ACC M's major arguments to the ALRC Review were that the classification system must be evidence-based, independent (not industry) constructed and applied, and applied to all media as far as possible consistent with other aims. With regard to the existing framework, ACCM thought that these key elements are worth having:

- The existing principles on which the NCS is based: adult freedom; children's protection; protection for all from inadvertent exposure to offensive material; community concerns about violence, sexual violence, demeaning depictions
- National approaches to the classification of films, computer games and publications
- Independent and consistent application of the classification criteria by a well trained government agency
- A review process accessible by all

And that these elements are not:

- Too many categories centred around the age of 15 years
- Classification categories and criteria that are not evidence-based
- Over-reliance on context and impact to determine classification category
- Self regulation of TV and other media content
- Little effective regulation of internet, mobile phone content
- Different time zones for the same classifications across free to air and digital channels
- Lack of funding put into public education about the worth and meaning of the classification scheme

ACCM recommended a total overhaul of existing categories, as they need to be based on appropriateness for age levels that represent accepted developmental milestones.

ACCM said the following categories would provide more useful advice to parents:
- G = suits all, including young children
- G8+ = mild impact appropriate for 8 and over
- G13+ = moderate impact appropriate for 13 and over
- MA16+ = strong impact legally restricted to those 16 and over
- R18+ = high impact legally restricted those 18 and over


In response to the publicly released R18+ proposals, ACCM strongly supports the separation of games classification from the system for films. An acceptance of the difference in experience and impact between playing interactive games and watching a movie is reflected in overseas systems such as the European PEGI. ACCM had argued at the 2001/2 review of classification guidelines in Australia, that the systems should be kept separate. The joint system since 2003 has meant a relaxation of the games guidelines, and has directly lead to the outcry over recent years about the content of MA15+ games.

However, ACCM opposed the proposed criteria for the MA15+ and new R18+ classifications. We said, "Having carefully reviewed this document we find there to be very little real change to the existing system. Many seemingly new inclusions are mere transfers from the existing preamble; new statements about interactive drug use seem superfluous at lower levels and are missing at R18+ level; the addition of a prohibition on "very" frequent strong and realistic violence at MA15+ level is hardly an effective improvement given that frequency always has been an element that could have been used to make a judgement of high impact. There is little to better protect children."

ACCM still prefers South Australian Attorney General John Rau's proposal to move all MA15+ games into the R18+ category.
**Book Review**

Our guest reviewer is Kaye Mehta, Senior Lecturer in Nutrition and Dietetics, School of Medicine, Flinders University, South Australia

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**Globesity, food marketing & family lifestyles**

Stephen Kline
Palgrave Macmillan 2011.

This is a book worth reading. It examines a current controversy, food advertising to children as a contributory factor to childhood obesity, from a new angle, namely, risk in modern consumer society. Kline suggests that in market-centred neoliberal society, food advertising communicates risk, by presenting a skewed impression of foods to children and persuading them to desire predominantly unhealthy foods.

The main thrust of the book is an analysis of the ‘discursive politics’ of childhood obesity as a global phenomenon (globesity). Kline examines the processes and actions that have put this issue on the risk agenda. He describes the use of epidemiology as an advocacy science to communicate the risk of increasing prevalence of overweight among children. In spite of the limitations of epidemiological knowledge, he suggests that politically motivated advocates ‘fed’ the information to the media to generate ‘moral panic’ and force governments to consider policy response. In this way, he suggests that public health organisations became ‘moral entrepreneurs of child obesity’; in particular he cites the World Health Organisation's campaign to promote awareness of child globesity as a global phenomenon (globesity). Kline provides a scholarly summary of the evidence on advertising effects on children, and joins with other credible reviews to conclude that TV advertising does indeed influence children's food preferences and consumption behavior, and that age does not protect against these effects. Notwithstanding, he does introduce evidence of limited effects of advertising on children's diets. He critically examines the debate about whether the modern child is a savvy consumer or a vulnerable child, using the ethical frames of ‘informed choice and consent’ in consumer decision-making. He concludes that as ‘consumers in the making’ young children are not fully cognizant of persuasive intent and all children are susceptible to persuasion, therefore, children warrant being treated as special cases, for their vulnerability to be acknowledged, and for them to be protected from the risks communicated by marketing. This is of course, consistent with the United Nations Conventions on the Rights of the Child. Therefore Kline supports states enacting precautionary policy to protect children.

He analyses the policy debates in US, UK and Canada, and identifies the sectional interests and their advocacy tactics. He frames the inability of states to override industry resistance to controls on marketing as being indicative of dominant neoliberal ideology, whereby markets are essentially protected and consumers have to fend for themselves. Consequently the success of the UK regulator (OfCom) to restrict advertising is recognized as radical and pioneering, and communicates a high value on children's health.

Kline's overall thesis in this book is that children's special status as 'vulnerable consumers in the risk society has made them canaries in the coal mine of twenty-first century lifestyle politics'.

Overall this is well-written book and easy to ready. The arguments are logical and well-constructed, and Kline justifies his claims with references to the literature. I highly recommend this book.

Stephen Kline is Professor of Communications, Simon Fraser University, BC, Canada
Outdoor ads must clean up act or face whip

The industry has been given two years to put its house in order

A PARLIAMENTARY review of the outdoor advertising industry has left open the door for government regulation unless the industry cleans up its act in two years.

The report by the standing committee on social policy and legal affairs, Reclaiming Public cont... reining in the power of advertisers over the Advertising Standards Board, which hears complaints about outdoor advertising.

"They are reviewing it by 2013, but we certainly would like to see it sooner," Mr Hughes said.

She said the review had addressed broader issues than just outdoor advertising in its findings, but questions remained about the administration of the system.

"I question whether the ASB is still independent enough to do the job," she said.

The AANA said its own review process had already begun to address the issues brought up by the committee in its own review of its code of ethics.

Brendon Cook, chief executive of major outdoor company Ooh Media, said self-regulation remained a vital element of the industry's operation, and advertisers themselves were a key to the success of self-regulation.

"I think that that part of it is missed, no one wants to destroy their brand," Mr Cook said.

"Anyway, I think the industry is well ahead of this report.

"Ultimately, the number of complaints is minor."

He noted that advertising campaigns highlighted by media as examples of the outdoor advertising transgressions, such as Advanced Medical Institute's "Longer Lasting Sex" billboards had not been erected for four years or more.

The committee has also voiced concerns about the lack of enforcement power that the ASB has over advertisers which breach the self-regulatory code.

"The committee notes two of the 15 outdoor advertisements that had complaints upheld against them did not comply with the board's determinations. The disregard shown to the ASB by "rogue" regulatory bodies highlights the failure of industry peer pressure to ensure compliance in all instances," the report said.

It has also given the ASB until the end of October to alter the way it receives complaints, allowing phone and anonymous complaints to be acted on, rather than being restricted to written complaints.

The Australian, 18 July 2011

Ben Richardson is the new vice-president and general manager of Nickelodeon Australia. His favourite toy is a battery-operated rabbit that cleans its own shoes.

The Australian, 18 July 2011

Did you ever come across a particular show, or character, that baffled you?

Ben: Kids are pretty much the same. They progress through developmental milestones — crawling, walking, talking, reading and writing — universally and this has a big impact on the shows they watch and the behaviour they exhibit. What content baffled me? MTV Japan created an original animation called Usavich. It's about two rabbits locked in a Soviet prison (they eventually escape). The rabbits don't speak. Japanese "office ladies" spend a fortune on various collectibles from the series. My favourite is a $250 large battery operated figure of one of the characters, who slowly polishes his shoes, over and over again.

What is Toman Ramadan?

Ben: This was a daily live show that I produced for the duration of the holy month of Ramadan in conjunction with Global TV in Indonesia — a kids' show that went live in the 30 minutes before final prayers and featured stories from the Koran, traditional Indonesian puppetry, craft, music, dance and a lot of SpongeBob. The experience helped clear up the many misconceptions I had about Islam. And it was followed by the best fast-breaking meal I've ever had.

How many Australian homes get Nickelodeon?

Nickelodeon is broadcast to over 2.3 million homes across Australia.

Do kids watch too much TV these days? Shouldn't they be outside, running around?

Ben: Not Nickelodeon kids. They have a perfect study-play-TV viewing balance. Honestly, we were curious about our responsibilities to kids and spend a lot of time not just entertaining, but also encouraging kids to eat well and play. If you've ever watched Dora the Explorer, you'll know that it's not a show that kids sit down and passively watch.

Prior to taking this role, you were in charge of MTV but tell the truth — most modern music

views of SpongeBob. And now, why does SpongeBob live in a pineapple under the sea? I mean, a pineapple? SpongeBob is a genius — I dare not question his life choices.

CAROLINE OVERINGTON
Rann to ditch MA15+ rating for video games

MARK SCHLUBS

THE Rann government is willing to become the only jurisdiction to remove the MA15+ rating for video games in favour of R18+ classifications.

The move is being heavily criticised by the state opposition, which says it would be impossible to enforce ratings because of differences between jurisdictions.

The decision to update classifications for video games across the country will be made at the Standing Committee of Attorneys-General in Adelaide on Friday.

A spokesman for Attorney-General John Rau yesterday said the South Australian government would scrap the MA15+ rating regardless of what happened at the meeting.

He said the move would mean games rated MA15+ in other states would receive R18 ratings in South Australia.

State opposition justice spokesman Stephen Wade said he was shocked by the government's stance.

"I think it would be bizarre if they were to go it alone," he said.

"The Attorney-General has indicated that he appreciates that people will continue to access games, through downloading them and through mail order.

"So it would be clearly an unfair impost on South Australian retailers at a time we are aware of the competition between the online retailer and the shopfront retail market."

Interactive Games and Entertainment Association chief executive Ron Curry said abolishing the MA15+ rating made no sense. He said it would be nearly impossible to advertise the same game nationally if it had different classifications in each state.

The Australian, 18 July 2011

Celebrating childish things and silly stuff

GRAEME BLUNDELL

Many of us with children — and let's face it, those without, such as the show's enduring fans — will find it hard to believe Play School turns 45 today. And except for new opening titles, featuring the much-loved Play School toys, and a new arrangement of the classic theme song, sung by Jay Laga'aia and Justine Clarke, it is little different from when it first started.

The show has had 86 presenters throughout the years and the roster now includes Clarke, Andrew McFarlane, Eamie Davis and George Parker. They shine with a kind of evangelical light and goodness and are highly proficient at their musical presentations, which are far more technically daunting than they look. I know. I failed the audition.

The first episode went to air at 10.05am on July 18, 1966, in NSW and Victoria. The show was soon broadcast across the country.

Play School showed two warm, caring people taking time to be with one child, and they addressed the child directly and personally through the camera.

Into this relationship were woven the stories, songs and activities that would form the fabric of Australian children's culture.

In the early days the actors were all from Sydney and spoke nicely, especially Alister Smart and Dianne Dorgan, who possessed those plummy English voices so adored by Australian high culture at the time.

For several years the actors conformed to stereotypes that were about to be trashed by the emerging social movements of the 1970s. The women did the washing up, the ironing and made the picnics, and the men were active and full of jolly good ideas. That subtly changed as social revolution seeped into the show and it became obvious that children simply liked watching the show and singing the songs. They still do.

The current presenters are terrific, celebrating childish things with silly noises and games, and doing it with straight faces and good hearts.

The Australian, 18 July 2011

Lucas backs R18+ games rating

A PUSHER for an adults-only classification for videogames is winning support as part of a shake-up of censorship laws pushed by the Gillard government.

Queensland Attorney-General Paul Lucas yesterday endorsed the proposed introduction of an R18+ rating category for videogames, to be decided at a meeting of his state and federal counterparts in Adelaide this week.

Mr Lucas said Queensland supported the Gillard government's proposal under a national scheme, which this week would win conditional backing of South Australia.

The Rann government said it would support the new R18+ classification, but only as a replacement for the existing MA15+ rating.

Mr Lucas told The Australian his government supported the stricter rating on top of the existing scheme. There are currently four classification categories for computer games: G — General Exhibition, PG — Parental Guidance, M — Mature, and MA15+ — Mature Accompanied.

"Protecting our children and young people from sexually explicit, violent material is a priority for the Queensland government and we are supportive of the introduction of this new R+18 category," Mr Lucas said.

The Australian, 30 July 2011

RAPID MOVEMENT

SUSAN MAUSHART

THE LAST TIME I looked in on them, their iPhones were nestled all snug in their beds. The kids were in their docking station, too — the queen-sized one — doing top-to-tail amid a tangle of devices and disused cables bunched at the table’s thready eyes bright with tears. Why, it seemed like just yesterday they were cutting their milk teeth on my ergonomic keyboard! (And I’ve still got the forearm pain and finger numbness to prove it.) Back then, I wondered if they were ever going to sleep through the night. Now, that seems so silly. Of course they aren’t.

"Move over! On my side of the bed!" I read on my 16-year-old’s Facebook page the next morning. (Timestamp: 3:23 am). When I question her, I get the usual response. (She threatens to de-friend me.)

"Hang on," I say. "Maddi was in the same bed with you? And you FACEBOOKED her?"

She nods. "Do you get it now, Mum? This is why I need a king-size bed."

Once upon a time, I used to lie awake nights anguishing about my kids’ media habits. Now I think of it this way: at least sleep deprivation is something we can do as a family.

In a study published last month that looked at the sleeping habits of 950,797 children — by an odd coincidence, pretty much the same number who’ve slept over at our house since 1995 — University of South Australia researcher Lisa Masicranci found “consistent rapid declines in the sleep duration of children and adolescents” over the past century. “We’ve got things that make children want to go to sleep later, like computers and television,” she notes.

That’s true as far as it goes, but it doesn’t go far enough. With the smartphone revolution upon us, our kids can literally take those computers and that television to bed with them, sucking them freely through the night. And perhaps most significant of all, thanks to Facebook, Twitter and Skype, they can take their entire peer group under the covers as well, like some vast, hydra-headed teddy bear.

The latest data on phone use shows that the average 13 to 17-year-old sends and receives 905 text messages a month. “Do you think you use that many texts?” I ask my daughter warily.

There’s something about her answer — “IDK, Mum” — that fails to reassure. That’s 114 texts a day. I persist – or one message every 7.5 minutes during waking hours. “That is hell misleading,” she is quick to point out. “I mean, hello. What’s a waking hour?”

Well... exactly.

Weekend Australian Magazine, 9-10 July 2011
A-Gs to probe kids' privacy on Facebook

THE nation's attorneys-general will discuss whether laws should be introduced to allow parents access to their children's Facebook accounts and social networking sites, allowing them to legally breach their privacy.

The Standing Committee of Attorneys-General will focus on social networking and new media legal issues when it meets in Adelaide today, including discussions on what can be done to crack down on breaches of suppression orders on sites such as Facebook and Twitter.

South Australian Attorney-General John Rau yesterday said there needed to be a discussion on the impact of new technologies on suppression orders.

"Sooner or later there has to be a discussion about what is going to be occurring in the virtual world, because technology has been moving very quickly," Mr Rau told The Australian.

"We need to look at the policies that occur, who can and should do it and how you do it." Mr Rau said the attorneys-general needed to look at whether parents should have rights to access their children's accounts, despite concerns it would breach privacy.

"For some reason, when you mention Facebook, people think the rules should be different," Mr Rau said.

Australian Privacy Foundation chairman Roger Clarke said there had always been a grey area regarding children and teenagers, and each case needed to be looked at separately.

"It is difficult and most inappropriate to come up with a rule that at the age of 13 or 18 they become grown-ups and independent of their parents and have the right to privacy," Mr Clarke said.

Dr Clarke said a knee-jerk reaction to restrict access to public space would be a "ridiculous thing".

"If they do something silly they're going to undermine an existence that is good and independent between children and parents." The attorneys-general will also discuss what can be done to ensure suppression orders are not breached, as has happened in several high-profile court cases.

Last November, Jason Alexander

Outback Aborigines in no rush to log on

MANY remote indigenous communities may not realise the full benefits of the $16 billion National Broadband Network, challenging the government's plans to bridge the digital divide, new research finds.

The initial findings of the study suggest internet take-up in some remote communities in central Australia is as low as one household in 30. Only about one-third of the 46 people involved in the research had been online — despite the potential for the internet to help people live on remote traditional lands while still having access to information and services.

Director of research at the Australian Communications Consumer Action Network Ryan Sengara said that "infrastructure alone is not enough to improve the situation".

"So while the National Broadband Network will deliver broadband to these communities, in order for indigenous Australians to see some of the benefits of connectivity issues of affordability, skills, training and equipment must be addressed," Mr Sengara said.

The research was conducted by three organisations, including the Central Land Council, and received funding from ACCAN.

Despite the government's digital economy goals including narrowing the gap between the capital cities and regional areas, the study found that a new approach was needed.

"Communications policy for remote Indigenous Australians has predominantly been directed at larger communities and is currently based upon a shared facilities approach, such as internet cafes or access centres," the report finds.

"This approach is not viable for all communities, particularly those with small populations, due to maintenance and supervision costs."

While the NBN would improve bandwidth at a technical level, the bush would still be offered mass-marketed retail services that "are known to be unattractive and problematic to indigenous households", the study found.

The government recently unveiled a national digital economy strategy, including a $1.4m "digital enterprise plan" that will make funds available for local cultural organisations.

ANABEL HEPWORTH
MITCHELL BINGEMANN

Bad week for...

CHILDREN exposed to violence on TV and in video games they are more likely to have problems sleeping, suggests a study online in the journal Pediatrics involving three to five-year-olds. The average time they spent each day watching TV, using a computer or playing video games was 73 minutes. And 18 per cent had at least one sleep problem. Violent content and exposure to violence were linked to an increased likelihood of having a sleep problem.

Pediatrics
2011;doi:10.1542/ peds.2010-3304
(Garrison M et al)

Weekend Australian, 16-17 July 2011
Old-time tech head says 3D films here to stay

MICHELLE KUNG
LOS ANGELES

OVER the course of several decades, prolific inventor of 3D technology and founder of Stereographics Lenny Lipton, 71, has had a front-row seat at the evolution of 3D films.

He has racked up more than 50 patents in or related to the field, and believes that unlike the short-lived boom of the 1950s, today’s 3D movement is here to stay.

But while excitement for stereoscopic content is building overall, the format is at a crossroads as far as some movie audiences are concerned.

“The 3D boom of the 1950s was a true boom because for a couple of years, you had 40 or 50 3D pictures of good and bad quality being released,” Lipton says.

“In the early 1980s, you had maybe a handful of 3D films released, but they were stinkers. Now we’re treading on the same ground with good and bad 3D films, but audiences are raising questions about the format.

Modern 3D films typically carry a ticket surcharge and are increasingly being rejected by movie-goers in favor of 2D films.

Ticket sales for 3D showings of movies such as Green Lantern and Cars 2 are as low as 40 per cent to 45 per cent of US box office, compared with higher percentages in past years.

Film industry and movie theatre executives are closely monitoring the performance of 3D releases such as Harry Potter and the Deathly Hallows, Part II, Martin Scorsese’s Hugo and Steven Spielberg’s The Adventures of Tintin to gauge 3D’s popularity.

“My expertise is more on the technology than the business side, but it seems that if you’re going to charge people money more people need to see a 3D movie, you better deliver or people will become especially disappointed, because they’ve spent a premium,” Lipton says.

“At the creative end, you’ve got a lot of people who are learning how to use the medium. In the next three years, it won’t cost much more to make a 3D movie than a 2D movie, people will learn and the technology will advance.”

Lipton first became intrigued by the concept of stereoscopic or “3D” imagery when growing up in post-World War II New York.

“As a boy, he often accompanied his mother to the Brooklyn Paramount and other neighborhood cinemas to watch the majority of the elaborate hobbies and Golden Era films that were shown.

“The movie palaces were the closest thing we had to royalty or nobility,” Lipton recalls.

“It was wondrous, and then suddenly it was 3D.”

It wasn’t long before he began drawing 3D images and made red and green crosshairs on tracing paper, constructing lenses from cardboard tubes and magnifying glasses, and building projectors to have neighbourhood shows.

Lipton’s interest continued while at Cornell University, where he majored in physics and wrote what he calls his equivalent of a MacArthur “genius” grant, the words to what would become the popular Peter, Paul and Mary song Puff the Magic Dragon.

So, blessed with financial security, he became a filmmaker, author and stereoscopic inventor. He says one ongoing downfall of today’s 3D movie audiences is poor quality.

Films can often appear darker than their 2D counterparts because of the 3D eyewear being worn, the use of the wrong equipment for a specific theatre, or the age of the projector’s light source.

He says lamps and digital projectors are very costly, so after the lamps start to go, theatre managers are forced to use them past their rated life.

“The brightness issue did not exist in the 50s because “the theatre was using two projectors” to display the 3D images, one for each eye, and that immediately doubled the brightness,” Lipton said.

And “the screens were smaller.”

Lipton says the problem then “was getting the two projectors to run like one; it was just beyond a projectionist’s ability.”

Another thing talked about today is movies that are converted from 2D to 3D.

“They are terrible, and 3D conversion houses do a good job and everything looks just fine, and sometimes they don’t,” he says.

The most important thing is “the expertise of the conversion house and the eyeballs of the cinematographer,” managing the 3D look.

Another factor is the final cut.

“You’ve got a lot of processes to make the images look right, so if you recut the movie in the weeks or so before release, you may be throwing out shots that look a lot of effort,” he says.

“We’re back to the usual mix of good and bad 3D films, but audiences are raising questions.”

But he says there are also movies that are shot in 3D that haven’t come out well.

He says 3D “is like a perspective. Disney’s latest Pirates of the Caribbean “looked mediocre” and its Terence Lawrence was just terrible. Stereoscopic filmmaking, even though it made a lot of money.

But the look has also produced a useful, veritable stereoscopic masterpiece, Tangllic, so you never know,” he says.

In terms of content, Lipton says 3D remains a cinematic genre largely “for young people, much like horror and science fiction.”

“The first modern 3D movie was Chicken Little, and that’s really a terrible looking film in terms of its stereoscopic aspect,” he says.

“But very rapidly, Disney, and then Pixar and Sony Pictures’ Framedog...”

ROWLING RECycles the gReatest MysTHERy

There’s more than magic to Harry Potter

MICHAEL GERSON

ARGUably the most famous living Englishman is technically, not alive. But Harry Potter now becomes the US construction of Sherlock Holmes ever did.

Rather than making the pilgrimage to Baker Street, a generation will visit King’s Cross station for Platform 9 3/4, and expect to exchange dollars for Galleons at Gringotts.

The mythical geography of England — always as important as its actual hills and streets — has been reshaped by JK Rowling.

Young Potter is taken either too seriously or not seriously enough. Modern witch-hunters believe his spells and potions are an invitation to the occult — forgetting the equally potent magic of Narnia or Middle Earth.

The critics dismiss Rowling’s writing as banal, her stories as derivative — a ramble sale of mythological creatures and transformational themes.

Neither snobs nor fundamentalists have prevented the sale of 450 million Harry Potter books.

The books, in fact, are gloriously derivative, providing an introduction not to magic but to mythology. Harry’s world is populated by centaurs, dragons, werewolves, griffons, pixies, sphinxes, phoenicians, gobliins and hippocamps. It is as though Greek, Egyptian, Celtic, European folklore and Arthurian legend discovered the same playground.

“I’m one of those who has been stunned by the concept of ‘gob’,” Rowling has ever found a practical application for their classics degree.

The world’s greatest stories — of heroic journeys, of peril, testing and courage, of nature enchanted, of happy endings — get reincarnated for a reason.

Creating the world, myths eventually began to explain us and our pre-rational values and culture. When these strings are touched, we feel the vibrations deep down. And we know that myths are not the same as lies.

In his essay On Fairy-Stories, JRR Tolkien describes the highest achievement of the tellers of tales as “sub-creation”. The sub-creator fashions “a secondary world which your mind can enter. Inside it, what it relates is ‘true’; it accords with the laws of that world”.

Tolkien calls this “a special skill, a kind of elvish craft”. The creation of Harry Potter practitioners this craft well. To read Rowling is to pack a bag and make a visit.

When it comes to the climax of a fairy story as the “turn” — the moment when fantastic and terrible adventures are transformed by sudden grace, “giving a Beowulf glimpse of joy, joy beyond the walls of the world, poignant as grief”.

“A tale that in any measure succeeds in this point,” he concludes, “has not wholly failed; it matters little what else it may possess.”

In the last of the series, Harry Potter and the Deathly Hallows, and in the movie based on it, Rowling reaches the turn. A boy who has played Quidditch, discovered girls, broken curfew and cheated death again and again, turns his back on death, “marked for slaughter”, along. A scorched hero — his birth prophesied, his character tested by the temptation of dark power — realises he must sacrifice himself for the sake of his friends. The “chosen one”, it turns out, was not chosen for honour but for extermination.

Death can be defeated only when it is embraced. Harry’s story, in fact, is a “bittersweet walk to his own destruction”.

These are the ambitions of Rowling’s brand of children’s literature. Harry’s walk towards the Forbidden Forest gains the reflected emotional power of the walk from Cthulhu to Golgotha. It is the recycling of the greatest myth, a myth that some regard as true. And the final delivery from content is the culmination of all happy endings.

Rowling’s children’s tale has a glimpse of the power beyond the realm of magic.

WASHINGTON POST WRITERS GROUP

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Krahe, B & Moller, I (2011)
Links between self-reported media violence exposure and teacher ratings of aggression and prosocial behavior among German adolescents.

CONFERENCE

More than Square Eyes?
**Children and the Media**

How can young people use social media without being at risk?

Monday, 5th September
2:00 pm to 4:30 pm
Bradley Forum - Hawke Building Level 5
UniSA City West Campus
50-55 North Terrace, Adelaide

This event is FREE but for catering purposes please REGISTER by emailing lynette.kelly@unisa.edu.au by the 31st of August.
Tagged warns teens

A short film developed by the Australian Communications and Media Authority’s Media Authority’s Cybersmart program, Tagged is a drama for Australian teenagers that explores cyberbullying, sexting, digital reputation and personal responsibility. These themes are crucial to maintaining positive online behaviour and experiences while growing into adulthood. Featuring a teenage cast, Tagged is aimed at an audience 14 years old and over.

The trailer for Tagged is now online at www.cybersmart.gov.au/Tagged.aspx in anticipation of the film’s online premiere on 23 September.

For more information on the Cybersmart program, visit www.cybersmart.gov.au

Dance Academy nominated for international awards

Dance Academy, the award winning Australian children’s television series currently screening on ABC1 and ABC3, has been nominated for Best Drama Series at the Seoul International Drama Awards 2011.

Actress Xenia Goodwin (who plays the character of Tara Webster in the series) is also nominated for Best Actress.

The Seoul Drama Awards are highly regarded internationally with Dance Academy and Xenia Goodwin competing against prime time drama series and actors from the US, Canada, Brazil, China and Germany.

The second series of Dance Academy is will launch on ABC3 in 2012.

Fame and Shame Awards

Nominations are beginning for the 2011 Parents’ Jury Fame and Shame Awards. This is a chance to use your voice and tell the Parents’ Jury what you think about the food marketing techniques used to target children. The Parents’ Jury is an online network of parents, grandparents and carers who are interested in improving the food and activity environments of Australian children.

To nominate and vote in the Fame and Shame Awards, you need to be a member of the Parents’ Jury. It’s free to join online and use your voice!

In 2011, there are four award categories:

- The Shame Award for Pester Power is given to the food marketing campaign that members hate the most for encouraging children to nag for unhealthy foods.
- The Shame Award for Smoke and Mirrors is for the use of claims on children’s foods that make an unhealthy product appear healthier than it is.
- The Shame Award for Bad Sport is awarded to a sports association, team or athlete that promotes unhealthy food and drinks to children.
- The Fame Award for Parents’ Choice congratulates the food marketing campaign that promotes healthy eating to children in a fun and appealing way.

Voting will take place in October 2011

For more information about The Parents Jury and the Fame and Shame Awards, go to:

http://www.parentsjury.org.au

KIDS’ TV

A selection of children’s programs screened on TV during the period

ABC 1 (afternoon programs only)
- Play School; Olivia; Little Kingdom; The Mr Men Show; Gawayn; Mona the Vampire; Bernard; Young Dracula.

ABC 2
- Pingu; Inuk; Pororo the Little Penguin; Tinga Tinga Tales; Mopatop’s Shop; Bookaboo; Bananas in Pyjamas; Sesame Street; Play School; Kingdom of Parimithi; Baby Antonio’s Circus; Hana’s Helpline; Igam Ogam; Hooray for Huckle!

ABC 3
- Go Lingo!; Backyard Science; BTN Extra; In Real Life; Spiced!; The Latest Buzz; Connor Undercover; The Jungle Book; Kid vs Kat; Delorta Quest; Horrible Histories; Trapped; Sumo Mouse.

SEVEN
- Sea Princesses; It’s Academic; Toybox; Spit it Out; Castaway; Legend of Enyo.

NINE
- Hi-5; Dora the Explorer; Kids WB; Ben 10; Wakkaville; The Saddle Club.

TEN
- Toally Wild; Wurrrawhy; Scope; The Elephant Princess; Me and my Monsters.

RUBY GLOOM
- Ruby Gloom; Fanboy and Chum Chum; The Fairly Odd Parents; Drake & Josh; Neds Declassified; Victorian; True Jackson VP; Back at the Barnyard; Big Time Rush; Zeey 101; The Troop; Hey Arnold!; Rocko’s Modern Life; Shaun the Sheep; iCarly; The Penguins of Madagascar; SpongeBob SquarePants.

DISNEY CHANNEL
- Cory in the House; Sonny with a Chance; Wizards of Waverly Place; As the Bell Rings; That’s so Raven; Zeke and Luther; Phineas and Ferb; Oscar’s Oasis; Good Luck Charlie; Kim Possible.