

## NEW IN THE LIBRARY

**THE AUSTRALIAN BROADCASTING AUTHORITY LIBRARY ALLOWS PUBLIC ACCESS TO ITS COLLECTION DURING NORMAL BUSINESS HOURS FOR RESEARCH PURPOSES, HOWEVER BORROWING IS NOT PERMITTED. THE FOLLOWING TITLES HAVE BEEN SELECTED FROM THE RANGE OF NEW ADDITIONS TO THE LIBRARY. THESE ENTRIES ARE INDICATIVE OF THE SUBJECT MATTER, BUT ARE NOT INTENDED AS CRITICAL COMMENT OR REVIEW.**

### **ROCK AROUND THE CLOCK: CAREERS IN THE AUSTRALIAN MUSIC INDUSTRY**

**Donald Robertson. - South Melbourne: Ausmusic, 1992.**

*Rock Around the Clock* aims to provide a description of the Australian music industry as it operates at the beginning of the '90s and the various jobs that exist within it. Donald Robertson interviewed a range of industry professionals about what they do and what skills and attributes they feel are important for working in their area; everyone from leading songwriters and performers, to managers, agents, promoters, record producers, studio managers, music publishers, sound and lighting directors, record company executives, retailers and publicists. The result is a book which will assist the aspiring music industry worker to identify the area he or she wants to work in and to set education and training goals to get there. There are two useful appendices listing education courses developed with the contemporary music industry in mind, and other relevant tertiary courses.

### **PROGRAMME SPONSORSHIP AND NEW FORMS OF COMMERCIAL PROMOTION ON TELEVISION**

**Council of Europe. Mass media files ; no 9. - Strasbourg: Council of Europe, 1991.**

Following the European Convention on Transfrontier Television (reproduced in an appendix), this study was initiated to obtain an overview of the various practices qualifying as sponsorship, as well as of related practices where the borderline between advertising and sponsorship is more difficult to trace. This information document

gives a current account of the legislation and codes of conduct adopted in the field in some European states. Issues dealt with include television program sponsorship, patronage applied to broadcasting, and new forms of commercial promotion, such as bartering, product placement and teleshopping. Such practices are analysed in relation to the rules concerning traditional commercial advertising. Practices of direct, indirect, surreptitious or covert advertising, those which appear to be new forms of sponsorship and those which form part of an autonomous category independent from advertising and sponsorship, are discussed. The study relates only to broadcasting and does not deal with other problems such as those relating to competition law.

### **MODERN AUSTRALIAN USAGE**

**Nicholas Hudson. - Melbourne: Oxford University Press, 1993.**

This is a book about Australian English; but Australian English is not a clearly defined entity. In this context it is defined as the language Australians talk and write. Nicholas Hudson deals with issues and questions of language usage that most often arise and perplex. Wherever possible, he provides cut-and-dried answers, as in a style manual. Often, however, there is no one 'correct' answer. In such cases, the book sets out the issues and provides the reader with the information necessary to make choices. The problems he recognises are in the first place textual ones, resulting in a failure to make one's meaning clear, but there are also notes on legal issues such as copyright and defamation, technical issues such as word processing and printing, and aspects of publishing and editing.

### **BROADCAST TALK**

**edited by Paddy Scannell. - London: Sage, 1991**

*Broadcast Talk* demonstrates the relevance of talk and its analysis to understanding the communicative process in television and radio. The fundamental significance of the media as communicative outlets in a modern society is widely understood, but the language in which this communication takes place is as yet little studied. As the contributors to this book illustrate, the study of talk on radio and television addresses central questions of how institutional authority and power are maintained, how the media construct audiences, and how audiences make sense of programme output. In terms of styles of discourse, the book covers the range of broadcast talk, from formal (such as news or political speeches) to informal (such as chat shows and disc jockeys on radio). Theoretically, it draws on ideas from discourse and conversational analysis, pragmatics and critical linguistics, and on the ideas of Goffman, Garfinkel and Habermas.

### **THE MEDIA IN AUSTRALIA: INDUSTRIES, TEXTS, AUDIENCES**

**edited by Stuart Cunningham and Graeme Turner. - North Sydney: Allen & Unwin, 1993.**

Over the past decade the Australian media has undergone so many changes that most people are bewildered. Yet the media plays a central role in Australian society and we cannot afford to ignore it. *The Media in Australia* explains how the media works and the implications of the recent upheavals. Using a range of approaches it covers not only television, radio and the press but also film, advertising, popular mu-

*continued on p.20*

## NEW IN THE LIBRARY (CTD)

sic and publishing. Written by some of Australia's foremost media critics, this book is a comprehensive and up to date introduction to the subject.

**'WHAT DO I WEAR FOR A HURRICANE?': WOMEN IN AUSTRALIAN FILM, TELEVISION, VIDEO AND RADIO INDUSTRIES**

**Eva Cox and Sharon Laura. - Sydney: Australian Film Commission, 1992.**

The title is drawn from the stories of a woman who has worked as a television journalist. Her experiences are

reflective of the experiences of other women who work both in front of and behind the camera. The report updates findings from similar surveys in 1983 and 1987. This survey found that the situation of women working in the industry has improved in a number of respects in the last four years, including their overall proportion of the industry workforce. In other areas, however, progress has been slow and in a few, the situation appears to have deteriorated. Film, video, radio and television are cultural products, and as such should reflect the realities of Australian society.

The relative absence of women from key creative, decision-making and programming positions in the industry must limit the extent to which the industry's product is sensitive to the concerns and interests of society as a whole. The report contains recommendations, aimed at both government agencies and the industry itself, which seek to secure a better position for women working in the industry for the next decade.



## CHILDREN'S PROGRAMS CLASSIFIED C AND P

The following table contains details of programs granted C and P classification by the ABA between 31 December 1992 and 16 March 1993. Producers interested in submitting programs for classification should contact Nigel Ryan on (02) 959 7930.

TITLE	ORIGIN	CLASSIFICATION	NEW/RENEWAL	DECISION DATE	APPLICANT
BAY CITY	Australia	CAD	new	25.2.93	Nomad Films International
BOBBY'S WORLD (Series 2)	USA	C	new	1.2.93	Television and Telecasters
CURSE OF THE VIKING					
GRAVE; THE	Canada/NZ	C	new	18.2.93	South Pacific Pictures Limited
GLAD RAGS	Australia	CAD	new	9.2.93	Nomad Films International
MISSION TOP SECRET - THE FLIGHT OF THE GOLDEN GOOSE	Australia	CAD	new	12.2.93	Grundy Australia Productions
MISSION TOP SECRET - THE MONA LISA MIX-UP	Australia	CAD	new	12.2.93	Grundy Australia Productions
MISSION TOP SECRET - THE POLISH PONY PUZZLE	Australia	CAD	new	12.2.93	Grundy Australia Productions
MISSION TOP SECRET - THE TREASURE OF CARLA FIGUERA	Australia	CAD	new	12.2.93	Grundy Australia Productions
STRAIGHT TALK	Australia	C	new	12.2.93	Harry Michaels Productions

Legend: CAD = C Australian Drama    PRC = Provisional C