

Patricia Aufderheide

List of Publications by Year in descending order

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Version: 2024-02-01

35
papers

334
citations

1307594

7
h-index

996975

15
g-index

38
all docs

38
docs citations

38
times ranked

159
citing authors

#	ARTICLE	IF	CITATIONS
1	How Media Literacy Educators Reclaimed Copyright and Fair Use. <i>International Journal of Learning and Media</i> , 2009, 1, 33-48.	0.4	52
2	The Video in the Villages Project: Videomaking with and by Brazilian Indians. <i>Visual Anthropology Review</i> , 1995, 11, 83-93.	0.4	44
3	Documentary Film: Towards a Research Agenda on Forms, Functions, and Impacts. <i>Mass Communication and Society</i> , 2009, 12, 450-456.	2.1	36
4	Your Country, My Country: How Films About The Iraq War Construct Publics. <i>Framework</i> , 2007, 48, 56-65.	0.0	28
5	The impact of copyright permissions culture on the US visual arts community: The consequences of fear of fair use. <i>New Media and Society</i> , 2016, 18, 2012-2027.	5.0	23
6	Competition and Commons: The Public Interest In and After the AOL-Time Warner Merger. <i>Journal of Broadcasting and Electronic Media</i> , 2002, 46, 515-531.	1.5	16
7	Perceived ethical conflicts in US documentary filmmaking: a field report. <i>New Review of Film and Television Studies</i> , 2012, 10, 362-386.	0.1	12
8	Controversy and the Newspaper's Public: The Case of Tongues Untied. <i>The Journalism Quarterly</i> , 1994, 71, 499-508.	0.3	7
9	Calculating the consequences of narrow Australian copyright exceptions: Measurable, hidden and incalculable costs to creators. <i>Poetics</i> , 2018, 69, 15-26.	1.3	7
10	Documentarians, fair use, and free expression: changes in copyright attitudes and actions with access to best practices. <i>Information, Communication and Society</i> , 2016, 19, 178-187.	4.0	4
11	Diversity on U.S. Public and Commercial TV in Authorial and Executive-Produced Social-Issue Documentaries. <i>Journal of Broadcasting and Electronic Media</i> , 2018, 62, 495-513.	1.5	4
12	Latin American cinema and the rhetoric of cultural nationalism: Controversies at Havana in 1987 and 1989. <i>Quarterly Review of Film and Video</i> , 1990, 12, 61-76.	0.2	3
13	Copyright, Free Speech, and The Public's Right to Know. <i>Journalism Studies</i> , 2013, 14, 875-890.	2.1	3
14	Creative Action Under Two Copyright Regimes: Filmmaking and Visual Arts in Australia and the United States. <i>Communication, Culture and Critique</i> , 2020, 13, 384-401.	0.7	3
15	Copyright Givers and Takers: Mutuality, Altruism and Instrumentalism in Open Licensing. <i>Communication Law and Policy</i> , 2018, 23, 197-220.	0.2	2
16	Access shrugged: The decline of the copyleft and the rise of utilitarian openness. <i>New Media and Society</i> , 2021, 23, 3466-3490.	5.0	2
17	Romantic Remixers: Hidden Tropes of Romantic Authorship in Creators'™ Attitudes about Reuse. <i>Cultural Science</i> , 2020, 12, 1-12.	1.2	2
18	Understanding the industry/state interface in creative industries studies. <i>Media International Australia</i> , 0, , 1329878X2110439.	2.4	2

#	ARTICLE	IF	CITATIONS
19	A Mulher No Brasil. By June E. Hahner. (Rio de Janeiro: Editora Civiliza�o Brasileira S.A., 1978. Pp. 175.) Tj ETQq1,1 0.784314 rgBT	0.1	1
20	Upright Citizens in Criminal Records: Investigations in Cachoeira and Geremoabo, Brazil, 1780-1836. Am�ricas, 1981, 38, 173-184.	0.1	1
21	Shifting Narratives and Mutable Meanings: In and Out of Africa . Ilisa Barbash, Lucien Taylor.. American Anthropologist, 1994, 96, 956-958.	1.4	1
22	In search of the civic sector: Cable television policy making in Brazil, 1989�1996. Communication Law and Policy, 1997, 2, 563-593.	0.2	1
23	An Interview with Elia Suleiman. Visual Anthropology Review, 1997, 13, 74-78.	0.4	1
24	Untold Stories: Collaborative Research on Documentary Filmmakers' Free Speech and Fair Use. Cinema Journal, 2007, 46, 133-139.	0.3	1
25	Leval, Pierre N. Toward a Fair Use Standard, 103 Harv. L. Rev. 1105 (1990). Communication Law and Policy, 2020, 25, 412-417.	0.2	1
26	The Public Interest and the Information Superhighway: The Digital Future Coalition (1996�2002) and the Afterlife of the Digital Millennium Copyright Act. Information and Culture, 2021, 56, 49-89.	0.4	1
27	Julia Reichert and the Work of Telling Working-Class Stories. Film Quarterly, 2019, 73, 9-22.	0.3	1
28	Nancy Schmidt, Sub�Saharan African Films and Filmmakers: an annotated bibliography. London: Hans Zell, 1988, 401 pp., �45.00, ISBN 0 905450 32 9.. Africa, 1991, 61, 131-133.	0.4	0
29	Keith Shiri (editor and compiler), Directory of African Film Makers and Films. Flicks Books, 29 Bradford Road, Trowbridge, Wiltshire BA 14 9AN, 1992, 208 pp., �33.00, ISBN 0 948911 60 3.. Africa, 1994, 64, 288-289.	0.4	0
30	Alliance for Community Media Keynote July 10, 1999, Cincinnati, Ohio. Wide Angle, 1999, 21, 126-135.	0.1	0
31	Memoirs of the Feminist Film Movement. Feminist Studies, 2001, 27, 159.	0.5	0
32	Piracy and Social Change: Roundtable Discussion. Popular Communication, 2015, 13, 87-99.	1.8	0
33	Chinese Documentaries at IDFA 2015. Film Quarterly, 2016, 69, 92-97.	0.3	0
34	Cuban Documentary Retrospective at DocLisboa 2016. Film Quarterly, 2017, 70, 80-83.	0.3	0
35	Leveraging exceptions and limitations for digital curation and online collections: the U.S. case. Libellarium: Journal for the Research of Writing, Books, and Cultural Heritage Institutions, 2017, 9, .	0.1	0