

MCAPM2015 Music and Censorship

Liverpool John Moores University

Art and Design Academy. Summer semester 2009/10



Liverpool John Moores University
Art and Design Academy
Dr Simone Krüger
s.kruger@ljmu.ac.uk

Censorship of music has existed for centuries. Philosophers like Plato thought 'bad' music must be controlled or banned. Why is music censored? And how? This module introduces students to the confluence of music and political issues and enhances students' understanding of aspects of political history and its influence on major musical movements or individuals around the world. At the same time, this course enables students to understand how non-texted music can have important ideological significance, to deepen their understanding of music with textual/dramatic aspects in terms of its potential political messages and to appreciate the nature of political engagement and its expression through creative participation in music. This course examines issues of the interaction of music and politics in the 21st century. The majority of the time will be devoted to presentations of appropriate case-studies from around the world.

MCAPM2015 Music & Censorship

Module Leader: Dr Simone Krüger
S.Kruger@ljmu.ac.uk
0151 904 1128
Office: Art & Design Academy, Design Pod

Level/ Credits: Year 2 / 12 credits

Pre-requisites: None, just an interest in popular music

Semester/ Year: Summer 2010

Day/ Time: Tuesday, 10am – 1pm

Venue: Art and Design Academy, Studio 5



MODULE AIM

The aim of this module is to introduce students to processes that discriminate between the political content or value of different musical types and genres. The module will describe the nature of peoples under political repression and concomitant struggles by individuals or organizations, and develop their knowledge of how it is possible to form coherent protest under tyranny. An integral aspect of this module will be Problem-Based Learning, enabling students to develop problem-solving strategies; researching and presenting material in groups; conveying information to a variety of audiences; and providing and using feedback effectively.

LEARNING OUTCOMES

After completing the module the student should be able to:

1. Demonstrate a broad understanding of the range of political and financial censorship mechanisms facing music-makers worldwide.
2. Demonstrate that they have extended and consolidated their knowledge of recent work in ethnomusicology.
3. Show that they have gained an understanding of the relationship between music and politics, as well as music and the market in its social, political and economical context.
4. Demonstrate that they have deliberated the devastating consequences of musical censorship.
5. Demonstrate a general knowledge of the manner in which musicians negotiate ways and mechanisms of resistance to musical censorship and suppression.
6. Show that they have made appropriate progress with respect to both critical writing skills and oral presentation skills

TEACHING AND LEARNING

The course will be delivered by a combination of lectures, seminars and workshops. **Lectures** will provide students with the underpinning theoretical knowledge and understanding about subject-specific issues and academic skills. **Seminars** will enable students to apply theoretical knowledge that involves problem-solving through tutor-led discussion and debate. Students will be actively encouraged to develop skills and knowledge progressively, and seminars will facilitate gradual development of key academic skills, including communication and interpersonal skills. **Individual tutorials** will provide opportunities for students to discuss their research/ essay writing with their personal tutor. Students' learning will be supported through using the Virtual Learning Environment Blackboard, which serves as a resource bank for course materials, and as a platform for student-student and student-tutor **online** interaction (with its inbuilt communication tools, including email and discussion board).

Students will also engage in **self-directed study** to acquire knowledge and skills independently and autonomously, whilst taking own responsibility for the quantity and quality of their learning.

	Lectures	Seminars	Tutorial	Group work	Other	TOTAL
Contact hours	12	24	N/A	N/A	N/A	36
Non-contact hours					84 (self-dir study)	84
TOTAL						120

PROBLEM-BASED LEARNING

Every student will work as part of a group on a project. You should view the project work as giving you a chance to practise your skills, to further your ability to work in a group, and to develop strategies for problem solving. The work you produce in this project will form the foundation for your written assignment. At times you may find tackling the problem difficult; remember that trying, facing barriers and difficulties and trying again is an essential part of learning!

Problem

Your group is an organisation (you may invent a suitable name!) involved in human rights activism that seeks to promote freedom of expression for musicians and composers worldwide. In doing so, your organisation uses the mass media and communication technologies for social movement in order to impact upon policies relating to human rights. Your organisation now wishes to develop a regular newsletter on human rights issues for musicians and composers, and specifically problems surrounding the censorship of certain musicians and composers.

This newsletter will be presented in-class, which should include a rationale and contextual information. Your oral presentation should be 30 minutes long and include an explanation of the following questions:

- What is the purpose of the newsletter or news magazine?
- Who is the intended audience?
- What kinds of information and content are provided, and why?
- What design and layout elements are used to create a visually appealing product?

Besides presenting your newsletter and rationale to the rest of the class, you are also required to view the other groups' presentations and to provide critical feedback to your peers.

In preparing your newsletter, you should consider the following issues:

- You should understand that censorship is a complex issue that is difficult to define. You should therefore research into the different types of censorship and include a brief overview.
- Present the Human Rights as defined by the United Nations (United Nations Declaration of Human Rights and The United Nations International Covenant on Civil and Political Rights).

- Outline the ways in which human rights apply specifically to musicians and composers (<http://www.freemuse.org/sw3799.asp>).
- Refer to case studies on music censorship to illustrate *contrasting examples*.

Ultimately, your team will assume the role of a newspaper editor who must decide what information to report, and what information to withhold in a series of prospective news stories.

The project will form the foundation for your written assignment where you are required to respond to the following question and explain the reason for your answer: should freedom of expression be controlled or censored?

SYLLABUS

Week 18: 12 January 2010

Introduction: Theorising Censorship

This first session will introduce the topic as a whole and begin by asking ‘why music censorship?’. We will then move on by defining the various kinds of music censorship, whilst considering market and government censorship, as well as censorship on the basis of religious and moral perspectives and their distinct differences. Case studies of censorship from around the world will be used to exemplify the discussions.

In-class viewing: BBC 4 Documentary *Music and Politics*

Reading:

CLOONAN, Martin and Reebee Garofalo (eds): *Policing Pop*. (Philadelphia: Temple University Press, 2003). [available online at

http://www.temple.edu/tempresstitles/1551_reg.html or

http://www.temple.edu/tempresstitles/chapters_1400/1551_ch1.pdf

FREEMUSE. WWW.FREEMUSE.COM

KORPE, Marie (ed): *Shoot the Singer: Music Censorship Today* (London/New York: Zed Books, 2004).

Further recommended viewing:

BBC documentary *Fight the Power*

http://www.bbc.co.uk/1xtra/tx/documentaries/fight_the_power.shtml

Week 19: 19 January 2010

Music and religion: Censorship in Afghanistan

This session will link to the introductory session by establishing censorship as religiously motivated with specific reference to political/religious censorship of music in Afghanistan. We will discuss and understand more orthodox views about music in Islam, and the reasons for censorship under the Taliban. We will also consider the devastating effects of censorship in Afghanistan, and the cultural, social and human consequences of strict musical censorship more generally.

In-class viewing: BBC 4 documentary *Breaking the Silence: Music in Afghanistan* Under the Taliban regime in Afghanistan musical instruments were destroyed and burned. The only music allowed was unaccompanied Taliban chants. *Breaking the Silence* was shot in Kabul just after the fall of the Taliban regime and portrays, among other things, the first

concerts in the bombed-out city.
'*Breaking the Silence: Music in Afghanistan*' (2002, Afghanistan/UK. Simon Broughton. 60min. Color. In English.)

Reading:

Baily, John. 1994. 'The Role of Music in the Creation of an Afghan National Identity, 1923-73' in *Ethnicity, Identity and Music: The Musical Construction of Place*. Ed. Martin Stokes. Oxford: Berg, 45-60.

BAILY, John: *Can you stop the birds singing? The censorship of music in Afghanistan* (Denmark: Freemuse, 2001).

Freemuse <http://www.freemuse.org/sw6455.asp>

Nasr, Seyyed Hossein. 'Islam and Music: The Legal and the Spiritual Dimension'. In *Enchanting Powers*.

Qureshi, Regula Burckhardt. 'Sounding the World: Music in the Life of Islam'. In *Enchanting Powers*.

Week 20: 26 January 2010

Introduction to Problem-Based Learning

In this session, students will be introduced to Problem-Based Learning, what it is, and how to approach—through independent group work—a practical task as outlined in the earlier section on PBL.

Week 21: 2 February 2010

Music and Racism: The struggle to end Apartheid in South Africa

Music is intensely involved in the propagation of dominant classifications. This control is principally enacted through state control and disseminated through its media systems. This session will discuss the specific ways in which music censorship was enacted by the apartheid regime in South Africa, whilst considering the role that music played in people's struggle to end apartheid. Particular attention will thus be paid to resistance mechanisms to music censorship.

In-class viewing: DVD documentary *Amandla! A Revolution in Four-Part Harmony* (2003) The power of song to communicate, motivate, console, unite and, ultimately, beget change: that ideal, gloriously realized, lies at the heart of director Lee Hirsch's inspiring feature film documentary *Amandla! A Revolution in Four-Part Harmony*. Winner of the Audience Award and Freedom of Expression Award at the 2002 Sundance Film Festival, *Amandla!* tells the story of black South African freedom music and reveals the central role it played in the long battle against apartheid.

Reading:

EYRE, Banning: *Playing With Fire: Fear and Self-Censorship in Zimbabwean Music*. (Denmark: Freemuse, 2001).

FREEMUSE. <http://www.freemuse.org/sw8388.asp>

KORPE, Marie (ed): *Shoot the Singer: Music Censorship Today* (London/New York: Zed Books, 2004).

SERVANT, Jean-Christophe: '*Which way Nigeria?': Music under Threat – A Question of Money, Morality, Self-censorship and the Sharia*' (Denmark: Freemuse, 2003).

Week 22: 9 February 2010**Music and Racism: The impact of music censorship in South Africa**

This session will continue its focus on censorship in South Africa by extending the discussions towards the social, cultural and personal impact of music censorship in apartheid South Africa. We will specifically focus on the life stories of Paul Erasmus & Roger Lucey. Musician and journalist Roger Lucey's music was banned during apartheid in South Africa, and we will learn about study his personal experiences with music censorship: its impact on the artist, about the long term effects of censorship in a society such as South Africa, and how to deal with the past. At the same time, we will look at Paul Erasmus' story who was responsible for censoring Roger Lucey's music in South Africa.

In-class viewing: Documentary *Stopping the Music*

'Stopping the music' is the story of a South African protest singer and the security branch policeman assigned to end his career. The events surrounding the central confrontation in the film took place in apartheid South Africa in the late 1970's and early 1980's. When Roger Lucey's music became quite popular the security police intervened. In July 1995 former security branch policeman, Paul Erasmus published startling revelations about his apartheid-era assignment to stop Lucey's music. 'Stopping the music' is filmed in post-apartheid South Africa, focusing directly on the relationship between Lucey and Erasmus. The two revisit the Johannesburg of their turbulent past. They each describe and explain their experiences of the dirty tricks campaign waged against Roger.

Additional readings and viewings:

Freemuse. <http://www.freemuse.org/sw16982.asp>

Freemuse. <http://www.freemuse.org/sw3992.asp>

Week 23: 16 February 2010**Guest session: Music and Politics in Kurdistan**

In this session, we will hear about the personal experiences of Taleb, a musician and *saz* player from Kurdistan who migrated to the UK due to the political situation in his home country. Kurdistan is the largest nonstate nation in the world, and Kurdish music (besides other cultural practices) has become a powerful means of establishing and maintaining Kurdish social identity, both locally and internationally. We will listen to Taleb's songs whilst assessing the extent to which music plays a powerful role in maintaining a sense of belonging and political activism.

Readings:

Blum, Stephen and Amir Hassanpour. 1996. 'The morning of Freedom rose up': Kurdish popular song and the exigencies of cultural survival' in *Popular Music* 15/3, 325-43.

Christensen, Dieter. 2002. 'Kurdistan' in *The Garland Encyclopedia of World Music: The Middle East*. Eds. Virginia Danielson, Scott Marcus and Dwight Reynolds. New York, Routledge, 743-52.

Week 24: 23 February 2010**Music and Human Rights: Problem-based Learning ctd.**

One of the major issues that has emerged in today's society is the question of whether it is right for musicians/composers (and others, e.g. journalists) to tackle and expose unpopular subjects and uncover issues that some feel shouldn't be investigated or reported. In all aspects of popular culture and society, there are many expressions of popular culture and the media (for example, film, video, the Internet, books, videogames, music, radio, TV, and

advertisements), that many argue should be subject to censorship and regulation, to be made socially responsible to the values of the community. Laws are passed and efforts are made to censor information distribution through Internet filters, TV and movie ratings, and other 'indecentcy' laws. For the purposes of this module, this session will briefly examine the fundamental rights that are guaranteed to exist, and how media censorship and control of information often are opposed to those rights.

Required reading:

Hald, Karen *MUSIC - A HUMAN RIGHT: Music and the Universal Declaration of Human Rights*. Freemuse <http://www.freemuse.org/sw922.asp>.

In-class tasks:

(1) Read Article 19 of the *Universal Declaration of Human Rights* below. It protects the fundamental right of 'freedom and expression':

“Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers”.

The Universal Declaration of Human Rights

[://www.unhchr.ch/udhr/index.htm](http://www.unhchr.ch/udhr/index.htm)

This site provides the entire declaration of rights in different languages.

(2) Read also the very similar Article 19 in the United Nations' *International Covenant on Civil and Political Rights*. It has similar safeguards:

- 1. Everyone shall have the right to hold opinions without interference.*
- 2. Everyone shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of his choice.*

The United Nations' International Covenant on Civil and Political Rights

[://www.unhchr.ch/html/menu3/b/a_ccpr.htm](http://www.unhchr.ch/html/menu3/b/a_ccpr.htm)

(3) Also read the **First Amendment of the Bill of Rights** of the US Constitution. It protects the right of "free press":

“Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.”

To further investigate these freedoms and how they are expressed in today's world, examine these suggested websites, with your teacher's guidance:

IFEX: International Freedom of Expression eXchange

[://www.ifex.org/](http://www.ifex.org/)

This site provides timely examples of how 'freedom of expression' has been violated or suppressed throughout the world. A 'Hot Topics' section includes the topics: "Internet Censorship" and "Journalism Ethics".

Vigilant.TV: The Top 25 Acts of Media Censorship, 2002-2003

[://vigilant.tv/article/3252](http://vigilant.tv/article/3252)

Although opinionated, this site gives lots of actual examples of how the media has been censored throughout the world.

The First Amendment Center

[://www.firstamendmentcenter.org/](http://www.firstamendmentcenter.org/)

From the side panel on the right, select the link to "Lesson Plans." Scroll down the page and select Lesson #8: *Where Do Student Press Rights Start ... and Stop?* The next page shows links to lesson plans including three case summaries regarding rights of the student press. Your teacher will describe the specific content to be reviewed.

Seminar: Discussion on Media Censorship and Freedom of Expression

In teams, discuss the questions below and be ready to report out to the class.

- What do these clauses and articles regarding human rights and the 'free press' mean to you? Are they necessary in today's society?
- Do you think that people have the right to know everything about what is going on in the society in which they live?
- Who should decide what is permissible for the members of the community to know or experience?
- Should there be different standards or guidelines for teenagers or children from those for adults? Why or why not? Who should determine these guidelines?
- Are these safeguards necessary, or are they too strict? What if these safeguards were not guaranteed?

Summarize your group's opinion on media censorship and freedom of expression based on your discussion of the questions above.

Week 25: 2 March 2010

Music and Communism: Censorship in the former GDR

This session will focus on music censorship in the former GDR where music (and other cultural texts) had to pass through some forms of state control – a broadcasting supervisory board, or a cultural institution – that evaluated the works' political and moral appropriateness before they could be released. Whatever didn't conform to the system, that is what was "morally objectionable", counterrevolutionary, without class consciousness or often merely critical, was not shown, or pulled out of circulation afterwards as soon as possible, as was the case in some countries when certain artists were banned or became "non-persons" after emigrating or being expelled.

In-class viewing: BBC 4 documentary *Music Behind the Iron Curtain*

Readings:

Freemuse. <http://www.freemuse.org/sw22165.asp>

Larkey, Edward. 'Fighting for the Right (to) Party? Discursive Negotiations of Power in Preunification East German Popular Music'

Rauhut, Michael. 'Invisible Walls: Rock and Regionalisation in East Germany'. In *Changing Sounds: New Directions and Configurations in Popular Music*. Eds. Mitchell and Doyle, 162-65.

Wicke, Peter and John Shepherd. "The Cabaret is Dead': Rock Culture as State Enterprise – The Political Organization of Rock in East Germany' in *Rock and Popular Music. Politics, Policies, Institutions*, 25-36. London: Routledge.

Perris, Arnold. 1985. 'Music for the Totalitarian State: Marx, Lenin and Soviet Russia' in *Music as Propaganda: Art to Persuade, Art to Control*. Greenwood Press, 67-92.

Week 26: 9 March 2010

Censorship of Art: "The Lives of Others" (2006)



"For an absolute ruler to stay in power, he must have total control over his people. In order to accomplish this, he must control the art produced in his nation." Art has been around as long as imagination, and yet there has been much controversy over art. The public, along with legislators, cannot agree on what art is, what kind of art should be funded, and what art should be censored (if at all). This is even more pivotal in authoritarian regimes. In this session, we'll watch the acclaimed film "The Lives of Others" (2006) as it reflects art censorship in the former GDR.

Further reading:

<http://www.livesofothersmovie.co.uk/>

Week 27: 16 March 2010

Human Rights Activism: PBL ctd.

The session will be used to continue the group work on the problem, and to ask any questions in relation to the presentation in the subsequent session.

Week 28: 23 March 2010

Presentations

The presentations of the group work for the problem will be held in this session. You will be required to deliver an oral presentation of 30 minutes length on the task of developing a newsletter, including an explanation of the following questions:

- What is the purpose of the newsletter or news magazine?
- Who is the intended audience?
- What kinds of information and content are provided, and why?
- What design and layout elements are used to create a visually appealing product?

Besides presenting your newsletter and rationale to the rest of the class, you are also required to view the other groups' presentations and to provide critical feedback to your peers.

Weeks 29 and 30: 30 March 2010 and 6 April 2010

Easter break

Happy Easter!

Week 31: 13 April 2010

Module summary and essay preparation

In this class, we will discuss the specific requirements of the written assignment, including a critical analysis of the provided questions; possible approaches to answering the question; conventions of good academic writing. Students will also be provided with some sample essays by students who completed the module in the previous year, whilst identifying the sample features of an 'excellent' essay.

Week 32: 20 April 2010
Directed study week

+++ Essay deadline 21 April 2010 +++

ASSESSMENT

The module enables students to demonstrate a range of academic and competency-based skills and subject-specific knowledge, and an ability to use knowledge in applied contexts. In order to complete the module successfully, students must pass the following pieces of work (pass mark 40%):

ASSESSMENT COMPONENT	Duration	Timing	% of final mark
Individual presentation	30 minutes (8 mins each)	23 Mar 2010	20%
Analytical essay	2,500 words	21 April 2010	80%

1. Presentation:

Your group will be required to deliver an oral presentation of 30 minutes length on the task of developing a newsletter on human rights for musicians and composers, including an explanation of the following questions:

- What is the purpose of the newsletter or news magazine?
- Who is the intended audience?
- What kinds of information and content are provided, and why?
- What design and layout elements are used to create a visually appealing product?

You should use at least two audio-visual aids to support your presentation. Besides presenting your newsletter and rationale to the rest of the class, you are also required to view the other groups' presentations and to provide critical feedback to your peers.

2. Analytical essay: Write a critical response of 2,500 words length on the following question:

Should freedom of expression be controlled or censored?

Some advice on preparing the presentation:

- Your submitted essay should contain (at the start) the essay question, from which you should develop a clear thesis statement in response to the question.
- You should utilise the insights gained from research into the PBL topic. In other words, you should think about whether the censorship of musicians and composers is an appropriate means for maintaining morals and values in society.
- In answering the question, select one or more case studies according to your own interests and available resources in order to exemplify the points you are making.
- Prepare a mind-map of your argumentation, e.g. the issues/arguments you wish to address to support/contradict your thesis statement.
- Your bibliography should contain relevant resources and use an appropriate referencing style.

FEEDBACK ON ASSESSMENT

Feedback is a very important part of your learning, as it is our mechanism to let you know whether you are on the right track in your work, and where and how your learning and performance can be improved. The feedback on this module will be provided in the form of formal feedback on assessment, both formative and summative.

Formative feedback seeks to improve your work in the future, which will be provided as follows:

- **Generic feedback** in-class during lectures and seminars on what you appear to be struggling with, without reference to individual assessments. This feedback will be provided verbally to the whole class.
- **Individual feedback** in-class on your own ethnographic research project during/after the individual presentation.
- **Self assessment** of your own achievement in assessed work that will be returned at various times throughout the module (see below). The self-assessment is a written exercise and will be completed in-class against a checklist of assessment criteria. Your tutor will then provide individual feedback on your self-assessment via email.
- **Peer feedback** on sample work by students from previous years. Against clear assessment criteria, you will be asked to mark sample work and provide full written feedback. Your tutor will comment on your feedback verbally in-class.

Summative feedback will be given to sum up the final judgement of the quality of your work, which will be provided by your tutor **in writing** on each assessment item as follows:

ASSESSMENT COMPONENT	Summative feedback by:
Presentation	13 April 2010
Essay	14 May 2010

MARKING CRITERIA

0-20%: No command of key technological and musicological terminology; lacks ability to communicate effectively; No evidence of reading; an entirely inadequate writing style (poor essay structure, poor use of paragraphs, poor grammar and punctuation).

20-30%: Little command of key technological and musicological terminology; little ability to communicate effectively; Little evidence of reading, and/or an entirely inadequate writing style.

30-39%: Some evidence to use key; Some evidence to articulate knowledge and understanding; yet inadequate use of theoretical and methodological perspectives; very poor writing style.

40-49%: Some attempts evident in using key terminology; adequate writing style; Some attempts evident to use theoretical knowledge; poor grammar, spelling and punctuation, as well as poor referencing.

50-59%: A good attempt to apply key terminology. While some evidence of effective communication, the work displays some problems with academic writing conventions; A good attempt to apply theoretical and methodological perspectives. Some problems with grammar, spelling and punctuation. Inadequate referencing within the body of your text can

also prevent essays from receiving a mark of more than 59%.

60%-69%: A nuanced and sophisticated attempt to apply and evaluate key terminology This is communicated intelligibly. While this is work of good quality, it still lacks in originality and critical conceptualisation. A nuanced and sophisticated attempt to apply and evaluate at least one theoretical perspective or methodological technique. Good referencing.

70%-79% An intelligent critical analysis which shows a thorough apprehension of theoretical and musicological key terminology. Excellent style of communication with no or very few errors in the writing. An immaculately referenced essay. No or very few errors of punctuation, grammar or spelling.

80%+ A highly original and critically rigorous analysis that breaks new ground in the analysis of world music. Excellent written communication.

RESOURCES

- Askew, K.M. 2002, *Performing the nation: Swahili music and cultural politics in Tanzania*, Chicago IL/London, University of Chicago Press.
- Austin, J. & Willard, M. (eds) 1998, *Generations of youth: youth cultures and history in twentieth-century America*, New York/London: New York University Press.
- Baranovitch, N. 2003, *China's new voices: popular music, ethnicity, gender, and politics, 1978-1997*, Berkeley/London: University of California Press.
- Beckford, R. 2006, *Jesus dub electronic book: theology, music, and social change*, New York: Routledge.
- Bennett, A. 2001, *Cultures of popular music*, Buckingham: Open University Press.
- Bennett, A., Shank, B. & Toynbee, J. (eds) 2006, *The popular music studies reader*, London: Routledge.
- Bennett, T. (ed) 1993, *Rock and popular music: politics, policies, institutions*, London/New York: Routledge.
- Berger, H.M. & Carroll, M.T. (eds) 2003, *Global pop, local language*, Jackson: University Press of Mississippi.
- Biddle, I.D. & Knights, V. (eds) 2007, *Music, national identity, and the politics of location: between the global and the local*, Aldershot: Ashgate.
- Blecha, Peter. 2004. *Taboo Tunes: A History of Banned Bands & Censored Songs*. San Francisco: Backbeat Books.
- Blum, S., Bohlman, P.V. & NEUMAN, D.M. (eds) 1993, *Ethnomusicology and modern music history*, Urbana :, University of Illinois Press,.
- Briggs, A. & Copley, P.,b.1963 (eds) 2002, *The media : an introduction*, 2nd edn, Harlow :, Longman/Pearson Education,.
- Brocken, M. 2003, *The British folk revival, 1944-2002*, Aldershot :, Ashgate.
- Brown, S. and U. Volgsten. 2006. *Music and Manipulation: On the Social Uses and Social Control of Music*. New York: Berghahn Books
- Buchanan, D.A. 2006, *Performing democracy: Bulgarian music and musicians in transition*, Chicago ; London :, University of Chicago Press,.
- BURROWS, D. & OPEN UNIVERSITY (eds) 1976, *Music and revolution: Verdi prepared for the Course Team by Donald Burrows*, Open University Press, Milton Keynes.
- CHAPPLE, S. & GAROFALO, R. (eds) 1977, *Rock 'n' roll is here to pay: the history and politics of the music industry*, Nelson-Hall, Chicago.
- Cheney, C.L. 2005, *Brothers gonna work it out electronic book : sexual politics in the golden age of rap nationalism*, New York :, New York University Press,.

- Clarke, M.J. 1982, *The politics of pop festivals*, Junction Books, London.
- Classic Calypso Collective. & Decca Record Company. (eds) 2006, *West Indian rhythm [kit] : Trinidad calypsos on world and local events featuring the censored recordings, 1938-1940*, Germany :, Bear Family Records,.
- Clayton, M., Herbert, T. & Middleton, R. (eds) 2003, *The cultural study of music : a critical introduction*, New York :, Routledge,.
- CLOONAN, M.J. 1993, *Banned!: censorship of popular music in Britain: 1967-1992*, Thesis Ph.D. Liverpool University.
- Deflem, Mathieu. 2001. Rap, Rock, and Censorship: Popular Culture and the Technologies of Justice. Available online at <http://www.cas.sc.edu/socy/faculty/deflem/zzcens97.htm>.
- Denselow, R. 1990. *When the Music is Over: The Story of Political Pop*. London: Farber and Faber.
- Donald, S., Keane, M. & Hong, Y. (eds) 2002, *Media in China : consumption, content and crisis*, London:, RoutledgeCurzon,.
- Drewett, M. & Cloonan, M.J. (eds) 2006, *Popular music censorship in Africa*, Aldershot, Ashgate.
- D'Souza, Frances. 1991. *Information Freedom and Censorship: World Report 1991, Article 19 International Centre on Censorship*. ALA Editions, US
- Eyerman, R. & Jamison, A. (eds) 1998, *Music and social movements: mobilizing traditions in the twentieth century*, Cambridge: Cambridge University Press.
- Franklin, M.I. (ed) 2005, *Resounding international relations : on music, culture, and politics*, New York NY ; Basingstoke :, Palgrave Macmillan,.
- Frith, S. & Frith, S., *Sociology of rock*. (eds) 1983, *Sound effects : youth, leisure and the politics of rock*, Rev. edn, London :, Constable,.
- FRITH, S. & INTERNATIONAL ASSOCIATION FOR THE STUDY OF POPULAR MUSIC (eds) 1989, *World music, politics and social change: papers from the International Association for the study of popular music*, Manchester University Press, Manchester.
- Garofalo, R. (ed) 1992, *Rockin' the boat : mass music and mass movements*, Boston MA :, South End Press,.
- Garofalo, R. & CLOONAN, M.J. (eds) 2003, *Policing pop*, Philadelphia :, Temple University Press,.
- Gilbert, J. & Pearson, E. (eds) 1999, *Discographies : dance music, culture, and the politics of sound*, New York :, Routledge,.
- Gopal, S. & Moorti, S. (eds) 2008, *Global Bollywood : travels of Hindi song and dance*, Minneapolis :, University of Minnesota Press,.
- Gracyk, T. 2001, *I wanna be me : rock music and the politics of identity*, Philadelphia PA :, Temple University Press,.
- Guillory, M., Green, R.C. & New York University. (eds) 1998, *Soul : black power, politics, and pleasure*, New York ; London :, New York University Press,.
- Gupta, P.S. & Bhattacharya, S. (eds) 2002, *Power, politics and the people : studies in British imperialism and Indian nationalism*, London :, Anthem Press,.
- Hall, S. & Jefferson, T. (eds) 2006, *Resistance through rituals [electronic book]: youth subcultures in post-war Britain*, 2nd edn, New York :, Routledge,.
- HARKER, D.I. 1980, *One for the money: politics and popular song Dave Harker*, Hutchinson, London.
- Harvey, E. 2008. *The Human Rights Collection*. SOAS University Press.
- Harvie, C. 2004, *Scotland and nationalism : Scottish society and politics, 1707 to the present*, 4th edn, London :, Routledge,.
- Hawkins, S. 2002, *Settling the pop score : pop texts and identity politics*, Aldershot :, Ashgate,.

- Hayward, P. (ed) 1998, *Sound alliances : indigenous peoples, cultural politics, and popular music in the Pacific*, London ; New York :, Cassell,.
- Hesmondhalgh, D. 2002, *The cultural industries*, London :, SAGE Publications,.
- HOWARD, K. (ed) 2006, *Korean pop music : riding the wave*, Folkestone :, Global Oriental,.
- Hutnyk, J. 2000, *Critique of exotica : music, politics and the culture industry*, London :, Pluto Press,.
- Jones, A.F. 2001, *Yellow music: media culture and colonial modernity in the Chinese jazz age*, Durham NC/London, Duke University Press.
- Jones, S. 1991. 'Ban(ned) in the USA: Popular Music and Censorship' in *Journal of Communication Enquiry* 15.
- Jones, S. (ed) 2002, *Pop music and the press*, Philadelphia, Temple University Press.
- Kaiser, C. 1988, *1968 in America : music, politics, chaos, counterculture, and the shaping of a generation*, New York :, Grove Press,.
- Kelley, N. (ed) 2005, *R&B, rhythm and business : the political economy of Black music*, [new]. edn, New York :, Akashic Books,.
- Kitwana, B. 2006, *Why white kids love hip-hop : wankstas, wiggers, wannabes, and the new reality of race in America*, New York :, Basic Civitas,.
- Kitwana, B. 1994, *The rap on gangsta rap : who run it? : gangsta rap and visions of Black violence*, Chicago :, Third World Press,.
- Lacey, N. 2002, *Media institutions and audiences electronic book key concepts in media studies*, Houndmills Basingstoke Hampshire ; New York :, Palgrave,.
- Largey, M.D. 2006, *Vodou nation : Haitian art music and cultural nationalism*, Chicago ; London :, University of Chicago Press,.
- Levine, R.M. & Crocitti, J.J. (eds) 1999, *The Brazil reader : history, culture, politics*, Durham NC :, Duke University Press,.
- Lewis, L.A. 1990, *Gender politics and MTV : voicing the difference*, Philadelphia :, Temple University Press,.
- Lind, R.A. (ed) 2004, *Race/gender/media : considering diversity across audiences, content, and producers*, Boston MA :, Pearson/Allyn and Bacon,.
- Lockard, C.A. 1998, *Dance of life electronic book : popular music and politics in Southeast Asia*, Honolulu HI :, University of Hawai'i Press,.
- Longhurst, B. 2007, *Popular music and society*, 2nd edn, Cambridge :, Polity,.
- Looseley, D.L. 2003, *Popular music in contemporary France : authenticity, politics, debate*, Oxford :, Berg,.
- Mattern, M. 1998, *Acting in concert : music, community, and political action*, New Brunswick N.J. ; London :, Rutgers University Press,.
- McDougall, A. 2004, *Youth politics in East Germany : the Free German Youth Movement, 1946-1968*, Oxford :, Clarendon Press,.
- Moore, R.D. 2006, *Music and revolution : cultural change in socialist Cuba*, Berkeley :, University of California Press,.
- Mueller, A.C. (ed) 2004, *German pop culture: how "American" is it?*, Ann Arbor, University of Michigan Press.
- Neal, M.A. & Forman, M. (eds) 2004, *That's the joint!: the hip-hop studies reader*, New York/London, Routledge,.
- Nuzum, E. 2001, *Parental advisory: music censorship in America*, New York, Perennial [see also <http://www.ericnuzum.com/banned/>]
- Olaniyan, T. 2004, *Arrest the music! electronic book : Fela and his rebel art and politics*, Bloomington :, Indiana University Press,.
- Pacini Hernandez, D., Fernández l'Hoeste, H.D. & Zolov, E. (eds) 2004, *Rockin' las Américas : the global politics of rock in Latin/o America*, Pittsburgh Pa. :, University of Pittsburgh

- Press,.
- Peddie, I. (ed) 2006, *The resisting muse : popular music and social protest*, Aldershot ; Ashgate,.
- Post, J.C. (ed) 2006, *Ethnomusicology : a contemporary reader*, New York ; London ; Routledge,.
- Potter, R.A. 1995, *Spectacular vernaculars : hip-hop and the politics of postmodernism*, Albany ;, State University of New York Press,.
- Radano, R.M., Bohlman, P.V. & Baker, H.A. (eds) 2000, *Music and the racial imagination*, Chicago IL ; London ;, University of Chicago Press,.
- Ramet, S.P., 1994, *Rocking the state: rock music and politics in Eastern Europe and Russia*, Westview, Boulder (Colo).
- Ramsey, G.P. & Jr 2003, *Race music : black cultures from bebop to hip-hop*, Berkeley ;, University of California Press,.
- Randall, A.J. (ed) 2005, *Music, power, and politics*, New York ; London :, Routledge,.
- Redhead, S., 1993, *Rave off: politics and deviance in contemporary youth culture*, Avebury Aldershot.
- Reuss, R.A. & Reuss, J.C. (eds) 2000, *American folk music and left-wing politics, 1927-1957*, Lanham Md ;, Scarecrow Press,.
- Rose, T. 1994, *Black noise : rap music and black culture in contemporary America*, Middletown ;, Wesleyan University Press,.
- SACKETT, R.E. 1982, *Popular entertainment, class and politics in Munich, 1900-1923 Robert Eben Sackett*, Harvard University Press, Cambridge (Mass.).
- Schildt, A. & Siegfried, D. (eds) 2006, *Between Marx and Coca-Cola : youth cultures in changing European societies, 1960-1980*, New York ; Oxford :, Berghahn Books,.
- Schwichtenberg, C. (ed) 1993, *The Madonna connection : representational politics, subcultural identities, and cultural theory*, Boulder ;, Westview Press,.
- Sellers, J.A. & Ropp, f.S.C. 2004, *Merengue and Dominican identity : music as national unifier*, Jefferson N.C. :, McFarland & Co.,.
- Sharma, S., Hutnyk, J. & Sharma, A. (eds) 1996, *Dis-orienting rhythms : the politics of the new Asian dance music*, London ; Atlantic Highlands N.J :, Zed Books,.
- Stilwell, R.J. & Powrie, P. (eds) 2008, *Composing for the screen in Germany and the USSR : cultural politics and propaganda*, Bloomington :, Indiana University Press,.
- STOKES, M. & Bohlman, P.V. (eds) 2003, *Celtic modern : music at the global fringe*, Lanham Md. :, Scarecrow Press,.
- Storey, J. 2003, *Inventing popular culture : from folklore to globalization*, Malden MA ; Oxford :, Blackwell Pub.,.
- Straw, W., Street, J. & FRITH, S. (eds) 2001, *The Cambridge companion to pop and rock*, Cambridge :, Cambridge University Press,.
- Street, J. 1985, *'No satisfaction?' : politics and popular music*, [S.I.] :, IASPM,.
- Street, J., 1986, *Rebel rock: the politics of popular music*, Blackwell, Oxford.
- Stroud, S. 2008, *The defence of tradition in Brazilian popular music : politics, culture and the creation of música popular brasileira*, Aldershot :, Ashgate,.
- Szemere, A. 2001, *Up from the underground : the culture of rock music in postsocialist Hungary*, University Park Pa. :, Pennsylvania State University Press,.
- Tabootunes. 2009. Available at www.tabootunes.com
- Tanenbaum, S.J. 1995, *Underground harmonies : music and politics in the subways of New York*, Ithaca :, Cornell University Press,.
- Vaillant, D. 2003, *Sounds of reform electronic book : progressivism and music in Chicago, 1873-1935*, Chapel Hill :, University of North Carolina Press,.
- Waldman, T. 2003, *We all want to change the world : rock and politics from Elvis to Eminem*,

1st Taylor Trade Pub. edn, Lanham MD ; Oxford ;, Taylor Trade Pub.,.

WALLACE, M., Dent, G., Studio Museum in Harlem. & Dia Center for the Arts . (eds) 1992, *Black popular culture*, Seattle :, Bay Press.,

Ware, V. & Back, L. (eds) 2002, *Out of whiteness : color, politics, and culture*, Chicago :, University of Chicago Press.,

Warwick, J. 2007, *Girl groups, girl culture : popular music and identity in the 1960s*, New York :, Routledge.,

WASHABAUGH, W. 1996, *Flamenco: passion, politics and popular culture*, Berg Oxford.

WATERS, A.M. 1985, *Race, class, and political symbols: Rastafari and reggae in Jamaican politics* By Anita M Waters, Transaction Books, New Brunswick (N.J.).

Watkins, S.C. 2005, *Hip hop matters electronic book : politics, pop culture, and the struggle for the soul of a movement*, Boston :, Beacon Press.,

Weiner, M.A. 1993, *Undertones of insurrection : music, politics & the social sphere in the modern German narrative*, Lincoln :, University of Nebraska Press.,

Whiteley, S., Bennett, A. & Hawkins, S. (eds) 2004, *Music, space and place : popular music and cultural identity*, Aldershot :, Ashgate.,

Zolov, E. 1999, *Refried Elvis: the rise of the Mexican counterculture electronic book*, Berkeley: University of California Press.

Online resources

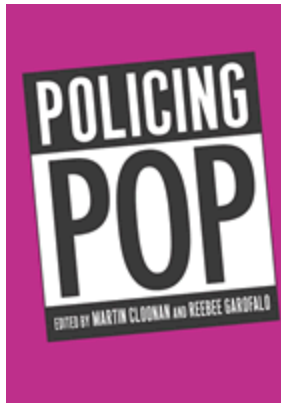
GENERAL SITES

- [The Freedom Forum](#) and [The Freedom Forum First Amendment Center](#). Vanderbilt University.
- [Index on Censorship](#). "Index on Censorship was founded in 1972 by Stephen Spender with the goal to protect the basic human right of free expression. For the past 25 years, Index has reported on censorship issues from all over the world and has added to the debates on those issues. In addition to the analysis, reportage and interviews, each Index contains a country by country list of free speech violations."
- [Media Issues](#). Part of the Media Access Network.
- **EFF (Electronic Frontier Foundation)**. Online Censorship and Free Expression site.
- [Items the censors don't want you to see](#).
- [Free Speech Coalition](#).
- [ACLU \(American Civil Liberties Union\)](#). The ACLU Free Speech page.
- Tabootunes. www.tabootunes.com

ONLINE ARTICLES

- ["Do Violent Films Shape or Reflect?"](#) An article from *Christian Science Monitor* on the role of pop culture films in shaping images of Arabs for a US audience. [A Content Analysis of Internet-Accessible Written Pornographic Depictions](#). An article by Denna Harmon and Scot B. Boeringer, Appalachian State University. [Marketing Pornography on the Information Superhighway](#). For a Carnegie Mellon study, a research team downloaded all available pornographic images from five popular Usenet boards over a four month period. This study on pornography on the Internet was featured in *Time* magazine and on ABC-TV's *Nightline*. [Pornography on the Internet: A content analysis](#). A comparison of the type of pornographic images posted by anonymous, non-commercial users with material posted by commercial vendors is used to illustrate how the rapid growth of the Internet is outpacing regulation. [A Current Censorial Threat to Film Studies in British Universities](#). From *Framework*, an online journal of cinema and media.

- [Banning Censorship](#). First-amendment attorney Marjorie Heins claims that both sides of the “debate” are arguing an unproven point: that minors need to be protected. But it isn’t necessarily so.



Policing Pop

edited by Martin Cloonan and Reebee Garofalo

paper 1-56639-990-4 \$25.95, Dec 02, **Available**
cloth 1-56639-989-0 \$68.50, Jan 03, **Available**
256 pp 7x10 3 tables 3 halftones

"Policing Pop not only provides a fascinating survey of the ways in which pop has been censored and restricted, it also makes an eloquent argument for the political and social importance of popular music. This book serves as a rich reminder of how songs can make the powerful nervous and the powerless bold."

—**John Street**, University of East Anglia

Fans and detractors of popular music tend to agree on one thing: popular music is a bellwether of an individual's political and cultural values. In the United States, for example, one cannot think of the counterculture apart from its music. For that reason, in virtually every country in the world, some group identifies popular music as a source of potential danger and wants to regulate it. *Policing Pop* looks into the many ways in which popular music and artists around the world are subjected to censorship, ranging from state control and repression to the efforts of special interest or religious groups to limit expression.

The essays collected here focus on the forms of censorship as well as specific instances of how the state and other agencies have attempted to restrict the types of music produced, recorded and performed within a culture. Several show how even unsuccessful attempts to exert the power of the state can cause artists to self-censor. Others point to material that taxes even the most liberal defenders of free speech. Taken together, these essays demonstrate that censoring agents target popular music all over the world, and they raise questions about how artists and the public can resist the narrowing of cultural expression.

Chapter I (Excerpt)

Read online at http://www.temple.edu/tempresstitles/1551_reg.html or
http://www.temple.edu/tempresstitles/chapters_1400/1551_ch1.pdf