

# I. LITERATURE REVIEW (draft 0.5)

## 0. Schematic Outline

Intro

on historiography

- a. of censorship in the US (hob excerpt 1)
- b. of MAJ and the legal issues (hob excerpt 2)
- c. of the political positions at stake in this project

writings from prison and transition to print, with critical history and deconstruction

- a. context of MAJ's work
  - i. in politics
  - ii. in journalism
  - iii. in prison lit
- b. contribution of MAJ's work to humanities
  - i. to critical race theory
  - ii. to (post-)marxism
  - iii. to institutional critique
- c. close reading of selected texts
  - i. materiality
  - ii. temporality
  - iii. consciousness

LEAD OUT AND TRANSITION - on the VOICE

recordings for npr and legal issues, with media systems dependency and third person effect

- a. technical shift from print to radio
  - i. mediation and difference
  - ii. context of MAJ journalism career
  - iii. npr episode and ensuing legal issues
- b. theoretical shift to social sciences (studies of censorship behaviors)
  - i. third person effect
  - ii. media systems dependency
  - iii. (non)participation, structuration, economics... (may not fit)
- c. establishing a research design
  - i. problem: hard to test behavioral part of 3rd person effect quantitatively
  - ii. question: how can qualitative measures help us understand censorship?
  - iii. methods: especially interviewing

LEAD OUT AND TRANSITION - on the research SUBJECT

mumia's figure online with visual culture and semiotics

- a. another paradigm shift across media
  - i. making sense (vision), making meaning (digital)
  - ii. contexts of MAJ online: searches; references; pop culture sites; advocates
  - iii. digital divide between MAJ and virtual rep's of MAJ
- b. another theoretical shift to media studies
  - i. hybrid of humanities/social sciences
  - ii. semiotics, "reading" the image
  - iii. visual culture studies, "situating" the image
- c. on viewing practices for MAJ
  - i. "straight" remediation and representation of MAJ writings/recordings
  - ii. political uses of MAJ as a figure online
  - iii. REMIXES - what producers, what processes, to what ends?
- d. (ctcm proposal revision)

# 1. introduction

This first draft of the literature review for an MA thesis on the cultural production of Mumia Abu-Jamal traces extant literature in four major fields of inquiry around the topic. Drawing on a dual meaning of "cultural production", as both the mediation of thought and the establishment of a public figure, the thesis will first describe two historical narratives: one of book censorship in the United States; and another of the longtime Pennsylvania convict and onetime Black Panther Mumia Abu-Jamal. After introducing the political stakes of this project, the writing transitions from historiography to literary criticism in the first major chapter, on the writing and printed literature produced by MAJ while incarcerated. Turning on the question of the "voice" of the writer, the next chapter shifts to a social science perspective to examine the recordings made, and subsequently suppressed from broadcast, by National Public Radio. By reintroducing the relationship between technology and subjectivity, the thesis moves to examine the second sense of "cultural production" in the third chapter, which looks at the figure of MAJ online, using visual-cultural semiotics, a hybrid perspective that combines disciplinary elements from both social sciences and humanities. Through this transversal and recombination of research objects, theoretical frameworks, and methodological techniques, the thesis argues that the cultural production of Mumia Abu-Jamal represents more than a polarizing case in United States legal history, instead deeply affecting the ways that we express ideas and relate socially in contemporary society.

## 2. on historiographies

What are the histories of this topic? Binaries, dualities, and dichotomies pervade every discussion of Mumia Abu-Jamal, not to mention those of censorship. What follows [in italics] represents two of the major historical narratives at work in this thesis.<sup>1</sup>

### **(i) historical background I: print censorship in the US**

*Print censorship in the United States has a long and well-researched history. Its roots, as an indefinite but persistent set of practices, trace back to before the foundations of the country. It is well worth noting, if only in passing, the degree to which sexually suggestive or politically radical written opinions have been attacked in their printed forms throughout history. In England, two of the most famous literary examples of expurgated works are Byron and Shakespeare. The sexual content and queer figure of Byron became a major factor in his censoring, even resulting in exile. As regards the latter, Thomas Bowdler's heavily edited "Family Shakespeare" became so widespread as the definitive version of the Bard's work that "bowdlerization" became a common verb, synonymous with censorship. These examples have been mirrored time and again in American literature and publishing. (Boyer, Garry, Haight)*

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1. N.B. - the two italicized sections are excerpted from the essay "Prison Literature, Print Censorship, and Political Ipseity", for Dr. Macovski (CCTP-687: History of the Book / Technologies of the Text, submitted late November 2009). I will edit and reorganize this section.

*Within the United States, the famous Vice Societies, which formed towards the end of the nineteenth century, led to a great degree by Anthony Comstock, set the tone for many of the censorship practices which occur to this day. These grassroots organizations mobilized massive campaigns against inappropriate literature, ranging from the criminalization and conviction of pornography's dealers to the burning of political pamphlets and works by authors opposed to the Vice Societies' activities. Over time, the societies themselves faded from view, being challenged by more progressive interpretations of the First Amendment, and the maturation of a generation of readers more familiar with pornography. They were succeeded, however, by legislation such as the "Clean Books Act," and groups such as the House Un-American Activities Commission, over the course of the twentieth century. Patterns of alternation between practices of censoring and stricter definition of the First Amendment (cf. Roth v. United States [1957] to Miller v. California [1975]) become apparent from a long-term perspective of this history, but such an analysis is beyond the scope of this essay. For us, the turn towards more politically motivated censorship is critical in our understanding of the conditions of writing for Mumia Abu-Jamal.*

*By the late twentieth century in the United States, governmental censorship practices had risen and fallen not only for printed books, but also for radio and cinema. In terms of literature, the same arguments that had been presented by the vice societies were articulated by modern and contemporary critics. These claims - of obscenity, profanity, or danger to the reading public - still tended to arise from narrow, literal readings of excerpted selections from challenged works. This became especially true of representations of race relations (Patton 1995, Karolides 2002). However, the dominant mode of censorship had shifted from governmental and institutional control of mass media to the regulations of citizens on one another's work.*

*In this way, as George Lipsitz (1998) argues, contemporary examples of censorship, such as the congressional hearings on rap music held in 1994 to investigate whether rap music was the cause of social problems for black youth, can be understood as evasions of the connection between critical work and its social conditions (399). Instead of recognizing such a connection, advocates of censorship seek to frame its creators as deviants, offensive to communal taste (400-405). In the argument that a subject of censorship does not deserve to be heard because they are pathologically or psychologically Other than the community in which they live and work, the context of that subject's work is occluded, while characterizations of the work itself abound. This is also the case in Mumia Abu-Jamal's essays, set as they are in a complex environment of social mediation and institutional regulation, not only of the author's behavior, but of his selfhood.*

## **(ii) historical background II: Mumia Abu-Jamal**

*Born Wesley Cook on 24 April, 1954, Mumia Abu-Jamal's "political life began with the Black Panther Party" (WWF: 247). At the age of fourteen, while leaving a protest against a rally for presidential candidate George Wallace, Abu-Jamal was attacked and beaten by group of white men. As he lay on the ground, he saw the pants of a Philadelphia police officer, and called out for help. The officer walked over, then kicked Abu-Jamal in the face, and arrested him. Abu-Jamal later wrote, "I have been thankful to that faceless cop ever since, for he kicked me straight into the Black Panther Party." (LDR:150) Still a teenager, Abu-Jamal co-founded the Philadelphia branch of the BPP in 1968, and became its Minister of Information (WWF: 293).*

*Not content to remain a victim, Abu-Jamal became a primary antagonist against the racist, violent society that surrounded him. This antagonism led to his inclusion among the various dissidents on whom the FBI's counter-intelligence program (COINTELPRO) kept a close watch (James 2003). In Abu-Jamal 's case, his writings were particularly of interest to the government.*

*His burgeoning career as a journalist was therefore inextricably bound up with his political position. Abu-Jamal began to write for The Black Panther, the Party's newspaper with which he had been fascinated even before he joined the party (WWF: 243). However, the work he did with the Panthers dissolved along with the party in the early 1970s, leaving Abu-Jamal "burnt-out" (LDR: 153). "Frustrated, angry," he writes, "I drifted away from a party that had drifted away from its moorings in the people" (LDR: 154). But this disillusionment with the organizational aspect of his revolutionary politics was not enough to keep Abu-Jamal politically inactive. As he continued to work at various news organizations in Philadelphia, especially talk radio, his career as a journalist turned into a job as a news director by 1975, on WHAT-AM (LDR: 156). It was in this capacity that Abu-Jamal began to cover the activities of MOVE, a black liberationist, naturalist organization founded by John Africa (LDR: 159, cf onamove.com). His coverage of the events of 8 August 1978 were seminal in his development as a politically radical journalist.*

*That date marked the violent end of a year-long armed standoff between MOVE activists and city police in the Powelton Village section of West Philadelphia. When Abu-Jamal expressed support for MOVE, Mayor Frank Rizzo had him marked as a person to watch. This was no different in effect from the surveillance under which Abu-Jamal had worked as a Black Panther, and the administration continued to monitor his writings. In the mayor's justification for this close attention to Abu-Jamal, he very closely approaches the language of Davison's third person effect. "They believe what you write, what you say. And it's got to stop," Rizzo responded to a question posed by Abu-Jamal at the news conference following that shootout (ATC: 324). Abu-Jamal did not "stop," going on to cover the federal trial of MOVE founder John Africa in 1981 (ibid). Still, the implication that others would be more affected by Abu-Jamal's writings than might Rizzo himself becomes important for an analysis of the reception of his later writings from prison.*

*Abu-Jamal was imprisoned following an incident that took place the night of 9 December 1981, of which the details have been widely debated. Because Abu-Jamal was struggling to support his family on the limited income of a radical (and therefore marginalized) journalist, he had taken a job as a cab driver. After having been robbed twice at gunpoint, he legally bought a gun, which he had with him in the cab that night. While his cab was parked near his neighborhood, a routine traffic stop nearby resulted in a gunshot. Abu-Jamal intervened, and was shot. The officer, Daniel Faulkner, was shot and killed. Abu-Jamal was arrested and charged with first-degree murder (cf ATC, LDR, WWF, James 2003, and Commonwealth v. Abu-Jamal). The trial which ensued was far more controversial than are the details of Officer Faulkner's death.*

*In front of Judge Albert Sabo, Abu-Jamal was convicted of first-degree murder (Commonwealth v. Abu-Jamal). He was sentenced to death on 3 July of that year, and incarcerated in Huntingdon State Prison from 1982 to 1989, when he was transferred to SCI*

*Greene, a supermaximum security prison in Waynesburg. Although he has been released from his death warrant, he remains imprisoned, a capital case; his appeal to the Supreme Court was denied certiorari last year. While incarcerated, Abu-Jamal has authored Live from Death Row, Death Blossoms, All Things Censored, We Want Freedom, and Faith of our Fathers. He has also earned a GED, a BA, and an MA, as well as an honorary doctorate of law. In particular, his case is relevant to this study of political censorship, because of the content of and reaction to his first book, Live from Death Row.*

### **(iii) reflection**

What political positions are at stake in these historiographies? All that I can say at this moment is that I have agonized over what it "means" to study the cultural production of MAJ. Therefore, all that I can analyze right now is what that "agony" reveals about my speaking position as a researcher. I am conflicted, of course, by a certain white (liberal?) guilt, the sense that I am exploiting the suffering and repression of this man and his lived experience for my own academic promotion. If I feel guilty, it is because he cannot benefit from this study, and because I am reluctant to use this thesis as a platform to champion his cause. However, I am still writing about him, and necessarily and thereby, I am contributing to the cultural production of his figure. From that observation, I can first infer that my subjective position is inextricable from the knowledge I will produce on this topic. I can, second, conclude that this project will have inalienable political stakes - these may well come to be articulated in the writing of the thesis, particularly in the treatment of the digital representations and discourses of MAJ and his work. For now, however, I will table this navel-gazing, and return to the structure of the literature review.

## **3. writings from prison and transition to print, with critical history and deconstruction**

This chapter will address MAJ's writings from prison, paying close attention to the technical transition from writing to print. Before a close reading is possible, however, we must understand his texts in their historical context, distinct from the legal issues and book censorship trajectories described above. The section begins, therefore with the question of into which genre MAJ's work falls. Understanding that context then grounds some tenuous claims about the contribution of MAJ's writings to certain fields in journalism, academia, and popular literature. Using critical historiography and deconstructive philosophy as an anchoring point, the chapter finally attempts a close reading of selected excerpts from the essays of Mumia Abu-Jamal. Overall, this chapter establishes or attempts to think the content of MAJ's thought as radical, even revolutionary; this grounds the later argument that his work is therefore subject to censorship.

NEEDS EDITING Trying to place MAJ's writing into a genre or context reveals the intertextuality of his work, an oeuvre transversing and encompassing political philosophy, journalism, and the nebulous category of "prison literature." This chapter begins, then, with an introduction of some core texts written by MAJ, but read at a macroscopic level. Taking selections from (Live from Death Row [LDR]; Death Blossoms [DB], All Things Censored [ATC], "Intellectuals and the Gallows", "Revolutionary Literature = Contraband"), the first part of chapter seeks to

compare these to the political figures and authors whom MAJ references throughout the works (such as Mao, Malcom X, etc). The biographical, introductory, and legal interpretations in ATC are particularly useful for contextual reference, as are the myriad articles on MAJ in, for example, the Africana encyclopedia (eds. Appiah and Gates). MAJ's particular politics provoke controversy, especially over the criminal justice system and race relations in the United States; they represent the first area of inquiry regarding whether, why, how, and by whom his writing has been censored.

Another tradition that influences and grounds MAJ's writing comes from journalism. For the most concise and provocative definition of "journalism," I refer to Kovach and Rosenstiel. Asking what MAJ's "elements of journalism" are can reveal the radical contradistinction in which he positions his own writings. The essays' formal, brief opinion-editorial style stands against investigative reporting; we must place this opposition in relation to MAJ's historical career trajectory as a hyper-local reporter before his imprisonment, the mechanisms of syndication and his rejection of wire-based reports (CITE), and especially the relationship of journalism to prison. In the second major chapter, we return to the legal and disciplinary consequences of "conducting the business or profession of journalism" from prison (prison administrative order); for now, the focus remains on the productive practices of writing that are constrained or dictated by the writer's context in prison. This focus segues into the question of whether there is a unified genre of literature produced in prison.

The admittedly vague genre of "prison literature" includes many interesting points of comparison for a reading of MAJ's writings. For example, the form of MAJ's collections of short essays recall earlier works (cf. Thoreau, King, Cleaver's *Soul on Ice*, Gramsci's *Prison Notebooks*, and Kitarô Nishida's (1925) "Expressive Activity", for example). They also contain an extended polemic against the structure and practices of the prison system, and of its racist, capitalist, nationalist justifications. But since contents do not necessarily describe their container, the establishment of a category of writing called prison literature needs more examination. The last part of this section takes up that challenge. By describing the genre of prison literature, this part of the research therefore grounds the argument that MAJ makes a productive contribution to the literature, and, by extension, to other theoretical fields and traditions in the humanities.

What is the contribution of MAJ's work to those fields? First, his work enters into the discourse of critical race theory, including such writers as W.E.B. DuBois, Aimé Césaire, and Frantz Fanon. We can also look for elements of MAJ's writings in the work of other thinkers, including Michel Foucault (see Heiner), and Jacques Derrida. This establishes MAJ's contribution to a continuing tradition of revolutionary ideological philosophy. Finally, a critique of hegemonic historiography appears throughout the work, as MAJ re-writes the histories of political, religious, and social institutions (cf Faith of our Fathers and "intellectuals and the gallows", eg). In order to think the significance of these contributions, it is necessary to return to the texts in and as which they are produced.

Therefore, this first major chapter will conclude with a series of close readings, of selected texts from MAJ's prolific collection. The simple purpose of these readings is to establish whether the texts include content that would lead readers to support its censorship. The multiplicity of potential reasons for censoring immediately complicate this inquiry; they could include

broken taboos (see linguistics study), blasphemy (see eg karolides), or obscenity (see supreme court cases). Moreover, the impetus or actions of censorship take many different forms, and could come from sources as varied as institutions like the government or prison system, social organizations, or individuals. In order to avoid oversimplifying these processes and practices, this section will question whether the philosophical perspective that MAJ articulates in the texts might itself constitute grounds for censorship.

In particular, this reading looks for MAJ's position on three concepts. First, it asks what significance the materiality of the political subject holds for agency in his thought; in other words, what does MAJ say that bodies can do? Second, it addresses his conception of the temporality of that agency, especially of expressive activity like writing; that is, how does his writing affect his time in prison? Finally, and drawing on the former two questions, this reading examines MAJ's understanding of consciousness itself, specifically asking, what is the standpoint of human consciousness? In this way, a close reading of MAJ's epistemological philosophy can also reveal his political and ethical projects, as well as returning the reader to the question of what it means to write or to censor writing based on its contents.

This return to the question of meaning, and its relation to writing, draws the argument out from the printed word and into broader notions of the role of language as both thought and action. That is, the implicit critique of maintaining such a close focus on the word turns our attention towards the question of the voice. Rather than describe the metaphorical implications of "the speaker" of a text or "the voice of the oppressed," the next part of this essay literally examines voices, including that of MAJ. By taking up the recordings of some of the same essays that the first chapter read closely, the object of analysis changes, and with it so do the theoretical constructs and methodologies involved.

## **4. recordings for npr and legal issues, with media systems dependency and third person effect**

NEEDS A LOT OF WORK

The technical shift from print to radio as the medium of analysis means that the textual analysis itself must shift stylistically and methodologically. For the study to transition across media for its object of analysis, of course, raises the problems explored by media theorists like Marshall McLuhan, Regis Debray, and others. However, the study will return to those theoretical interventions in the third major chapter, on digital media. Instead, this second major chapter will open with the question of difference. That is, how is the voice on the radio different from the "voice" of the author or speaker of a text?

First, then, the context of MAJ's career as a journalist bears reviewing. Because his major work was in radio, the format of reporting and reading news impacted upon his writing. This indicates a reciprocal relationship between various technologies of mediation. (REF?) Therefore, when we examine the move from prison literature to prison radio, we should not be surprised to see the effects of the written word on the recorded voice. Neither should we be surprised to find that when MAJ was recording again, it changed his writing. (cf. structuration) The fundamental



change in the productive process between his recording before and during prison must be thought as institutional; that is, prison itself also has an effect on both writing and recording. An open question from this observation is to what extent the recordings or writings have affected the institutions within which they take place.

The particular episode that this chapter examines took place in (1996?). National Public Radio had contracted MAJ to write and record XX essays for a recurring, broadcast, syndicated series through Prison Radio. The essays were recorded (DATES), but they never aired. Due to serious pressure from the Fraternal Order of Police and the US Senate, NPR pulled the series the day that it was to air. (CITE: eg hanrahan in ATC). Because MAJ was under contract, NPR sent him a "kill fee" of (\$70?). This payment led the prison to discipline MAJ with an injunction for "conducting the business or profession of journalism" (op cit), for which MAJ sued the prison (abu-jamal v horn). The ensuing legal conflicts led to MAJ's successful argument in court that he had been unfairly singled out for punishment. Following that decision, the Pennsylvania prison administration instituted what is now known as the "Mumia Rule" (cite), that NO prisoners (death row inmates?) could be recorded by journalists at all (again, cf. structuration). The case set some legal precedents, and raised the question of whether these actions constituted censorship on the part of the prisons, public radio, the government, and/or the police organization.

In order to closely examine this question of whether (and if so, how) censorship took place around these recordings, the thesis makes a theoretical shift here to some ideas from the social sciences. From communication, Davison's (1980) third person effect hypothesis offers two components for consideration. The perceptual component argues that individuals who encounter a message with what they consider to be bad content will feel that others will be more strongly affected by that same content than they themselves would be (awkward, rephrase). Furthermore, the behavioral component of the hypothesis argues that these perceptions will lead people to take action, to prevent the detrimental effects of the message on those other people who will be more deeply affected by them (again awkward - tighten up language). This hypothesis therefore seeks to explain why people support censorship. While the perceptual component of the hypothesis enjoys strong experimental support, its behavioral component has never been empirically proven. This chapter attempts to address that research gap.

One way to approach this problem is by introducing a complementary communications theory to the third person effect. Media systems dependency, theorized and demonstrated first by Ball-Rokeach, help to elucidate the institutional and interpersonal factors at work in individuals' decisions about the content of media. Relations of dependency exist between individuals, groups, institutions, and media systems themselves. These relations take the structural location, personal goals, and characteristics of individuals as resources of the same order as technologies and infrastructures, on which any of the components of a system can draw. Since each part of a media system that includes the social, economic, or political environment as well as the interpersonal network of an individual can draw on every other part, small changes to one part of that structure can influence the decisions of many other parts. Moreover, as these relationships of dependency grow and adapt, the structure of the whole media system also changes. Thus, taking media systems dependency into account alongside the third person effect can open up the potential units of

analysis of this chapter, allowing the study to examine not just individual opinions, but the rules and resources inside which those opinions are formed.

Other theories that can prove useful to unpack the complex combination of opinion, structure, behavior, and affect that makes up censorship come from various fields of social science. Structuration theory (cf orlikowski, poole and desanctis), also developed in communications research, helps to explain how changes to the use of a technology can affect both the rules that govern its use as well as its future technological design. The concept of participation from political science is particularly salient in its negation. Hayes describes nonparticipation as self-censorship. When this understanding is juxtaposed with the economic notion of institutional change set forth by North, it provides a way to describe the abstention from or denial of discursive agency. Using the most productive and salient parts of these theories, this chapter sets out to test the behavioral component of the third-person effect in the case of MAJ's prison recordings.

Establishing a research design to test behavior, even in a controlled experiment, presents special difficulties of validity from a quantitative perspective. This research problem has led to many statistically insignificant results for the behavioral component of the third person effect in the past (see eg mcLeod et al). Perhaps, then, this study can redirect the methodological focus of these investigations, by asking how qualitative measures can help us understand censorship practices. The most important research method for this purpose is qualitative interviews, in which pointed questions, similar to those gathered for oral historiography, can be answered in a secure environment, by a variety of individuals with direct experience in the incident at hand. Along with records-based research and secondary sources about the event, these interviews can reveal valuable qualitative data for special analysis of individuals' behavioral decisions regarding whether (and if so, how) censorship took place. Understanding both the standpoints of individuals, and the relationships in which they were involved, gives this study the potential to contribute new scholarship to the fields of behavioral and social research as well as studies of literature and media.

The role of specific media and technologies is equally important to all the parts of this thesis. As this chapter concludes, returning to the mutually constitutive relationship between technology and subjectivity provides a point of transition. From a discussion of the philosophical significance of MAJ's written works, to the analysis of the human agency in the recordings and suppression of that work, the thesis now turns to a new analysis. The next chapter studies not the production of cultural texts or artifacts by MAJ and the media systems that surround him, but how MAJ is produced as a cultural figure. In a related shift, the theoretical constructs that inform this analysis rest somewhere between social science and cultural studies; it is only fitting that the research methodology transition as well, to a visual and semiotic analysis. As this second chapter draws on the insights about textual content gathered from the first, so the next chapter draws on both these two studies, approaching something like a genealogy of the hagiography of Mumia Abu-Jamal online.

## 5. mumia's figure online, with visual-cultural semiotics

The final major chapter of this thesis represents another paradigm shift across media. Introducing digital research objects raises the question of how we make sense of the wealth of information available to the user of the internet. "Making sense" has a dual meaning. It implies both constructing ourselves as viewing subjects, that is, situating our sense of vision with the interface between the real and the virtual, and finding meaning in and through digital media, making electronic mechanisms intelligible in the same way as printed books, photographs, films, and so on. This chapter will open with an overview of some of the major assumptions that we make as viewers of online content, and some of the most intractable difficulties with those assumptions. This leads to an analysis of searches, reference sites, pop culture sites, and advocacy sites. It will be important to bear in mind, for both the design of this research and its reader, the radical divide between the material conditions of imprisonment in which MAJ remains, and the virtual representations of his work and figure, to which he has no access (CITE).

This chapter requires a theoretical shift, to a loose constellation of ideas around media studies. Rather than force the chapter to adopt a traditional, established discipline, the thesis assembles a hybrid of social science and humanities disciplinary tactics. It includes semiotic analysis, coming from the linguistic and sociological traditions, which attempts to "read" the image in all its significances. Then, it adds visual culture studies, arising from art-historical and literary-critical traditions, to "situate" the image in its historical and digital context. The combination of these theoretical approaches leads to a unique methodological imperative, which combines content analysis with contextual decoding in order to gather data from both the objects of analysis and their containing media, including the discourses which surround and constitute part of their meaning. These approaches are radically fungible, and adaptable to the different types of viewing practices to which they are applied in this chapter.

Having established a way of thinking about Mumia Abu-Jamal's figure online, the chapter finally comes to some careful analyses of its iterations. First, it traces several representative (or anomalous; i haven't decided yet but see below) "straight" remediations and representations of MAJ's writings and recordings, simply converted into digital file formats from their "original" media and transposed to the Web. Second, it looks at the various political uses of MAJ as a figure online, comparing two major advocacy sites for and against MAJ's release from prison or related causes (cf [freemumia.org](http://freemumia.org), [danielfaulkner.com](http://danielfaulkner.com)). Finally, the chapter examines some of the many digital remixes of MAJ's work and image, asking who produces them, using what processes, and to what ends? In this way, the chapter establishes the argument that these digital configurations have a productive effect, even if that effect is one of censorship, on the analogue media that provided them with content or inspired their creation.

*I propose<sup>2</sup> an analysis of the various digital representations of Mumia Abu-Jamal. The objects of such an analysis might include reproductions of his written and recorded essays, for example, those archived on PrisonRadio.org and on YouTube. They might also include articles about Abu-Jamal on Wikipedia and other online reference sites. Profiles and fan pages on social networking sites such as Facebook could be an interesting area of research. Since Abu-Jamal's books and CDs are available through Amazon and other online retailers, there might be discourse to investigate that takes place through the reviews of such merchandise. One interesting comparison, for example, could be made between the commentaries and discussions that take place on each of these sites among their users. Another fruitful area of inquiry might be a comparative analysis of the folksonomic (tag-based) organization of each of these sites. Their common features, such as being digital parts of a hyperlinked network, seem to highlight the differences between each type of representation, and so I would explore these differences. In particular, a comparison of the less commercially focused sites might provide a productive point of entry for comparison against the books and recordings to which they refer even as they displace them from the discourse about MAJ's figure. The key questions here would be how each remediation or re/presentation of the figure of MAJ is discursively constituted.*

*I might contrast that vast, indefinite field of representations with studies of both larger- and smaller-scale representations of Abu-Jamal, particularly focusing on some representative and anomalous examples. Taking search engines such as Google into account for this study might allow me to examine the way that mainstream information about Abu-Jamal is organized online. Looking at search engines might also provide a sense of what information is privileged, for example, in the way that results of a search are ordered as well as in which results are made available or blocked for various reasons. However, the search results may organize not only the information available, but also the searcher's response to that mediation. This might pair up well with a study of the linkages between reference sites such as Wikipedia, and their source bases. The other direction in which this study might go is towards an examination of the plethora of small-scale advocacy sites, either in support of or in protest against Abu-Jamal. These include freemumia.org and danielfaulkner.com. Such focused sites could provide an interesting counterpoint, requiring more interpretive analysis to understand, than the organization of search engine results. I am most interested in pursuing the questions of representations implied above as they appear in their aporiae. For example, I would be curious to find out in what circumstances a particular advocacy site might be blocked, or attacked, resulting in a Denial of Service announcement. I also want to find out how the many versions of the history of this case deal with contradictions, and from where the reference sites link their information. Because I want to learn more about practices of representation and its limits, I am interested in addressing these questions in a number of ways. The next paragraph describes some potential research methods and models.*

*One way to research these questions would be to introduce the topic as a case study for critical-theoretical analysis. This might lead to an essay that is heavily focused on interpretive*

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2. The italicized text that follows is a revision of my final project proposal for Dr. Tinkcom (CCTP-721: Critical Theory and Contemporary Media, due 21 December 2009).

*reaading of media as texts. Another way might be to engage the visual cues that heavily inform the cultural representations of Abu-Jamal's figure and work, and this might result in a collection of short vignettes, tied together with common observations and reconciliations. Third, but unlikely, I could attempt a statistical or social network analysis of the various sites involved in the representation of such a figure; while this would be a fascinating example of an evolving, dynamic network of relations, I am worried that my quantitative skills are not strong enough to gain valuable data other than visual representations from such a study so quickly. Finally, one interesting path on which to take this research might be to create an electronic page rather than (or in addition to) a standard academic essay. Such a project would test just how fluid and open the online network of representations of the figure of Abu-Jamal is. It could also make possible the inclusion and annotation of media texts which are directly relevant to the study. This might help answer the question, "how do digital representations of Mumia Abu-Jamal make meaning, what are their normative representational modes, and what are their limits?"*

## **6. concluding questions**

reflection on narrative and argument from lit review, and transition into first chapter (or history, if it doesn't fit up there in the lit review)

Does studying the limits of the figure of MAJ across these media reveals the social grounds of cultural production? If this cultural production includes the writing and recording of MAJ and the discursive constitution of his figure, especially online, what can I argue about the relationship between cultural production and censorship? If I can establish that censorship is culturally produced, then can I infer that censorship also has social grounds? How might this conclusion affect the study of censorship practices? How might it affect the political or philosophical understanding of normative rationales for censoring? What dualities are left standing by my analysis? If I can reveal that both contents and context converge on an object in these social practices of reading, viewing, listening, and censoring, am I reinforcing the binary between the object produced/consumed and its producer/consumer? Finally, moving into the first chapter, how much of my own position as the researcher must be examined as part of the research, and how much can be left implicit or ambiguous?

# II. WORKING BIBLIOGRAPHY

## 0. PRIMARY

*the first three sources here are MAJ's collections of short essays, the core texts around which this thesis will be organized. In their form they recall earlier works of journalism, radical philosophy, and prison literature (cf. Cleaver's Soul on Ice and Gramsci's Prison Notebooks, for example); in their content they are an extended polemic against the structure and practices of the prison system, and of its racist, capitalist nationalist justifications. All Things Censored contains the text of the radio essays censored by NPR, and recordings of some of those (which remain in NPR's vault); the biographical, introductory, and legal interpretations in ATC are particularly useful.*

Abu-Jamal, Mumia. *All Things Censored*. New York: Seven Stories, 2003. Includes audio CD.

Abu-Jamal, Mumia. *Death Blossoms: Reflections from a Prisoner of Conscience*. Cambridge, MA: South End, 2003.

Abu-Jamal, Mumia. *Live from Death Row*. New York: Harper Perennial, 1996.

### (a) PRIMARY/REFERENCE

Abu-Jamal, Mumia. "Intellectuals and the Gallows." Ed. Joy James. *Imprisoned Intellectuals*. New York: Rowman and Littlefield, 2003.

*one essay in a good anthology including black liberationists, internationalists, etc; this essay is an examination of radical philosophy and history in relation to both the death penalty and the ostracizing of radical intellectuals from professional/academic communities.*

Abu-Jamal, Mumia. "Revolutionary Literature = Contraband." *Journal of Prisoners on Prisons* 2(1), Fall 1989.

*early and very brief (3 pp) article in which MAJ critiques the disparity between the prohibition of Revolutionary Worker, a black communist publication, with the distribution of other radical periodicals such as white supremacist literature, as well as pornography, taking Pennsylvania prisons as a case study but including anecdotal evidence from other prisons in US.*

## 1. HISTORY

### (a) ON CENSORSHIP

Boyer, Paul S. *Purity in Print: Book Censorship in America from the Gilded Age to the Computer Age*. Madison, WI: University of Wisconsin Press, 2002.

*Traces the social movements and institutional/legal regulations that combine in American book censorship practices. Especially thorough treatment of the early twentieth century, and a good look at the Vice Societies, which are an important model of censorship practitioners, having many contemporary analogues... late 20th century scholarship is a bit less exciting/thorough but he does introduce the effects of new media on book censorship, an interesting if speculative discussion.*

DeGrazia, Edward. *Girls Lean Back Everywhere: the Law of Obscenity and the Assault on Genius*. New York: Random House, 1992.

*massive book-history focusing on detailed examinations of "masterpieces" that have transgressed laws of obscenity, especially sexual. good Introduction.*

Eberly, Rosa. *Citizen Critics: Literary Public Spheres*. Urbana, IL: University of Illinois Press, 2000.

*have not read this yet; am interested in her conception of how readers regulate texts.*

Foerstel, Herbert N. *Banned in the Media*. Westport, CT: Greenwood, 1998.

*catalogue of censored stories and works of lit/tv/cinema/news that have been suppressed in MASS media. Brief aside regarding MAJ from one of his interviewees.*

Garry, Patrick. *An American Paradox: Censorship in a Nation of Free Speech*. Westport, CT: Praeger, 1993.

*philosophical engagement with the structure of laws and nationalist principles regarding censorship; very well-organized book, some good logical arguments, very interesting conception of the relation between social practices of reading, regulation, and censoring. not done reading.*

Haight, Anne. *Banned Books: Informal Notes on Some Books Banned for Various Reasons at Various Times and in Various Places*. 3rd Edition. New York: Bowker, 1970.

*catalog; includes ancient and modern texts. good long-term view of book history...*

Karolides, Nicholas (ed.) *Censored Books II: Critical Viewpoints, 1985-2000*. Lanham, MD and London: Scarecrow Press, 2002.

*catalog, but with more extended (2-3 pp each) critical essays DEFENDING the books than in Haight...*

Karolides, Nicholas (ed.) *Banned Books: Literature Suppressed on Political Grounds*. New York: Facts on File, 1998.

*Similar structure to Critical Viewpoints, good Introduction.*

Ladenson, Elisabeth. *Dirt for Art's Sake: Books on Trial from Madame Bovary to Lolita*. Ithaca: Cornell University Press, 2007.

*good literary analysis of some censored masterpieces; good close readings of both the texts in question and the discourses about censorship that surround them. Especially good chapter on Lolita; heavy focus on sexual reasons for censoring but a useful description of publishing from the inside.*

Patton, Cindy. "White Racism/Black Signs: Censorship and Images of Race Relations." *Journal*

of *Communication* 45(2), 1995.

*traces the early twentieth century's cinematic representations of race in their political, social, legal context; good analysis of how culture industry's concern about racial prejudice instead of racial violence led to change in interpretation of the visual sign of black bodies. that is, black bodies become the signifiers of white racism rather than black people. also important is the rise and fall of film censorship, which CP links to a change in the locus of affective meaning, from the visual sign to the dialogue between characters.*

### **(b) ON MAJ**

Abu-Jamal, Mumia. *We Want Freedom: A Life in the Black Panther Party*. Cambridge, MA: South End, 2004.

*MAJ's semi-auto-bio-graphical history of the BPP. A radical/critical history to be sure, notable for its chapter "a Woman's Party", which includes much original scholarship and serves as a good model for an oral history.*

Abu-Jamal, Mumia. *Faith of our Fathers*. New York: Africa World Press, 2003.

*Another radical history, this time examining the religious genealogy of Black Americans for about 500 years. Have not read this yet.*

Floyd-Thomas, J.M. "The burning of rebellious thoughts: MOVE as revolutionary Black humanism." *The Black Scholar*, 32(1), Spring 2002. pp 11-22.

Rimer, Sarah. "Death Sentence Overturned in 1981 Killing of Officer." *New York Times*, 19 December 2001, p A20. Retrieved 17 November 2009. Web.

*in lay terms, why MAJ is no longer sentenced to death but is still in prison.*

## **2. PRISON LIT AND CRITICAL THEORY**

### **(a) CONTEXT**

Cleaver, Eldridge. *Soul on Ice*. New York: Delta, (1968) 1992.

*see note to "All Things Censored", above.*

Gramsci, Antonio. *Prison Notebooks*. New York: Columbia UP, 1992.

*a little overwhelming; will look for a guide to important parts of this. structurally, MAJ's work is very similar in form. Content- well, like i said it's a bit overwhelming.*

Kovach, Bill and Tom Rosenstiel. *The Elements of Journalism*. 2nd Ed. New York: Three Rivers, 2007.



*since MAJ was punished for "conducting the business or profession of journalism," it makes sense to analyze his writing not only as literature but also in the context of journalism's codes of representation. What might MAJ's "elements of journalism" be?*

## **(b) CONTRIBUTION**

Cesaire, Aime. *Discourse on Colonialism*. New York: Monthly Review Press, 2000.

DuBois, W.E.B. *The Souls of Black Folk*. Centennial Edition. New York: Random House, 2003.

*especially important for the concept of "double consciousness". need to re-read*

Fanon, Frantz. *The Wretched of the Earth*. Trans. Constance Farrington. New York: Grove, 1966.

*the devastating psychological effects on individuals of extended racism and colonization. need to re-read.*

Heiner, Brady T. "Foucault and the Black Panthers." *City* 11(3), 2007.

*Foucault read the black panthers' writings, including MAJ, and therefore turned from archaeology to genealogy, and became more radical. however, he also occluded that influence as he subsumed questions of race, class, and prison inside those of sexuality.*

Schmitt, Carl. *The Concept of the Political*. Trans. George Schwab. Chicago: University of Chicago, 2007.

*the political is defined in terms of who your ENEMIES are, in other words, political action is that which takes place under conditions of existential importance. p.s. Schmitt turned out to be a Nazi, which makes his argument really interesting in hindsight.*

Foucault, Michel. *Discipline and Punish*. Trans. Alan Sheridan. New York: Random House, 1975.

*the prison systems of the West transitioned from disciplinary power to regulatory power as their M.O.; especially see concepts of docile bodies and the panopticon, but generally a seminal work on the philosophy of incarceration.*

Derrida, Jacques. *Writing and Difference*. Trans. Gayatri C. Spivak. NY: Routledge, 1978.

*need to read; looking for deconstructive methodological model as well as how to think about difference other than in binary terms.*

Derrida, Jacques. *Monolingualism of the Other; or, the Prosthesis of Origin*. Trans. Patrick Menah. Stanford, CA: Stanford UP, 1998.

*"i have only one language, and it is not mine" - cf. deleuze and guattari's "minor literature", also spivak on the subaltern's agency to speak.*

Spivak, Gayatri C. "Can the Sub-Altern Speak?" *Marxism and the Interpretation of Culture*. New York: Macmillan, 1988.

*nope. so the question becomes, who speaks FOR the subaltern? also, is MAJ subaltern? is he speaking? good transition to theories of performativity and vocality, as well as to studies of the visual and the aural communication in the next chapters.*

### **(c) THEORY**

Agamben, Giorgio. *The Signature of All Things: on Method*. New York: Zone Books, 2009.

*This book traces three core concepts of philosophical historiography. first, it takes up the "paradigm", for which GA reads Foucault against Kuhn to argue that major shifts in society cannot be ascribed a singular origin, a unique moment in history. second, it addresses the "signature", in which GA reads Paracelsus in the context of modern critical theory, to argue that human agency is the means by which signification can have ontological effects on the world. third, he returns to Foucault's notion of "archaeology" by way of Melandri, to show the limits of philosophical inquiry into objects in and of past, on the basis of forgetting in the present. I'm not quite through this one yet, so this may change (and become more or less important as a result).*

Allan, Keith and Kate Burridge. *Forbidden Words: Taboo and the Censoring of Language*. Cambridge and New York: Cambridge University Press, 2006.

*linguistic analysis of taboo, especially useful for two concepts: the first is a tripartite relationship between orthophemism, euphemism, and dysphemism as the possible forms of a taboo term (cf clinical/proper name, polite term, curse word). the second is the complexity of the relationship between how bad a word is and its social context. censoring, they argue, is therefore primarily a social practice, relying heavily on socially constructed values for its cues.*

Bourdieu, Pierre. *The Field of Cultural Production*. New York: Columbia UP, 1993.

*useful definition of cultural production as more than just writing; also for concepts like the field of study, social capital, and disavowal.*

Deleuze, Gilles and Felix Guattari. *Capitalism and Schizophrenia*. Trans. Brian Massumi. Minneapolis: University of Minnesota, 1986.

*a schizo out for a walk is a better model than a neurotic on the analyst's couch; the body without organs; nomadology; philosophical and historiography model for writing... still reading; implicit critique so far of cultural elitism, i.e. no account for agency of imprisoned bodies as yet.*

McGann, Jerome. *The Textual Condition*. Princeton, NJ: Princeton UP, 1991.

*introduces the "bibliographic code" / paratextual/contextual elements of a work, in contrast to the "linguistic code" / textual content of a work. good eye for media specificity.*

Ong, Walter. "Orality and Literacy." New York: Routledge, 1988.

*writing restructures consciousness, both instrumentally (prosthetic memory) and ontologically (author is removed from their text).*

Pizer, Donald. "Self-Censorship and Literary Editing." Ed. Jerome McGann. *Textual Criticism and Literary Interpretation*. Chicago, London: University of Chicago, 1985. Chapter 8: pp 144-161.

*you have to know an author's entire body of work before you can recognize self-censorship in their changes across drafts of any particular work. excellent methodological plan.*

### **3. RECORDING AND SOCIAL SCIENCES**

#### **(a) EPISODE**

Abu-Jamal, Mumia. *All Things Censored*. New York: Seven Stories, 2003. Includes audio CD.

Abu-Jamal, Mumia. *Death Blossoms: Reflections from a Prisoner of Conscience*. Cambridge, MA: South End, 2003.

Abu-Jamal, Mumia. *Live from Death Row*. New York: Harper Perennial, 1996.

\* anything NOT in his own published works or advocacy sites?

#### **(b) LEGAL**

*Abu-Jamal v. Price*. PADC No. 981947p (1998).

*Abu-Jamal v. Horn*. PADC No. 019014p (2008).

*PA 3rd circuit upholds murder conviction but vacates death sentence because the jury was misled.*

*Commonwealth v. Abu-Jamal*. 521 Pa. 188; 555 A.2d 846 (1989).

*the original murder trial including appeals*

*Dred Scott v. Sandford*. 60 U.S. 393 (1857).

*SCOTUS held that neither an american slave nor their descendants could be citizens (under article III of constitution); also held Missouri compromise of 1820 (which forbade slaver) unconstitutional.*

*Furman v. Georgia*. 408 U.S. 238 (1972).

*imposition and execution of the death penalty constitutes cruel and unusual punishment, in violation of eighth and fourteenth amendments, in cases of (eg) racism - must be shown as a targeted prejudice by the sentencing body against the defendant, not a general tendency, so that what is at stake is an illogical conviction or sentence.*

*McClesky v. Kemp*. 481 U.S. 279 (1987).

*court held that despite a statistical study (Baldus) showing the high likelihood of a death sentence for a black defendant convicted of a crime against a white victim, the death penalty does not violate the eighth or fourteenth amendments; cf. Brennan and other dissents.*

*Miller v. California.* 415 U.S. 15 (1975)

*in which Brennan reversed his opinion in the ROTH decision (below), and dissented from the court's opinion that obscenity does not enjoy 1st amendment protection. however, the court changed the test of obscenity from "utterly without... value" to whether it "lacks serious literary, artistic, political, or scientific value".*

*Pennsylvania v. Abu-Jamal.* 498 U.S. 881 (1990).

*Roth v. United States.* 354 U.S. 476 (1957) [18 U.S.C. 1461]?

*court held that obscenity (materials "utterly without redeeming social value") are not "within the area of constitutionally protected speech". social value defined by "community...interest." Opinion by Brennan; cf. his opinion (reversed) in Miller v. California.*

*Turner v. Safley.* 482 U.S. 78, 17 S.Ct. 2254 (1987).

*Prisons can regulate inmate-to-inmate correspondence, but inmate marriage is constitutionally protected (what was the relevance to MAJ?)*

### **(c) THEORY**

Davison, W.P. "The third-person effect in communication." *Public Opinion Quarterly*, 1983.

*hypothesis that individuals will perceive a message to have a greater effect on others than on themselves; when they see that message as detrimental, they will therefore take action to protect others from the message (censorship) -- perceptual part has been confirmed over and over; not so much the behavioral part....*

McLeod, Douglas, William Everland, and Amy Nathanson. "Support for Censorship of Violent and Misogynic Rap Lyrics: An Analysis of the Third Person Effect." *Communication Research* 24(2), 1997.

*experiment to test Davison's hypothesis; stats confirmed perceptual component but had methodological problems with confirmation of behavioral component (ie only used self-reported measures to test whether individuals would support censorship, no test of actual behaviors.)*

Ball-Rokeach, S.J., and M.L. DeFleur. "A dependency model of mass-media effects." *Communication Research* 3(3), 1976.

*communication takes place in a complex system of dependency relationships, involving individual perspectives/values, interpersonal relationships, institutional/social conditions, access to media, and national/legal conditions. focuses on audience's reception and understanding of mediated communication; can it be applied to production? need to go through works cited.*

Orlikowski, Wanda. "Using technology and constituting structures." *Organization Science*, 2000.

*theory of adaptive structuration; cf desanctis and poole.*

DeSanctis, G., and M.S. Poole. "Understanding the use of group decision support systems: the theory of adaptive structuration." *Organizations and Communication Technology*. Ed. J. Fulk and D. Steinfeld. Newbury Park, CA: Sage, 1990.

*technological resources combine with social rules of its use in individuals' practices; when the practices contradict either of the two conditions, it leads to a change in the structure of both rules and resources. applicability to prison lit?*

Hayes, A.F., D.A. Scheufele, and M.E. Huges. "Nonparticipation as self-censorship." *Political Behavior*, 2006.

*still need to read, esp. works cited. theory that individuals will hold back from participation in discourses (especially of political nature) when they disagree?*

North, Douglass. *Institutions, Institutional Change, and Economic Performance*. Cambridge: Cambridge University, 1990.

*not strictly comm theory but in looking for the uses and effects of censored works, it makes sense to be able to recognize how changes in institutions take place. this study organizes that line of inquiry by showing how small changes need to accrue over time in order to affect institutional structures.*

## 4. VISUAL CULTURE/SEMIOTICS ONLINE

### (a) REPRESENTATIVE CASES

*The three sources following are representative examples of the types of web sources I am interested in examining, and perhaps appropriating for a third multi-media chapter that can show more visually and explicitly the types of representation/occlusion of his work/figure that occur in digital media.*

Wikipedia - "Mumia Abu-Jamal". Web.

youtube search - "Mumia Abu-Jamal". eg badman621, 28 april 2008. Web.

google search - "Mumia Abu-Jamal". Web. eg DOS page.

### (b) THEORY

#### (i) SEMIOTICS ETC

Barthes, Roland. *Image, Music, Text*. New York: Hill and Wang, 1978.

*still reading; important application of semiotic analysis especially connotation and denotation as the means of meaning getting into the image - meaning not original to the image, rather, human agency gives it meaning. cf. agamben on signatures.*

Lotman, Yuri, and Boris Uspensky. "On the Semiotic Mechanism of Culture." *Critical Theory since 1965*. Ed. Hazard Adams and Leroy Seale. Sarasota, FL: University of Florida, 1989.

*all signification (cultural communication) takes place in a layered environment including the individual, their language, their cultural background, history -- everything that is intelligible inhabits the same "semiosphere", outside which there is only nonsense; innovations happen when multiple/different semiospheres collide.*

Manovich, Lev. *The Language of New Media*. Cambridge, MA: MIT, 2001.

*awesome*

McLuhan, Marshall. *Understanding Media - the Extensions of Man*. New York: Gingko, 2004.

*the medium is the message; the message of every medium is another medium; hot and cool media; the prosthesis of mediated communication. technological determinism.*

Patton, Cindy. "White Racism/Black Signs: Censorship and Images of Race Relations." *Journal of Communication* 45(2), 1995.

*traces the early twentieth century's cinematic representations of race in their political, social, legal context; good analysis of how culture industry's concern about racial prejudice instead of racial violence led to change in interpretation of the visual sign of black bodies. that is, black bodies become the signifiers of white racism rather than black people. also important is the rise and fall of film censorship, which CP links to a change in the locus of affective meaning, from the visual sign to the dialogue between characters.*

## **(ii) VISUAL CULTURE ETC**

Debray, Régis. *Media Manifestos*. Trans. Eric Rauth. New York: Verso, 1996.

*the emergence of a new medium/technology does not replace an older one; it does displace it as the dominant mode of communication and expression. need to re-read.*

Gitelman, Lisa. *Always Already New*. Cambridge, MA: MIT, 2006.

*still need to read; looking for conceptualization of re-reading as well as methodological model for media studies.*

Jenkins, Henry. *Convergence Culture*. New York: NYU, 2006.

*participatory culture useful to explain the discourses online about MAJ's work and figure; collective intelligence maybe less relevant but interesting in terms of the re-hashing of the legal case (also online); convergence of books, radio, and digital reproductions to form a nebulous category that may or may not define MAJ's cultural production.*

Mitchell, W.J.T. "What do pictures want?" Chicago: University of Chicago, 2006.

*need to re-read; looking for visual culture methodology*

Nakamura, Lisa. *Digitizing Race: Visual Culture and the Internet*. Web.

*the structural racism of the internet is visually identifiable; exposes the fallacy of the internet as a culturally neutral space. need to re-read.*

Oguibe, Olu. "Photography and the Substance of the Image". *Visual Culture Reader*.

*the meaning of visual images is more dependent upon their uses and effects than on their contents. especially interesting discussion of African uses of photography as material objects*

Rogoff, Irit. "Studying Visual Culture." *Visual Culture Reader*.

*how do you solve a problem like Media?*

Wallace, Michele. *Dark Dreams and Visual Culture*.

16 December 2009  
Georgetown University