wall, the tomb of Augustus in Rome. Although they are not ruins in the same way, even greater communicational longevity may apply to rock carvings and cave paintings. But it would not be safe to associate low-frequency public address with traditional and pre-industrial societies. They too make widespread use of high-frequency forms, from the sand art of the Navajo and also of some Aboriginal peoples of Australia, to the painstaking making of the mandala by Buddhist monks who destroy their work on completion. But of course it is the low-frequency communication of traditional societies that tends to survive. Although some "rock art" is perhaps tens of thousands of years old, it remains sacred and significant for the Aboriginal communities who live with it, and it is increasingly revered by official cultures as part of their unique "national" heritage. Other ruins are intermittent signifiers, being lost or forgotten perhaps for centuries, later to be "reincarnated," as it were, to communicate new meanings with the help of archaeology: If all media are forms of public writing, then the concept of "media" extends well beyond those forms that are currently recognized as belonging to the media sector of the contemporary economy. Between high-frequency journalism and low-frequency marble there are myriad media of public address, distributed across all frequencies from the moment to the millennium see table Journalism Frequencies Over its two- to four-hundred-year history, journalism has shown a consistent tendency to drift upward in frequency. New forms of news, especially those that attract the most intense capital investment and public disquiet, are ever faster. Journalism can range in frequency from the second and faster down to the quarter e.

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14 Hartley, John, "The Frequencies of Public Writing: Tomb, Tome, and Time as Technologies of the Public", *Democracy and New Media*, , 15 Hartley, "Journalism as a Human Right",

Please contact Amanda Ford at: We will start our semester by considering a series of recent reports exploring the current state and predicting future directions for journalism, public media, and the information needs of communities. What we hope to develop along the way is a functional understanding of the roles journalism has performed in American society over the past or so years. We see professional journalism as both communicating core data vital for informed citizenship and performing central rituals needed to sustain a democratic culture. Across the trajectory of the course, we will explore a range of other institutions and practices that have similarly contributed to the public awareness, civic engagement, and social connectivity required for a functioning democracy. Just as newspapers are one form of journalism, journalism is one set of practices that help us to perform these functions. Our expedition will be historical looking at how these functions were performed in other times and places , theoretical focusing on how different writers have conceived of civic engagement, public participation, and social capital , technological understanding how the affordances and uses of different kinds of media enabled them to achieve one or another of these goals , and applied seeking future models for how citizens, policy makers, and journalists might collaborate to better meet the informational and cultural needs of our times. We will also consider how new media practices may be altering our conception of democracy, government, citizenship, and community, seeking to better grasp what remains the same and what changes as we interact with each other via virtual worlds and social networks rather than in physical coffee houses and bowling allies. By the end of the course, students will be able to: Students will contribute questions and comments to the class forum. Students will elect one of the white papers we will have read for Week 2 of the class and write a short five-page response, focusing on the following two questions: What do you see as the strengths and the limits of their approach? What recommendations do you see as realistic and achievable? What obstacles would need to be overcome? Students will develop a five-page report on a civic or activist organization they feel is making innovative use of civic media. Students will develop a final project that applies the broad ideas of the course. This project might be a conventional academic essay, an experiment in new journalistic practice, or the prototype for a new civic media tool. Students should discuss their project with the instructor early in the semester so we can set an appropriate scale for this project. Students will be ready to give a minute presentation on their project by the final weeks of the class. Allen, Talking to Strangers: Anxieties of Citizenship since Brown V. Board of Education Chicago: Developing the Next Generation of American Citizens. Beth Noveck, Wiki Government: Essays on Media and Society New York: Reflections on the Origins and Spread of Nationalism London: Does News Have a Future? University of California Press,

## Chapter 7 : Wikipedia:Typo Team/moss - Wikipedia

*Democracy and New Media* ^ *The Frequencies of Public Writing: Tomb, Tome, and Time as Technologies of the Public* John Hartley.

## Chapter 8 : Open Research Online Items where Year is - Open Research Online

John Hartley, "The Frequencies of Public Writing: Tomb, Tome, and Time as Technologies of the Public," in Henry Jenkins and David Thorburn (eds.) *Democracy and New Media* (Cambridge: MIT Press, ).

## Chapter 9 : What is Slow Journalism | Megan Le Masurier - blog.quintoapp.com

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*The classical temple, tomb and palace, the imperial European city, the art deco American one, and the sprawling megalopolis of the developing world: all rework the low-frequency mode of public writing (see table ).*