

Communication Studies

Call for Manuscripts

2012 Special Issue: New Directions in Critical Television Studies

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Submission Deadline: July 1, 2011

Over the past decade, scholars have coined the term “post-television,” signifying a decline in traditional broadcast models through a rise in content choices across niche markets and the expanding influence of digital technologies. Despite claims that we are experiencing a “death of television” (Penenberg, 2005) or that “television is not ‘television’ anymore” (McRae, 2006), communication scholars still turn to television as a means of understanding how popular culture influences society and identity. If television is not “dead,” how does it still function as a central part of our communicative landscape? Broadly speaking, television scholarship in our discipline interrogates issues of ownership and control (political economy), content (textual analysis), and reception (audience studies). This scholarship, however, is characterized by “contests over meanings and approaches” (Miller, 2008, p. xi) because scholars often “speak different languages, use different methods” and pursue “different questions” (Hartley, 1999, p. 18). As a result, television scholarship has become as fragmented as television itself.

This special issue of *Communication Studies* will highlight critical approaches to the study of television with an eye toward defining and theorizing new directions in television studies. Authors are invited to submit manuscripts exploring television from a critical perspective, regardless of topic. Topics that are of particular interest to this issue include critical examinations of:

- Television industries (economics and politics around conglomerate ownership, production/marketing, or “post-television” organizational practices)
- Television history (as it relates to the ephemeral nature of television broadcasts or informs present directions in television practice)
- Television genre or form (episodic, serial, complex)
- Specific television texts that significantly impact popular culture (particularly interested in texts that hit the coveted emerging adult demographic)
- Television audiences and their understanding of television content (both in real time and in retrospect, of specific interest are pieces that deal with memory or nostalgia as part of television consumption)
- Interpretive practices of audiences (moving from consumer to producer)

Regardless of topic/methodology, all manuscripts must connect to the theme of understanding contemporary television from a critical perspective and offer new directions for the critical study of television in the 21st century.

Submissions must be prepared according to the 6th edition of the Publication Manual of the American Psychological Association and should contain no more than 9,000 total words (including tables, references, endnotes, and appendices). An electronic file of the manuscript, prepared for blind review, should be submitted at <http://mc.manuscriptcentral.com/rcst> (identify manuscript type as Critical Television Studies) no later than July 1, 2011.

Queries regarding the special issue may be directed to guest editor **Michaela D.E. Meyer (mmeyer@cnu.edu)** or journal editor **Kim Powell (commstudies@luther.edu)**.

References

Hartley, J. (1999). *Uses of television*. London: Routledge.

McRae, P. (2006). The death of television and the birth of digital convergence: (Re)shaping media in the 21st century. *SIMILE: Studies In Media & Information Literacy Education*, 6(2), 1-12.

Miller, T. (2008). It's television. It's HBO. In M. Leverette, B. L. Ott & C. L. Buckley (Eds.), *It's not TV: Watching HBO in the post-television era* (pp. ix-xii). New York: Routledge.

Penenberg, A. L. (2005, October 17). The death of television: Will the internet replace the boob tube? *Slate Magazine*. Retrieved from