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Abstracts of papers presented at
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Id: 12090

Title: Negotiating Masculinities in HBO's Girls

Session Type: Individual submission

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Abstract: Woman-centred television series remain rare. The abundance of men on television, however, did not translate into a substantial body of academic work. Notwithstanding a few notable exceptions (Craig, 1992; Spangler, 1992) only recently are media scholars addressing representations of men and masculinities on television (Feasy, 2008; Hatfield, 2010). The late interest in studying these representations concurs with the ignorance for understanding men and masculinities in social sciences and humanities. Similar to how identity categories such as whiteness (Dyer, 1997) and heterosexuality (Katz, 1995) have been able to remain invisible, unspecific and thereby normative, masculinity has long been considered universal, opaque and beyond scrutiny. Since the late 1980s, authors such as Judith Halberstam (1998), Jeff Hearn (1992), Michael S. Kimmel (1987) and Kaja Silverman (1992) started to acknowledge and study masculinities, providing media studies with a sound framework to reflect on representations of men and masculinities. Particularly R.W. Connell's (2005) conceptualization of multiple masculinities and their relation to a hegemonic masculinity is considered a key reference for scholars working on masculinities. Eric Anderson (2009), however, questions whether the actual notion of hegemonic masculinity still holds in Anglo-American countries as he considers these environments typified by a lesser explicit homophobia and a more equal distribution of gendered power among men –aspects that form the basis of his inclusive masculinity theory. Even though the debate is ongoing, both theoretical perspectives provide means to analyse embodiments of masculinity within various contexts, such as contemporary television fiction.

Especially the friction between a socio-cultural environment with a certain masculinity assuming a hegemonic position and one with various masculinities on a par with each other triggers the question how contemporary television fiction deals with these divergent dynamics in a given gender order –especially when considering that several scholars demonstrated how television programs reiterate a hegemonic masculinity. Hence, this study explores whether inclusive masculinity has found its way to television or if hegemonic masculinity governs the way a gender order in a particular setting is represented. HBO's Girls, a popular series that recounts the everyday-lives of four white middle class women in their twenties in a post-recession American society, is an unexpected yet suitable case. The series implies to be an authentic representation of the everyday-life of contemporary youth. Much like the main female characters, the male characters are busy constructing their self-identity, setting out work and life goals and

handling several intimate relationships –acts and practices that are often constructed, experienced and embodied as gendered. To comprehend whether and how a shift in dynamics among masculinities can be unravelled in the politics of representation in *Girls*, this chapter interprets what kind of masculinities the key male characters (Adam, Ray, Charlie and Elijah) in the first two seasons embody and/or aspire to.

Id: 12159

Title: Is it real meaningful or not' Everyday meal, reality TV program, discourses, and cultural implications in Korea and the modern society: A Semiotic and discourse analysis on 'Three Meals a Day', a reality TV program of tvN in Korea

Session Type: Individual submission

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Abstract: The purpose of this study was to explore meanings of ‘a meal’ portrayed in a reality TV program titled as ‘Three Meals a Day’. The trend of food TV programs over the past decades had shown peoples eat, cook and taste. Nothing else was unique. But a new reality TV program on tvN titled as ‘Three Meals a Day’ embraced multiple meanings than those of previous food programs. It reflected changes of Koreans’ perceptions about foods in the present Korean society. It also raised new thoughts and perceptions about foods, and produced several discourses regarding ‘what a meal means to us and ‘What is a good food?’.

The authors concerned meanings which peoples in the modern society possessed as they reenacted to prepare meals in their daily lives. This research was constructed by a chronological analysis of the narrative structure to verify humans’ efforts in everyday

lives of having meals, presented in the reality program of tvN, 'Three Meals a Day'. Secondly, they analyzed ways of expressing the process of food preparation shown in such reality program by semiotic analyses. They also concerned to find out in-depth meanings located at the in-depth level of its representations, and to contemplate what kind of implications it had in the Korean society culturally as well as ideologically. As main research objects, they selected episodes of 'Three Meals a Day' of tvN, and collected episodes from Oct. 17, 2014 to Dec. 11, 2015, and analyzed them with various discourse analyses, especially, critical discourse analyses (CDAs).

The results of this study indicated many valuable findings. Firstly, peoples living in a modern society under the capitalism who had lost specific meanings of 'everyday meals' tended to present their hungers for three meals in everyday, healthy foods, and good members of family. Such phenomena were raised and grown in the ecosystem cycle, and its desires were actualized through fishing and gathering ingredients by themselves. Secondly, such full-filling humans' basic needs by eating and living in the nature, apart from the urban city, were 'vicarious satisfactions' for the peoples in the modern society who had no chances to spend time in the nature. Thirdly, the 'completeness' of preparing meals, from harvesting food ingredients to get ready to serve, implied special meanings to the peoples living in the modern society. Fourthly, the act of having three meals a day and eating together was a lost cultural tradition even though the modern family tried to have in their everyday lives. This program gave its various meanings for three meals a day to the Korean society as well as the busiest modern society.

In short, this study suggested that the reality program had a common but a great meaning of cooking with whatever was given to the people living in the modern society. Through the program, the strong desire for self-sufficiency in the modern society was embedded by the ideology that people wanted to discover their lost distinct identities as human beings.

Id: 12175

Title: Memory and commemoration of Mexican popular culture. The soap operas in the writings of Carlos Monsivais

Session Type: Individual submission

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Abstract: In this paper we study in the essays and chronicle of Mexican writer Carlos Monsivais (1938-2010) his reflection about popular culture and its relationship with mass media development in Mexico during the twentieth century.

The concept of popular culture is not stable, and is perhaps the widest notion of Monsivais' work, and additionally this culture is mostly "urban phenomena" in which mass media (film, radio and television) had a huge impact. Somehow all his work is a concern for the demonstrations, sensibilities, customs, habits, spaces, representations, groups of urban popular culture. Furthermore, this concept allows recognizing the nuances and accents that Monsivais' work had. Popular culture is the great horizon in which Monsivais is able to tie the most diverse political, social and cultural phenomena.

Monsivais was not a "theoretical" or scholar; his point of view is from the writer, a kind of "cultural curious" who reflects so as Walter Benjamin did about Paris or many chronicles from XIX's did about social changes in Latin America. Monsivais often follows the method of presenting "snapshots" or "atmosphere" in which recreates the look, feel and work of social situations and its characters. In that sense, his look about mass media is particularly original because it isn't localized neither "apocalyptic" nor "integrated" as Umberto Eco wrote about.

We exemplify those uses in some of his texts, and we see comparatively a specific body of texts, tones, refinements and adjustments that the author made. In this definition of "popular culture" it is necessary to recognize stylistic devices which assume a particular meaning to the notions addressed.

Among the many issues treated by Monsivais, he focused on culture-media relationship in Mexico, one of them were the soap operas (telenovelas). In the second part of our work, we analyze the influence, characteristics and judgments made by the author made about the complexity of this TV gender. Among the cultural and interpretive perspectives, Monsivais always fled from schematics and dogmatism to refer a TV genre often stigmatized by the academy and the "serious" journalistic world. In this part of our paper,

we identify not only the well known structure of soap opera, but its industry, consumption and how this genre modeled aspects of Mexican culture in the second half of the twentieth century.

In the cultural analysis of the telenovela, we note the characteristics of melodrama and how it went from film to television; we analyze the hypotexts of the genre, particularly its link with religious discourse. In Monsivais style, soap opera is defined as "cultural migration", in the sense that allows the transit of society, its myths and fears, some of their wants and needs.

Finally to get closer with the conference theme AIERI 2016, we see the attempts for adapting some historical events, issues and situations to the soap opera formats and the comments, analyzed made by Monsivais. We try to answer the question: What kind of mold, or reflection of history and memory can see when soap opera lenses are used?

Id: 12213

Title: Panel: Sound-system outernational - building new ways of knowing from a rich tradition

Session Type: Panel Submission

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Abstract: Born in Jamaica and later diffused on a global scale throughout the routes of the Afro-Caribbean diaspora, reggae sound-systems are gaining increasing attention from the media, local governments, cultural critics and academic researchers. The experience of being embraced and carried by the deep bass sounds coming from huge loudspeakers, among big crowds occupying public spaces or large venues, is definitely changing the way people feel music and understand the urban soundscape. The on-going globalization of sound system culture needs to be understood as a complex cultural phenomenon, deeply involving the way people articulate a sense of self, build networks and communities, and actively take part in the production of space. From countries where this culture is deeply rooted, like Jamaica and United Kingdom, to the new frontiers of Brazil, Italy, New Zealand or Japan, the global sound system movement is transforming a rich tradition into several peculiar forms of musical recording, vocal flowing, sound engineering, performance practicing, corporeal moving, event advertising and cultural developing, thus constituting a process of collective memory building which relies on a distinct way of knowing. Involving the academic team who had recently organized the first 'Sound System Outernational' symposium (Goldsmiths, University of London, 16th January 2016), and making use of a multidisciplinary approach including social communication, cultural studies, performance studies, popular music studies, anthropology and sociology, the panel aims to offer a deep insight into the topic in order to take stock and stimulate further research. The sound system phenomenon will be addressed from an international perspective, intersecting the global and local dimensions of sound system as both a sonic practice and an academic research field which is currently developing in Jamaica, Brazil and Italy. Sound-systems will be analyzed in regard to the ever changing technologies, progressive politics, performance techniques, business models, copyright issues, record manufacturing processes, intergenerational links, archiving and other issues.

Panelists:

Julian Henriques (chair) - Panel title: The Art and Science of Sound: Learning from Jamaican Reggae Sound System Engineers

Leonardo Vidigal - Panel title: The new wave of sound-systems in Brazil: building the collective memory with a contemporary approach to reggae music

Brian D'Aquino: Real Authentic Sounds: the audiopolitics of Italian sound system

movement.

Julian Henriques will be the chair of this panel.

Id: 12269

Title: Beirut in five films: Civil War and Urbicide

Session Type: Individual submission

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Abstract: In the light of the Lebanese Civil War (1975-1990), the city of Beirut suffered from spatial alterations determined by the conduct of the conflict. Since its inception, the tension among the diverse ethnic groups –reorganised into militias– caused the division of the city. The line of demarcation appeared between “East” Beirut, ruled by Christian militias, and “West” Beirut, under the control of Palestinian, Shia, Druze and Sunni militias. The evolution of the city was disrupted by the long lasting warfare, causing the destruction of the urban tissue in the border area next to the demarcation line and in the city centre, which was plundered by the militias and destroyed by the Israeli bombing in 1982. The profusion of spatial alterations is mainly due to the disintegration of the urban structure and the division of the social environment, and has affected the urban space irreversibly. The meaning of the space changed, based on the recognition conferred by each confronted group. This determined not only the course of the conflict, but also the evolution of the city.

Since the origin of cinema, filmmaking has been fascinated by urban spaces, their complexity and their diversity. On many occasions, films have focused on armed conflicts that took place in cities, using different perspectives and viewpoints. In Beirut, many scenes and scenarios of the Lebanese Civil War have been reproduced in films, becoming a methodological tool for the analysis of a time period, the Lebanese conflict, and a specific space, the city of Beirut.

The aim of this study is to analyse the filmic representations of the Lebanese conflict in order to decipher how films represent urban alterations and how the architecture determines the course of the armed conflict. Through the analysis of five films –24 hours to kill (1968), Hors la vie (1991), West Beyrouth (1998), Sukkar Banat (2007) and Beyrouth Hôtel (2011)–, this research project sets out to interpret the narrative codes of the social and political constructions representing the Lebanese conflict, in relation to each social group and their power dynamics.

Id: 12384

Title: Exploiting Fandom: The Marvel Cinematic Universe

Session Type: Individual submission

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Abstract: More and more media franchises dominate the cinemas and the television screens. A franchise distributes the same text and the same story on different platforms, it's a cross-media activity accompanied by consumer products that are related to that specific multimedia text. Derek Johnson (2013), who has analysed the history of media franchising, argues "that the media franchise of the late twentieth and early twenty-first century has constituted and been constituted by the shared exchange of content resources across multiple industrial sites and contexts of production operating in collaborative but contested ways through networked relations to one another (frequently across boundaries of media platform, production community, and geography)." Media franchises are changing the way of media consumption and cultural consumption. Based on technological developments that are initiated by digitalization media franchises and media brands offer the possibility of new ways of storytelling and exploiting fandom. One of the most intriguing and successful examples of a media franchise is the Marvel Cinematic Universe. Until the end of 2015 there have been twelve films, six in each of the two phases of the expansion of the narrative universe. In 2016 Marvel will start Phase Three with "Captain America: Civil War". All films are based on the Marvel comics, but they expand the universe of the Marvel superheroes. All films are accompanied by several merchandising goods, by computer games, and by television series. The narrative universe is transgressing every known narrative boundary and develops a nearly infinite universe of narration. Whereas transmedia storytelling tries to build narrative worlds (Jenkins 2006) the cross-media franchise of the Marvel Cinematic Universe builds more than that, a narrative universe that is built on the Marvel Comics and their fandom.

The paper will deal with the exploitation of fandom by the Marvel Cinematic Universe, and analyse the cross-media franchise in the context of political economy and cultural critique.

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Johnson, Derek (2013), *Media Franchising. Creative License and Collaboration in the Culture Industries*, New York and London: New York University Press.

Id: 12467

Title: Memory, Conflict and Restoration: The Reception of Niger Delta Films in the 20th Anniversary of the Death of Ken Saro-Wiwa

Session Type: Individual submission

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Abstract: On November 10, 1995, Ken Saro-Wiwa, an environmental activist, was executed in a judicial murder. In response to oil spillage and environmental degradation, Saro-Wiwa called the Nigerian government and oil companies operating in his native Ogoniland, an ethnic minority in south-east Nigeria, to respect the human rights of the indigenes by cleaning up and compensating their losses. His requests went unheeded largely due to the quest for personal wealth and the gross mismanagement of public funds. But Saro-Wiwa's death did not end the struggle. Six years after the activist's death, popular filmmakers took up the challenge of representing a conflict-ridden Niger Delta, but with what impact? Were the films able to effect any change among persons involved in the political conflict then and now? What potentially restorative spaces do such films offer the deprived and marginalized? To respond to these questions, on November 10, 2015, I began a year-long screening of *Black November* (2012) and other Niger Delta films that envision Saro-Wiwa struggles. This paper examines through multiple film screenings, focus group discussions and in-depth interviews the potential of such films to create social change in the 20th anniversary of Saro-Wiwa's death. Current research on African film is skewed towards broad representations of urban lives, religion, women, migration, wealth, politics and celebrity, thus making the reception of indigenous popular films an understudied area. Virtually absent in African film scholarship is the reception of the films as a 'potentially' restorative space in a post-conflict cum commemorative year. The nexus between popular films and political conflict resolution is examined here in the aftermath of failed formalized processes of conflict resolution. Recent popular film reception studies (Krings and Okome, 2013) have European foci that draw on African emigrants' conditions of life in foreign localities. The paper therefore evaluates the impact of popular films on viewers and the extent to which the films soothe or exacerbate personal and collective memory and trauma. It further examines the theory that arts function as peace-builders among conflicting parties (Shank & Schirch, 2008) in the light of the Niger Delta struggles and the films that portray the multi-sided conflict. Barber's (1987) popular arts theory, Shank & Schirch's (2008) arts-based conflict resolution paradigm and Milton's (2015) "politics of impact" are synthesized to examine the restorative, conciliatory – or other – impact of popular Niger Delta films on audiences two decades after Ken Saro-Wiwa's murder.

Id: 12473

Title: Digital Photography and the morselization of Memory

Session Type: Individual submission

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Abstract: In an earlier article I proposed the concept of mnemonic labour in which the development of point and shoot cameras promised the user a luminous “Kodak moment”. Such moments were visual celebrations of the hetero-normative nuclear family. In this presentation I will return to these earlier concerns to address the new affordances offered by the development of digital cameras and editing software such as Photoshop and their extension in depth through the social media such as Facebook and Selfies. These applications provide above all a photographic opportunity for individualised self-presentation and self-expression that exceeds and descends below the horizon of the family - itself a fragmenting social category.

In this presentation I will explore the changes in the relationship between the amateur photographer and his or her production of a self-image brought about by new immersive technologies. I will argue that the digitally manipulated images of the self have created the solipsistic self-commodification in depth. If, as Siegfried Kracauer contended, the surface features of the mass spectacle reveal the fundamental logic of ideological control, the new discourse of digital creativity reveals a new mode of regulation – self morselization- in which personal memory becomes radically disconnected from notions of collective identity and the web of sociation.

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Id: 12502

Title: Franky Reborn: The discourse on the first transsexual character in the Flemish soap Thuis

Session Type: Individual submission

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Abstract: These past few years, both fiction and factual media have increasingly represented transpeople in a way that diverges from earlier - mostly problematic - strategies. In the past decades, trans issues were either symbolically annihilated (e.g. Namaste, 2000; Halberstam, 2005) or connoted to psychological illness and social marginality (e.g. Namaste, 2000; Philips, 2006; Heinz, 2012). Today, series like *Orange is the New Black* (Netflix, 2013), films like *The Danish Girl* (Tom Hooper, 2015) and highly mediatized events like Caitlyn Jenner's outing or the first transsexual model to adorn the cover of *Vogue* magazine elevate trans issues from invisibility and introduce them to the public sphere. Drawing from these examples to argue that a global shift towards trans acceptancy is taking place, however, would be all too simplistic. Although transnational media certainly interact with local discourses on gender and sexuality, the specificity of spatially and culturally localized constructions of trans issues and identities should not be underestimated and merits academic attention (e.g. Lavie & Dhoest, 2015). Hence, we focus on the representation of and public debate about the first recurring trans character in Flemish television fiction in the domestic soap opera *Thuis* (Een, 2015). The announcement of the storyline sparked sizeable interest in news media and social networking sites, initiating an unseen public debate on trans issues in Flanders. Through a qualitative textual analysis of both the television text and the public debate surrounding the narrative in news and social media, we aim to gain insight in the specific local constructions of trans identities in Flanders. In doing so, we do not only wish to understand the different practices and identities configured under the umbrella term 'trans' in Flanders. By focusing on those identities and practices that disrupt and

destabilize hegemonic binaries, we also aim to shed a light on the general construction of gender and sexuality in contemporary Flanders.

Id: 12601

Title: Between Cosmopolitan memory and Particular Memory- Commemorating the German Resistance to the Nazi regime in Holocaust museums in Israel, France and United states

Session Type: Individual submission

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Abstract: The Holocaust symbolizes Western Global and cosmopolitan memory. This form of memory emancipated the discussion about collective and cultural memory from the local and national contexts that dictated the way it was understood. In addition the global Holocaust memory is considered to be a tool creating global identity that is characterized by normative and ethical choices. This study tackles this accepted notion by focusing on the memorialization of the German resistance to Nazi regime in three Holocaust museums: “Yad Vashem” in Jerusalem, United States Holocaust Memorial Museum in Washington DC, and Memorial De La Shoah in Paris- all are memory institutions enjoying both local and international aura and importance.

The investigation of museums —important social institutions where collective identities are contested and realized through the mediation of narratives and ideas to distinct audiences -- reveals that the Holocaust is not memorized in identical way in different national contexts, but rather that there are tensions between local and global memory forces that in turn influence the memorialization and commemoration of the Holocaust, and related events. The German resistance phenomenon has been chosen for this study as a methodological tool revealing the power structures that influence the museums’ narrative. The study demonstrates how the memorialization of varied German resistance movements – the White Rose students’ group; the left-wing opposition from the social-democratic and the communist parties; the right-wing elitists, who were mainly from the German army; and religious figures (such as pastor Martin Niëmoler) –is influenced by the tension between global and local memory forces. This dialectic creates what we can define as a new "Glocal Memory Sphere": a unique memory culture that is the result of global and cosmopolitan memory cultures and their intermingling with local and particular memory contexts. Thus, this study sheds an important light on the discourse regarding the mediation of global and cosmopolitan memories and contributes to the field of memory studies.

Id: 12603

Title: Resisting Globalisation. Strategies of re-territorialisation in Utopia

Session Type: Individual submission

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Abstract: Cultural globalisation forms a vital part of everyday lives of individuals. Mostly, Morley (2001) argues, we encounter celebratory accounts on globalisation. However, we should be aware of the fact that globalisation - the traveling, the migration to far away countries - is a reality for only a small minority of the global population. Most people, Morley maintains, stay at home and only visit the world through their television screens. A development that changes the notion of home: "the modern home itself can be said to be a 'phantasmagoric' place, to the extent that electronic media of various kinds allow the intrusion of distant events into the space of domesticity." (Morley, 2001: 428). The anxieties this intrusion causes relate to attempts in re-territorialisation, an attempt to create one's home in deterritorialised world (Appadurai, 1996). An increasing desire to re-territorialise seems indeed apparent in contemporary, Western, societies. Right-winged political parties generate the support of large portions of the citizenry. Simultaneously, there is an increase in TV programmes that focus on the nation. Questions arise on how these two trends relate. Does the rise of 'nationalistic TV-programmes' indeed relate to the desires of audiences to re-territorialize? And if so, how does TV-programmes' content enable viewers to do so? The leading research question for this paper focusses on the latter: How are strategies for re-territorialisation manifest in the Dutch TV-programme Utopia?

Utopia is a reality TV-show designed by John de Mol. Fifteen people are enclosed in a very poor facility (containing only a shed). Their aim is to set up a new society. The show is broadcasted Monday to Friday on Dutch television, premiered on 6 January 2013 and is still running. On average, the show draws 650,000 viewers (11.9 market share). Though the show's aim is to 'build a new society' the programme seems particularly focussed on Dutch society: participants represent all kinds of groups not only in demographic terms (age, gender, ethnicity) but also in terms of different Dutch regions, marked for example by dialects, emphasising regionality. This makes the show an excellent case to analyse re-territorialisation strategies.

Two weeks (10 episodes) of the show were subjected to a Foucaultian discourse analysis. All episodes were transcribed and viewed at least three times. Regionality as a concept is based on demographics of candidates, dialect - forms of speech specific to certain regions in the Netherlands. The internal and external procedures to control the discourses that tell us what is normal and what is not, what is true and what is not, who is to be taken seriously and who is not are employed to reconstruct the discourses in Utopia

on re-territorialisation. Results indicate that the shows aim is not to 'experiment with a new society' but to renegotiate national and regional boundaries.

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Id: 12687

Title: The legendary live venues and the changing music scenes in Taipei and Beijing: Underworld and D22

Session Type: Individual submission

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Abstract: In Asia, small live venues have a trendy name called “Live Houses”. Such locations are the music scenes through which we get to know more about a city’s current live music industry and featured subculture. They demonstrate a distinctive relationship of urban musical activities to historical time and geographical location. The intimate feeling of being a member of a subculture within local live venues also shows that the music scenes are united with the global rock trend, while presenting a more universal and fluid metropolitan music style. The creativity, innovation, and critical power, which have evolved from this sub-cultural commitment, also express the venues’ values and style. (Straw, 1991; Shank, 1994; Hesmondhalgh, 2013).

Meanwhile, we can often discover the complicated political, social, and economic relationship of the live music industry, and its way of shifting the culture by observing its social situation (Frith, 2013). Running a music venue has been closely linked to government policy from the very beginning, including obtaining a liquor license and a business license, and also conforming to noise and safety regulations. It also reflects its ability of negotiating with the government to acquire subsidies or to avoid interference. Moreover, with the rise of global consumerism and visualized urban life, the underground music scenes have to confront the logic of gentrification. Many cultural processes and available spaces we once associated with music are now taken over by food, drink, café and restaurant (Straw, 2015). In other words, small urban music venues reflect a proceeding relationship of politic, social, and economic relationships on a broader scale.

This article focuses on the two representative cities in the Chinese music circle, Taipei and Beijing. There are two legendary music venues that have been established within the past two decades: Underworld (Taipei, 1996-2013) and D22 (Beijing, 2006-2012). Underworld, founded in 1996, was part of the 90s student movement that urged Taiwan’s social democratization. It also witnessed the emergence and achievements of Taiwan indie rock. D22 was founded in 2006, just before Beijing Olympic Games has started. It was the time when the city thrived vigorously with foreign people, investments and global attention surged in.

This article aims to describe the emergence, changes, and current situation, of the rock

music scenes in Taiwan and China over the past 20 years. The author takes note of the changing traces of the local music scenes in Taiwan and China within a more globalized pop/indie music environment. This paper argues that the underground musical cultures are facing a paradoxical development. A metropolitan capital would be endearing if there are abundant cultural heritages and urban night life. However, following the pace of gentrification, the lively sub-cultural scenes were forced to vaporize as a legendary history. After all, an ongoing music making process, rather than a 'scenic' venue itself, might be a sustainable music subjectivity to survive in the process.

Keywords: Live House, indie music, music scene, Taipei, Beijing

Id: 12791

Title: Good old new advertising ' nostalgia and self-creation of memories

Session Type: Individual submission

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Abstract: Nostalgia has been increasingly used as a source of inspiration by brands over the past few years. Dated objects, mimics of vintage design or revival of retro have become standard resources of marketing and therefore, a pervasive trend of advertising. Consumers have become accustomed to these commercial exploitations of nostalgia, and are now familiar with viewing advertising as a triggering factor of vivid memories of idealised good old times.

The aim of this communication is to analyse a specific side of this manifold phenomenon; we will focus on how modern advertising is referring to its own past. Indeed, many advertisings are built around self-references of the history of advertising. By using distinctive features of old ads, outdated style or aesthetics, advertising produces explicit pastiches of its own past and conveys a wistful feeling of yearning for a “better time” of commercial selling techniques. In that sense, advertising shall be viewed as a space to “nostalgize” performatively our perception of the past: it generates an appealing sense of pastness, aimed to trigger a nostalgic glint by producing its own memories.

This reflexive process will be studied through three scales, and will be empirically grounded on semiotic analysis of a selection of recent advertisings. First, we'll focus on how advertising is rewriting its own history. Surprisingly, even European ads are mostly referring to the aesthetics of American old ads, inventing a tradition by shaping a heritage coming from the other side of the Atlantic. Thus, this self-nostalgia is less relying on the reality of accurate memories or on the survivance of the past in the present than on a process of re-building a factitious continuity from the present time. Then, we will explore how this meta-discourse of advertising reinforces the memory of an alleged golden age of advertising. Golden age is always emerging from a collective consensus: it pretends to rationalize a nostalgic feeling through an idealised mnemonic filter socially shared and accepted. Finally, in the current context of active criticism of advertising, we will examine how this specific use of nostalgia - based on fascination for vintage aesthetics as a cultural phenomenon - can be seen as a powerful device to euphemize the commercial purpose of advertising. The past is visually mystified by an immoderate aesthetisation in order to take advantage of the aura that gives charisma to old ads. By producing those simulacra, we could even consider that advertising might stand as both a discourse on consumption and as an object of consumption in itself.

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Keightley, Emily and Pickering Michael, *The Mnemonic Imagination*, Palgrave Macmillan Memory, 2012

Id: 12841

Title: Tears of solidarity: Doing good reality TV and masculine humanitarianism

Session Type: Individual submission

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Abstract: In recent years reality television has increasingly been preoccupied with various representations of charity and humanitarian work. This paper explores the emergence of ‘doing good’ reality as a form of popular political narrative that shapes cultural understanding of social responsibility and solidarity. It is argued that ‘doing good’ television (also referred to as ethical entertainment, charity TV and makeover humanitarianism (Ouellette & Hay 2008; Lewis 2008; Orgad & Nikunen 2015)) forgets humanitarianism in its affective narrative and convergent strategies. Doing good reality TV exemplifies what is understood as ‘affective capitalism’ and resonates with at least two larger shifts: the increased commercialization of the humanitarian field and the increased convergent strategies in digitalized media environment. While much of the work on affective economies of reality TV has focused on women’s work (Skeggs & Wood 2008), this paper explores what happens when men perform care in popular television. The case study investigates reality TV show ‘Doodsonit tuli taloon (Rockstar Home Invasion, Finland 2012-2014)’ where a famous group of ‘reality TV pranksters’ solve various problems of private families. In this format, the tough guys of entertainment television have found a social mission – they use their fame for doing good. The case study demonstrates the ways in which representations of sentimentality, the ‘tears of solidarity’, draw on the representations of national heroes that humbly labor for the safety and security of the community and the nation (Kirby, 2013; Carroll, 2008). It points out how the masculine humanitarians of reality TV propose new sense of authenticity to humanitarianism through combination of self-made expertise and down-to-earth sentimentality. Moreover the paper shows how the convergent strategies of online participation of the show operate to monetize the sentiments of compassion to brand the celebrities. However, it is argued that despite creating refashioned enthusiasm around acts of doing good, the programme in the end operates to dissolve rather than advance sustainable solidarity.

Id: 12914

Title: Curating and Cultural Memory: 'London is a Place for Me' ' Retrieving and Re-positioning the Works of Black Immigrant Musicians in Post-War Britain from Collective Amnesia

Session Type: Individual submission

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Abstract: In the past decade or thereabout a British record label – Honest Jons Records (part of the EMI group) has been producing some hitherto very rare musical recordings of black British immigrants of the colonial period under the theme of ‘London is the Place for Me’, after the title of a popular song written by the famous Trinidadian Calypsonian – Lord Kitchener.

This paper aims to explore the works of these black colonial immigrants who mostly settled in London and became an important part of the popular music scene in the 1950’s and 60’s post- war Britain. It aims to draw attention to the works of this group of Black immigrants and their contribution to the development of popular music in Britain between the 40’s and 60’s which although was highly regarded by a wide section of the arts and entertainment community in London of the period, have since been virtually eclipsed by dominant narratives of how popular music evolved in Britain. This effacement of the cultural output of black immigrants in post-war Britain represents an example of how aspects of a society’s cultural memory, in this case those relating to cultural production by minority groups, can be eclipsed by dominant accounts that privilege the works of artists from the dominant group.

As such, this paper will be set within the contexts of a number of inter-related discourses of the conference theme - memory and colonialism, remediation of the past through curatorial practice, commemoration of the works of black British immigrant performers in the retrieval of their long-forgotten works by making these material finally available to the public, and the role that privilege/inequality can play in the creation, sharing, preserving and effacement of cultural memory.

The paper will draw on Durkheim (1912[1995]) and Maurice Halbwach’s (1992[1952]) theoretical framework on collective memory as it relates specifically to concepts of effervescence and instrumental presentism; Pierre Nora’s (1996) notion of selective commemoration of people and events through collective amnesia; and John Bodnar’s (1993) contention that public memory is not an accurate representation of the past. Looking forward, the paper will also engage with the discourse on curating as practice as a useful and rewarding mechanism for retrieving/preserving cultural memory of especially neglected works of minority groups.

Id: 12940

Title: Popular Culture and "the new digital archives of public records " as a site for both the individual exploration of the origins of the self and as a basis for celebrity focussed global television entertainment.

Session Type: Individual submission

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Abstract: Embedded in each person to some degree is a history or experience of family. This informal knowledge may be carried in the memory of shared experience or in remembered family conversations, photographs, artefacts or more extended textual records such as significant accounts of famous/infamous family members.

The significance of these universal ephemeral markers is often most emotionally profound when they are absent or unknown as in the case of adopted or separated children, seeking their biological parents.

As the new digital technology has colonised the archives of the past as governments, religious organizations and private institutions seek more efficient (and monetized) information management systems vast records of formal family events, military involvements, convict/court records, and immigration details, for example, have become available to the average citizen on their computer screen.

Disseminated archives previously only accessible in dusty library shelves or distant places and guarded by rules of access and often-professional training requirements, can now be searched by the average citizen seeking to trace evidence of their own family origins.

Moreover, governments increasingly promote this active individual investigation as it makes officially endorsed commemorative and memorial events "highly personalised". For example, recent commemorations of WW1 encouraged finding a family member who served in the Great War. Thereby, weaving together the discursive threads of family, military service and "the national" into the appearance of the "natural" service/sacrifice of the family to the nation.

A more formal and instructive model of this process is also presented by the entertainment industry in programs such as "Who do you think you are?" or "Find My Family."

Central to these internationally formatted and franchised programs is the involvement of a local celebrity engaged in a kind of archaeology/genealogy of their own origins. Assisted by professional researchers they cobble together an overarching narrative from the formal fragments that remain of early ancestors lives and a collection of current family memories, usually in the form of fading oral histories to arrive at a " new narrative

understanding” of themselves.

Within these revelatory programs the private/public family history of the celebrity appears to be uncovered and absorbed in real time and in a way in which the celebrity cannot control or indeed expect. They like us are captured by their inescapable past. The inevitable tensions, which often arise between what is known, what is discovered and how it can be absorbed often provides a platform for a highly emotional re- evaluation of the individual family and a more empathetic understanding of personal motivation. This in term sets up a number of challenging questions in terms of theory and research methodology in how affect and emotion is examined in communication research. This paper examines various elements of this trend in television to explore the archived knowledge of the family as the basis of a form of popular television and the stylist and textual strategies, which are adopted in the making of these programs.

Id: 13025

Title: The Digital Mediation of Hakka Round House: Cultural Memory through Self-oriented Technology

Session Type: Individual submission

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Abstract: Digital technologies have provided a lot of possibilities for individuals to explore cultural heritage by themselves. A lot of researches have focused on the relationships between digital technologies and cultural heritages. One type of researches focuses on technology applications on cultural preservation, like GIS in surveying and inventory (Capra et al., 2002), 2D or 3D technologies in modeling (Antinoris, 2003). The other type of study focuses more on interactive nature of technologies, and the impact of collaboration in new storytelling between human and technologies. For example, An information landscape system has been created for digitally presenting cultural heritage content as immersive visualizations (Ruffaldi et al. 2008). Multicultural Videos can be used in interactive online museums for artists around the world to share their cultural heritage (Fernández, 2008).

Not like traditional mass media creating common knowledge and public memories about cultural heritage, individuals can use digital technologies, especially new media, to mediate cultural heritage from different perspectives so as to add more diversified memories. Previous researches do not pay a lot of attention to individuals using digital technologies to mediate cultural technologies. What happen when an individual link self with the heritage by means of digital technologies? How can memories of local heritages be told with technologies to potential global audience? Or can't?

In this article, we try to take digital technologies as technologies of the self, proposed by Foucault. Foucault said four technologies of the self include decisions to: (1) "produce, transform, or manipulate things"; (2) "use signs, meanings, symbols, or signification"; (3) "determine the conduct of individuals and submit them to certain ends"; and (4) "permit individuals to effect by their own means... so as to transform themselves in order to attain a certain state of happiness, purity, wisdom, perfection, or immortality". Foucault's ideas put forth a very useful frame to analyze today's more individualized mediation of cultural heritage by new media technologies.

China has lots of places of interests, most of which have been given a lot of meanings

when chosen to present to the public. Cultural memories embedded in material realities have far-flung influences upon the collective memory. Local aspects of cultural heritages are far from fully represented. Recently, with more empowering digital technologies, individual can go by their own ways to reshape some of the cultural memories about the heritages.

To demonstrate our understanding of individual mediation, we firstly experiment making digital mediation of Hakka Round House by taking photos and merging them into a panorama. One of the authors of Hakka origin will observe and take photos of the House, talk with local people and try to follow the local aesthetics and finally make the panorama. The other author will document the processes of observation and photo taking. And by showing why and what an individual choose to mediate can explain the relationships between self and technologies. Also, analyzing technologies used to mediate the House can explain how global tech can merge with local aesthetics and memories.

Id: 13042

Title: Playfulness or seriousness' 80's Online Collective Nostalgia in China

Session Type: Individual submission

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Abstract: Driven by modern science and technology, the population of Chinese netizens now enjoys a mushroom growth of speed and scale. The gap between old world and new world is getting bigger which causes identity crisis to people of all ages. Among them, China's 80's is the most vulnerable as their grow up timeline is parallel to that of the Internet in China. Nowadays, the falling of tradition leads to disorientation, and the established commitment loses its effectiveness, all of which makes people tend to believe that the world now produces more disappointment and oppression than the older one. In this context, nostalgia becomes a widespread and popular movement.

In China's 80s' networked society, collective nostalgia is represented through (re)construction of collective memory. This study selected three typical cases of 80's collective nostalgia events on the Internet: Li Lei and Han Meimei event; micro-film "Old Boy" event; and online collective sharing childhood event. Using text analysis, content analysis and in-depth interview, this study finds that nostalgia is a cultural representation of collective memory; narrative of nostalgia is highly individualized and collaged through online content production, circulation and consumption; although full of playful linguistic cues, collective nostalgia creates the imagined community and constructs the identity of China's 80's generation; in addition, it is a form of cultural resistance against Chinese modernity.

With the popularity of new media platforms, individual life experience does not belong to oneself anymore; instead, individual memory becomes part of collective memory, and individual expression feeds into collective multitone. The findings have implications for theories concerned with collective memory and its construction process in the context of new media.

Id: 13066

Title: Imaginaries of media homes, past and future: Early TV homes and future digitally connected homes

Session Type: Individual submission

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Abstract: This paper examines the roles of media and communication technologies in reproducing and transforming cultural values associated with home. By comparing imaginaries of the past and future mediated home, it identifies the key discursive frameworks used to commemorate and memorialise media homes of the past and to imagine and promote digital homes of the future. The more that “home” seems to be encroached on from “outside” through digital connectivity, the more this space is defended and reclaimed as an intimate and private territory. The first section of this presentation traces the powerful nostalgic popular memories and values associated with the 1950s media home. The second section examines the promotion, popular images and claims made for digitally connected homes of the future. The parallels and differences between these differing representations of the media home are then assessed to identify the changing meanings, values aspirations that underlie the inscription of home as a digital domestic space.

The analysis is supported both by an in-depth historical cultural study of the design, marketing and adoption of TV sets in the 1950s-1960s and a textual analysis of the meanings associated with contemporary digitally automated “connected homes” via sizeable sample of marketing and popular media imagery. The utopian fantasies and dystopian uncertainties about the meaning of the home are evaluated. In the 1950s, captivating advertisements for TV and images in lifestyle magazines promoted family togetherness, showing the “family circle” gathered round the TV. The console was depicted as a new hearth, conveying the idea that the medium could reunite traditional families after the upheaval of war. Today’s connected homes are based on integrated systems researched and designed by global corporations such as IBM, Microsoft and Intel. Imaginaries of contemporary digitally connected home convey the idea that digital technologies can provide technical solutions to everyday social problems. The paper identifies a crisis of values associated with changing relationships between modern domestic and public spaces, work and leisure and gendered subjectivities. It indicates that domestic identities associated with homes of the future involve a shift from nostalgic feminine domestic values to new, masculinised and cosmopolitan associations and identities. Digital technologies are galvanised to re-negotiate the meanings of home culture in relation to new notions of ‘normal’ family life. The paper draws on a range of

case study examples to argue that that time-honoured ideals and values associated with home are also being contested by the mediatisation of home and digitalization of domestic space.

Id: 13083

Title: Cultural transfer of the western popular music in Japan: A case study of midnight radio programs for youth in the late 1960s

Session Type: Individual submission

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Abstract: The music on the radio plays an influential role in terms of acceptance of foreign cultures. Using previously undiscovered and unarchived material, this case study focuses on cultural transfer brought about by the flow of western popular music aired on Japanese midnight radio programs for teenagers in the late 1960s. These programs represent a significant phenomenon that is shared as collective memories among radio listeners and has influenced preferences for western popular music that remain today among this generation. However, the lack of the primary sources and documents at research institutions and individual broadcast stations have resulted in an absence of historical research on this topic.

Since 2010, empirical research has been conducted in Nagoya through interviews with DJs and radio listeners. The series of programs presented by CBC (Chubu Broadcasting Company) was chosen for this case because it was the first commercial radio broadcast station licensed and launched in Japan, notably one of the sponsors of The Beatles Japan tour in 1966 and a pioneer of midnight radio programs in the Chubu region.

Statistical analysis was conducted by using the set-up list of 793 tunes on this program from 1969 to 1970 kept by one of the DJs interviewed. DJs were the focus of this study since they had full responsibility for the choice of tunes on air in their programs. The record companies who promoted western popular music targeting the Japanese youth market knew the power of DJs' music choices in influencing record sales in each community.

After liberation from war time conditions in which entertainment was highly regulated and limited, encountering western culture was a drastic change for post-WWII Japanese youth. The boom of midnight radio programs in late 1960s can be traced back to 1950s when local commercial radio stations approved by the government opened in each region. Instead of formal programs by NHK, previously the only public radio station, these additional listening options brought a greater variety of programs, which enriched the daily lives of post-war Japanese radio listeners. It also offered opportunities to encounter western popular music; a new type of music with lyrics in a foreign language.

This study documents the significant role of DJs in selection of tunes and the numerical supremacy of western popular music aired on these programs. Other findings indicate that nostalgic sentiment is still shared among radio listeners and that their preference for western popular music remains and influences the current music scene in Japan.

Id: 13272

Title: Configuring collective identities of young indigenous in contexts of migration and returnees

Session Type: Individual submission

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Abstract: Abstract: This paper analyzes the reconfiguration of identities of young migrants and returnees from indigenous communities in Oaxaca, Mexico, taking into account the four elements of the ethnic identity: tradition, religion, native language and territory, besides the use of the technology of communication. From the story of young people we can establish how these variables are manifested in their social, communication, family and community relations to examine how their identities are reconfigured to leave their towns and when they return.

Keywords: ethnic identity, culture, youth, migration, indigenous communities

This work focuses on the objective to analyze the construction of collective identities of young migrants and returnees from two indigenous communities in Oaxaca: Santa Cruz Papalutla and Santa María Tlahuitoltepec. Since the sociocultural approach indicates that the identity cannot be applied generically because it is specific to each group.

In this sense, Giménez points out that ethnic identity is integrated in four main elements: tradition, religion, native language, and territory; highlighting the strategic importance of culture and studies that take aim, “culture works [...] as a raw material of social identities, as a potential guide for action and as a source of legitimation of itself” (1999: 84).

This research is approached from the sociocultural perspective, which is part of the cultural communication studies derived from the contributions of the Centre for Contemporary Cultural Studies in Birmingham, which has had great importance in Latin America.

Raymond Williams emphasized the importance of culture in communication studies, saying “thus communications falls within the culture, because it is concerned with practice and with the relations between practices” (quoted in Hardt, 1992: 181).

Thus, most studies that have addressed the study of identity, migration, culture, indigenous communities are sociological and anthropological like Grimes (1995) raised it from the ambit of hegemony and power. Meanwhile, Zebadúa (2012) analyzes identity processes and cultural consumption of university students. In the other hand, Jasso research (2013) focuses on the socio-cultural situations faced by migrant indigenous adults to settle in other places.

For the purposes of this study, using qualitative in-depth interview, which according to

Taylor and Bogdan (1986), are flexible and unstructured, thereby eight interviews will be done, either young migrants and returnees from both communities, to know how they conceive and transmit their traditions?, how they reproduce and are reconfigured in other spaces?, is there a link between memory and continuity?; in addition to examining the cultural manifestations of religion and openness to other faiths.

As well, it will address the faltering transition between affirmation and negation of the indigenous language, its preservation and dissemination, as according to Bartolomé, “the gradual loss of language affects part of the ethnic identity” (1997:83); also inquired the value utilitarian and symbolic that young people have of their territory, to finally study the meaning of the technologies in their social contexts, represents tools of proximity?, Are they spaces to evoke memories, eigenvalues? Reinforcing the sense of belonging identity?

TOTAL WORDS: 484, without bibliography

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Id: 13315

Title: Internet as a new infrastructure for oral cultural heritage transmission of a transfrontier indigenous people

Session Type: Individual submission

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Abstract: This paper is focused on the role of Internet to preserve and transmit the oral cultural heritage preservation and transmission of an indigenous people living in different countries: the Berbers. Scattered in Morocco, Tunisia, Algeria and Lybia, the berbers have built a “resistance identity” (Castells, 1999), including both cultural and political claims, before the digital age. Since the nineteen sixties, they have engaged a struggle for recognition against the cultural and political domination of the nations in which they live. This activism based on associations’ life, and the power of family still exists but a new kind of mobilization related to the cultural heritage preservation and transmission is born on the Internet. This paper will present the main features and issues of this new situation, analysing the Berber’s internet network (the “Berber webosphere”), its shape, contents and actors typology.

According to Wendland and Van Weelde (2008), digital technologies offer an opportunity to identify and record expressions of traditional cultures. Therefore, over the last two decades, indigenous people use many digital media as a cultural mediation (Ginsburg, 1995). Since the nineteen nineties, young Berbers, especially those born in Europe (Oulhadj, 2005), develop specific and personal websites aiming at disseminating their living cultural heritage, collected from different north African areas in a digitised form. For these youths, the preservation and transmission of their heritage is a responsibility that each generation must be take upon. Therefore, in a short period of time, they endeavoured to digitize an important part of the oral berber heritage. Unknown folk tales, forgotten poems, traditional songs are some examples of what they have been collected, digitized and disseminated on different websites. They have tried to build what Sandvig (2012) calls a ‘Tribal Digital Village’ (TDV). This digitisation strategy has been successful in maintaining a living relationship between young Berbers and their heritage. It was all the more important that they have started this digital strategy while Berber concerns were banned from both school and public media. The family and community life, the World Berber Congress and some State-funded organizations have maintained some oral transmission. But the digital technology has a double specificity: first it makes it accessible anytime, anywhere for everybody beyond political frontiers and second, it formalizes and documents oral heritage. Yet associative and state organizations have very little invested on digitization and Web dissemination so that individual people started to undertake this mission.

Methodology

First of all, we have created a corpus of a few hundred berber websites, identified automatically and represented on a digital cartography. Then we conducted a content analysis of the websites selected in order to classify Berbers' digitalized cultural heritage initiatives and actors (associations and individuals). This analysis is meant to determine digital media relevance related to oral living heritage transmission beyond frontiers and more, about the kind of social link it can support.

Id: 13344

Title: Memory-related communication repertoires: generational memory work in urban Vietnam

Session Type: Individual submission

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Abstract: In 2015, Vietnam marked the 40th anniversary of the end of what is locally remembered as the "American War". Although approximately two thirds of the population were born after the war, the governing Communist Party still seeks legitimacy by communicating past achievements in public.

But how is individual memory work (Lohmeier/Pentzold 2014) within different generational groups practiced beyond and in interplay with publicly mediated versions of the past?

This is the central question of fieldwork conducted in Vietnam's urban centres, Hanoi and Ho-Chi-Minh City. Tai (2001) noted liberalization tendencies in dealing with the past, particularly in arts and film after economic renovation (Doi Moi). However, the role of everyday communication practices for cultural memory (Erll 2011; Assmann 2008) and thus for Vietnamese national and generational identity (Mannheim 1959) remains under-researched. Entangled relations between individual and collective, private and public memories (van Dijck 2007; Volkmer 2006) still pose theoretical and methodological challenges (Keightley/Pickering 2013) for memory studies in communication research.

This study applied in-depth interviews, including visual elicitation techniques (Harper 2002), with respondents from the war, post-war and post-reform generations in urban Vietnam. The interviews covered questions of individual biography, media use, media memories, intergenerational communication and perceptions of national history.

Based on audience research by Hasebrink and Domeyer (2012), the paper introduces the respondent-centred empirical approach of "memory-related communication repertoires" to analyze memory and communication practices that constitute memory work. Findings of an exploratory examination of six cases indicate on which occasions (e.g. public holidays) memory and communication practices interlink, how they are embedded in everyday life (e.g. student life) and contribute to the communicative construction of cultural memory and generations in Vietnam against the backdrop of individual biographies and perceptions.

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Id: 13376

Title: Reclusive Openness Remediated

Session Type: Individual submission

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Abstract: Abstract

Reclusive Openness Remediated

This paper engages with strategies of remediation of memory across and after the lifetime of particular subjects. It concerns the subjects own narration as well as interpreters and has a focus on the relationship between the reclusive and the open, and the private and the public. Theoretically, it draws upon theories of narration and testimony (Bertolini, 2015, Ricoeur, 1983 and 1991), of reconciliation modes of telling (Ricoeur, 1999) and the notion of reclusive openness (Høg Hansen, 2015) as an alternative form of performative biography, very different from the present era's noise and ubiquity of social media and the internet.

Two cases opens the discussion:

In 2012 Swedish film maker Göran Olsson's Black Power Mix Tape reveals footage interviews from 1972 with Lewis H Michaux, who owned a Black literature bookstore in Harlem, New York City, for over four decades. Michaux store was a study and discussion space for the contemporary American Black Power and Civil Rights movements of the 1960s and 1970s. A place that became a symbol of the power of reading.

Also in 2012 a local museum in Dragør, outside Copenhagen, Denmark, reconstructs a 1950s living room of a Black American classical pianist Eugene Haynes who was sponsored by USA Information Service during the cold war to propagate American 'fine culture' in Europe. Haynes stayed often in Denmark and performed, as classical pianist, in a cultural domain reserved primarily for whites. His high school mate Miles Davis had turned to Jazz, a more common avenue for music interested Blacks. Haynes befriended writer Karen Blixen (Out of Africa, etc.) over many years in the 1950s, and later years saw Haynes publish his diaries and letters from that period.

Haynes diaries and letters (2000) captured and shared his years in Europe and with Blixen in the 1950s. Importantly, also a suitcase full of his objects was found in in

Dragør in 2008 in the house of Blixen's secretary where he had stayed. Haynes had died in 2007, 80 years old. With the recent material, the museum began to prepare to exhibit his personal archive.

The paper engages primarily with the reclusive, yet remediated lives of these two Black Americans: The life of Michaux in the context of Black history and civil rights narrative and Haynes in a postcolonial and post-war predicament where very different artists, Haynes and Blixen, converse about arts, otherness and the new world.

Other cases may be discussed briefly, e.g. on subjects that are little known outside their reclusive circles, yet significant inspirators and role models for younger generations.

Key words: mediation, narration, reading, music, identity

Id: 13412

Title: Reconstruction of Self Identity Through Fan Activities of Married Women and Their Motivations for Long-term Fandom

Session Type: Individual submission

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Abstract: An idol fandom is often considered as a teenage culture. A Korean idol group, 'Shinhwa', who debuted in 1998, has continued their album activities until now and most of its fans are in their late 20s or 30s. Usually, when an adult woman admires an idol star, people look at her pathetically, especially when she is married and has a baby. However, members of Shinhwa's fan club, 'Shinhwa Changjo (Creation of Myth)', reveal themselves as fans of this idol group shamelessly. Although there are many limitations on their fan activities as married women, they consistently buy Shinhwa's album and go to their concert.

An idol star is a typical mass culture and perspectives on this culture are mostly negative. Particularly, when a woman gets old, she is socially evaluated low and if she identifies herself as a fan of an idol star, she has to overcome the negative eyes from the society. Recently, women who spent their teenage during 1990s, when cultural industry flourished, began forming a new culture with their financial abilities. They consume cultural contents to reveal their taste, and through the cultural networks they obtain the 'vitality of their life'. Also, through these activities, they liberate themselves from various identities and responsibilities as a parent, a partner and an employee. Through socialization, revealing oneself is refrained and people follow social norms to behave age appropriately, therefore giving up on their fan identity. However, the identity formed through fan activities influence the experiences in later lives by reflecting past experiences and social contexts when consuming cultural texts.

Fans of Shinhwa were interviewed to investigate the motivations of their consistent fandom activities although they have constraints as married women. One's identity is formed throughout lifetime, and teenagers especially start forming their identity by following an idol star as the object of admiration. This cannot last long because of the social norms mentioned above, and also the absence of the admirable object is one of the main reasons. Shinhwa, continued their activities for 18 years without change of its members. The fans who have liked the group for more than 15 years, have affection for the group and not for the individual member, since they have 'protected' the group together. They also grant a special distinction to their group as well as themselves. For 18 years, the relationship between the star and the fans became strong and this 'interdependent relationship' differentiate themselves from other fandoms, providing the ground for them to reveal as idol fans. Moreover, as their economic power grows, the

fans can perform fan activities without their parents' permission, surveillance, and protection. A considerable amount of time and money is necessary for fan activities, but it is less burden to them compared to 15 years ago when they were students, and they can identify their social and economic position through these activities. Furthermore, the fans have shared social and cultural context for long time and this reinforces the relationship within themselves and also with the idol star.

Id: 13421

Title: Looking Back, Looking Forward: #RhodesMustFall, #FeesMustFall and the Cultural Politics of a Meme Event

Session Type: Individual submission

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Abstract: In 2015, South Africa witnessed an explosion of student and staff protests that swept university campuses across the country. These protests were identified with a number of hashtags, among which the most prominent were #RhodesMustFall and #FeesMustFall. These hashtags were in turn used to name the movement, led by university students and outsourced cleaning staff, that won a number of important victories and concessions; including the removal of the statue of Cecil John Rhodes at the University of Cape Town, the cancellation of planned university fees increases for 2016, and commitments from some university administrations to ‘decolonise’ the curriculum and ‘insource’ cleaning and other subcontracted staff within an agreed period of time.

In this presentation, I want to look at the proliferation of hashtags during the last year associated with the image and concept-metaphor of ‘falling’. Following Samantha C. Thrift, I define the various versions of #MustFall as a ‘meme event’: a ‘media event that references not only an external event, but itself becomes a reference point’. In this context, I am going to think about the temporalities recalled by the idea of ‘falling’ as an expression of political desire: when is it that movements mobilise for material and immaterial things and symbols (say, statues) to fall? What is the cultural logic associated with the expression of this desire in popular forms of online and offline communication?

The first iteration of the #MustFall hashtag was the #RhodesMustFall movement at the University of Cape Town: how do we explain the temporalities of the falling of the statue of Cecil John Rhodes, the long dead symbol of British imperialism and racism, in 2015? Does it simply point to a rejection of the legacies of the past that continue to disrupt the present (such as the presence of the De Beers mining company, founded by Rhodes in 1888, in 21st century South Africa)? Or, do the multiple iterations of the #MustFall hashtag during the last year also point to (more or less consciously expressed) desires for future oriented radical political transformations symbolised by the concept-metaphor of falling and its rootedness in the history of political iconography? I want to probe these questions by interrogating the political and cultural logic of key aspects of the movement’s communicative content and by tracking some of its iterations.

Id: 13495

Title: A comparative thematic analysis of oral history interviews conducted by The Museum of the Caribbean Diaspora: A Digital Repository

Session Type: Individual submission

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Abstract: Global migration trends have produced transnational groups related by culture, ethnicity, language, and religion. The Caribbean has been a major source of immigration to the United States, Canada and the United Kingdom for over a century. More specifically, for over three decades, certain cities such as New York, London and Toronto have seen a continued flow of Caribbean nationals, making the region one of the leading sources of legal migration. Once established in these newfound homes, people of Caribbean origin become economic, political and cultural forces in these cities. Despite this constant presence, most Caribbean communities have been, at best, indistinguishable to the mainstream culture. They are often subjects of negative stereotyping, lumped into the pile of the typical native Black population, stigmatized based on the perceived notions of what a Caribbean immigrant should be and often times marginalized.

The digital repository, The Museum of the Caribbean Diaspora (MOTCD) is an online portal that provides a vehicle focusing on collecting memories from the rich history and experience of Caribbean people primarily living in the United States through oral histories and in-depth interviews. These stories are presented by Caribbean individuals who live, work and contributed to the fabric of their new homes. As an expansion of this archival project this proposed study will conducted interviews of selected individuals of Caribbean heritage who lived or are currently living in the United Kingdom. This proposed study which is explorative in nature aims to examine and compare the connection between migration and the experiences of individuals from the Caribbean living in the United States and the United Kingdom. This study will use a two-pronged sampling technique, purposive sampling and snowball sampling, allowing for the accurate identification of the target population. Purposive sampling will be used because it is designed to enhance the understanding of selected individuals' or groups' experience(s) or for developing theories and concepts. This selection process will allow for the selecting of "information rich" cases with behaviors providing the greatest insight reflective of the individuals and group being studied. This study will also use snowball sampling, another type of purposive sampling, for the second stage of recruitment for individuals from the United Kingdom. Snowball sampling is a well-known, non-probability survey sampling method commonly used to locate hidden populations. It is exceptionally useful when researching hard-to-reach groups when members of that

population are difficult to identify. This approach will allow for the identification of a substantial number of people distinct and unique to the population made up of individuals of the Caribbean Diaspora.

After the interviews are transcribed, a thematic analysis will be conducted; data will be analyzed to determine if any common patterns emerge regarding the Caribbean Diaspora of the United States and United Kingdom. Additionally, researching the Caribbean Diaspora may provide grounded evidence to support the need of vehicles like The Museum of the Caribbean Diaspora and the potential benefit to Caribbean Diaspora communities in the United States and United Kingdom.

Id: 13543

Title: Narrative experiences in video games: Temporality in story-telling

Session Type: Individual submission

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Abstract: Technological advancements in computer simulation have brought the experience of visual and auditory immersion in modern video games to a level rivalling the filmic medium. As the capacity for games to create more vivid and complex virtual environments grew, so did the complexity and depth of the in-game story-telling. Video games allow for unique progression of storytelling and narrative media experiences. Current research on video game narratives focuses primarily on the technical aspects of how virtual narratives are designed into the game mechanism, rather than on the players' experience of story-telling in video games (Steinkhuehler, 2010; Zagal & Mateas, 2010). Both film and video games are powerful storytelling media. To understand the narrative experiences in video games, this paper critically analyses the ways video game players construct different narrative experiences of digital game-play in contrast with film spectatorship.

Metz (1974) identifies narrative as a double temporal sequence with both the "time of the thing told and the time of the narrative" (p. 18). The temporal duality is characteristic of narrative across various mediums and storytelling traditions. Hence, this paper examines temporal sequences in both film and video games to understand how the narrative experiences differ across mediums.

During the experience of film, the spectator submits to the preprogrammed temporal form in which the film absolutely governs the "order, frequency, and duration" of the narrative presentation (Bordwell, 1985, p.74). The temporal structure of the video game's presentation is malleable. The discourse undergoes further distortions of temporal relationships during the subjective player-directed experience of the narrative in the game. Synthesizing from narratology, the player's experience of story, discourse, and experienced event in Irrational Games' 2013 video game Bioshock Infinite will be contrasted between Bioshock Infinite and three films: The Matrix, Cloud Atlas, and Edge of Tomorrow. The three films were selected based on their effective and clear manipulations of narrative temporality in order to create interesting experiences for the spectator.

The analysis three temporal sequences: the chronological time of the story material (story), the time of its reorganized presentation (discourse), and the time of the subjectively variegated experience of the presentation (experienced event). By categorically contrasting the temporal sequences and relationships that drive the experience of story-telling in video games and film, this paper establishes a framework to understand temporal experiences of story-telling in media. It informs research on effective story-telling. Although this paper predominantly focuses on the temporal structures in video games, it serves as a basis to develop a comprehensive framework for gaming experiences. Future research can investigate other aspects of narrative design in video games.

Id: 13579

Title: Touching War. Soldiers' experiences of military training on historical war sites.

Session Type: Individual submission

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Abstract: Each year, more and more people visit former war sites, and trips to military cemeteries, battlefields or war memorials have become highly popular (Winter 2011, Iles 2006, Scates 2002). This popularity has not only risen amongst 'general' visitors of these sites, but also amongst professionals. The last years, different Dutch military battalions have started to use former war sites as locations to practice military strategy. In this practice, the classic military battlefield tour is taken to a next level by having soldiers actively practice military strategy on site under guidance of an 'authentic' and tangible historical war landscape. An additional part of the practice exists of a confrontation with the consequences of strategic decisions by means of visits to war cemeteries and memorials. In these practices, a strong belief in the educative and evocative power of physical remnants of the past is present - a power that is believed to be useful for future military purposes. This development can be placed within the growing tradition of conceptualizing the past as something that actively works upon us and with us (Lorenz and Bevernage 2013). But how does such an engagement with an 'active' past work in practice? In this paper, we present a qualitative analysis of soldiers' experiences and uses of the past during their training in military strategy. By focusing on Dutch military training programs that take place on war sites of the Second World War in Germany, Poland and France, we investigate the way physical remnants of the past involve and instruct soldiers of the Dutch 44th infantry brigade. In doing so, we will conceptualize the way historical experiences of war are used to communicate learning objectives.

Id: 13655

Title: Panel: Sound-system outernational - building new ways of knowing from a rich tradition

Session Type: Panel Submission

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Abstract: Paper title: The Art and Science of Sound: Learning from Jamaican Reggae Sound System Engineers

This presentation asks what sound studies can learn from the audio engineers, selectors and MCs who operate Jamaican sound systems, taking Stone Love Movement as the example. It begins by listening to the engineers and what they do, drawing on my recent *Sonic Bodies*. The older generation have a very considerable breadth and depth of expertise about how sound works with the crowd in the dancehall session. This includes auditory separation, mixing, balancing, fine-tuning and the spatial dimensions of sound, that is, “acoustic space.” These skills have been learnt through an apprenticeship system spanning several generations. Such ways of knowing provide a connoisseur’s understanding that is fine-grained, sophisticated and often tacit. It can be described as a “science” of sound that has as much in common with obeah and black magic as with the electronic “science” of textbooks and equipment manuals. But to recognise this requires an approach that challenges both conventional ocular-centric perspective of Western scientific paradigms as well as the idea of knowing defined exclusively in terms of the written codes of epistemic knowledge. The presentation concludes with a brief account of how the engineers’ thinking through sound can be purposed for other contexts, namely gallery exhibition, as with my sonic sculpture at the Tate Modern.

Id: 13664

Title: Prosthetic Memories of the Marginalized Other in Digital Games ' The Contrasting Cases of Never Alone and Playing History 2: Slave Trade

Session Type: Individual submission

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Abstract: This contribution brings into dialogue the field of cultural memory studies with games studies in relation to marginalized groups. Since narratives are significant for the historical discipline (White 1984), and since our understanding of the past is constructed in the present (Erll 2011), digital games with historical settings likewise construct scenarios from which players construct and challenge understandings of the past. Based on a critical analysis of the contrasting examples *Never Alone* (Upper One Games 2014) and *Playing History 2: Slave Trade* (Serious Games Interactive, 2013), I argue that digital games using historical settings might motivate or demotivate players to articulate an ethical relation to the marginalized Other. It is my claim that digital games by virtue of their ontology as cybermedia (Aarseth and Calleja 2009) are able to construct cultural memories qua their playful features, through which they operate as experiential sites where cultural memory emerges at the interface between a person and a historical narrative of the past. To elaborate on this analysis of the aforementioned games, I introduce the concept of prosthetic memory (Landsberg 2009) in order to show how games may establish a sort of performative prosthetic memory for players in either empathetic or fetishizing ways that may or may not challenge cultural memories of the marginalized Other, and perhaps form an empathetic relation. To critically discuss this concept of prosthetic memory in digital games I introduce the discussion of consuming the Other (hooks 1992) applied to virtual environments (Nakamura 1995; Leonard 2004) to draw out the problematic aspects of commodifying historically marginalized groups to privileged audiences (Shaw 2015). In turn, this critical discussion enables a more holistic understanding of prosthetic memory in digital games by taking into account the current state of systematic oppression of marginalized groups in digital games and society in general.

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Id: 13675

Title: Cultural Memory, Digital Games, & Marginalized Identities 'Design, Production, Performance

Session Type: Individual submission

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Abstract: This paper seeks to uncover the ways in which cultural memory, digital games, and marginalized identities intersect to commemorate the past. As mass entertainment products, digital games hold a prominent position in the media landscape in European and North American societies where millions of people are partaking and consuming games through the activity of play. (Egenfeldt-Nielsen, Smith, and Tosca 2013) Since narratives are significant for the historical discipline (White 1984), and since our understanding of the past is constructed in the present (Erlil 2011), digital games with historical settings likewise construct scenarios from which players construct and challenge understandings of the past. However, these scenarios are designed to predispose the interpretations and performances by players (Begy 2015). Concurrently, by virtue of the oppressive state of affairs that only privileges certain forms of identities in the societies in which these digital games are produced, the popular developers of digital games are pre-dominantly homogeneous in their gender, racialized, age, and class demographics (Edwards et al. 2014). In addition to the white supremacist capitalist mechanisms of Empire that underline the expensive entertainment production of popular digital games (Leonard 2006; Dyer-Witheford and De Peuter 2009), the identities in charge of producing these digital games inadvertently exclude and marginalize other identities and experiences to the detriment of the people playing and consume these games. (Shaw 2015)

By looking into how digital games predispose specific mnemonic understandings, the paper explores how digital games as a playful technology allows for certain performances by players and how identities and experiences might be expressed thanks to the design of these digital games. The paper simultaneously seek to contextualize the design of these digital games in who, how, and why these digital games as mass entertainment products are developed. I investigate these questions by bringing cultural memory studies into dialogue with both game studies and cultural studies. In conclusion, the paper lays the groundwork for further research into how digital games predispose mnemonic understandings and how oppressive structures of the game production context factor into this.

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Id: 13681

Title: Uzalo: Blood is Forever. A production view of representation and identity in a South African telenovela

Session Type: Individual submission

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Abstract: Telenovelas distill the aspirations and identity within a particular society at a particular time. They have the potential to construct ‘cultural citizenship’, engaging with the audiences’ cultural practices, societal concerns, religious beliefs, aspirations and memories (Hemer, 2008; Tufte, 2000). The paper concentrates on the moments of production, identity and representation in the circuit of cultural meaning (Du Gay et al. 1994). The case study is the first-ever isiZulu South African telenovela, *Uzalo: Blood is Forever*. The story starts 25 years after Nelson Mandela’s release from prison, when two baby boys are switched at birth. A preacher’s son is raised by a gangster and vice versa. The purpose of the study is to identify the connotative, symbolic and ideological meanings encoded by the producers and to ascertain both choices made and the reconceptualization of those choices in the format of the telenovela.

Uzalo is structured around the dichotomy of religion (both African traditional and formal Christian practices) and organized criminal gangsterism. The conceptualization of Zulu tradition invokes notions of cultural memory as an essential component of community identity (Dlamini, 2001). The narrative of gangsterism is set within an historic trajectory which draws on the generic conventions of films both globally and within South Africa (Tomaselli, 2006), as well as long-standing conceptions of criminality within South African townships.

Theoretically, the study draws on genre studies both in terms of aesthetics and ritual. The aesthetic approach identifies recurring formal and stylistic features and takes cognizance of the codes that create a Zulu lifeworld. Narrative, language use, character types and mise-en-scene together with visual encoding and iconography express a new and expanding genre (Clarke et al., 2007; Seiter, 2000; Neale, 2001, Newcombe, 2004; Vande Berg et al., 2004:118). The ritual approach is discerned through a semiotic analysis of the binary oppositions set up between religions (traditional vs. Christian), families (preacher vs. gangster; generational) and intellect (formal education vs. ‘street savvy’).

South African television literature is considered (Milton 2008; van der Mewe 2013; Tager

1997, 2010). We hypothesize Uzalo as ‘the greyzone’ of entertainment education, in which telenovelas add value by showcasing audience-identifiable social issues (King’ara, 2013; Govender, 2013; Quarry and Ramirez, 2009; Cardey et al., 2013, Tufte, 2008, 2001). An understanding of Zulu culture and modes of representation differentiates Uzalo from other South African television programming (Heyns & Tager, 2013, Ferreira, 2015). Zulu culture evolves constantly “in a bitterly contested process” (Wright, 2008: 35, cf. Buthelezi, 2008; Carton, 2008, Dlamini, 2001). The paper explores the specific ways in which the Uzalo producers represent a contemporary Zulu cultural identity drawing on motifs and memories of the past.

Methodologically, the study draws on textual and semiotic readings of selected Uzalo episodes and in-depth interviews with key informants within the production company. The study is relevant because it examines the ways in which issues of memory, identity and ethnicity are encoded in a popular culture format.

Id: 13817

Title: The Politics of 'Localness' in Postcolonial Hong Kong Popular Music: A Case Study of Cantopop Quartet 'C AllStar' and the Pop Fans

Session Type: Individual submission

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Abstract: Previous literatures on popular music have generally focused on the making and using music in local, regional and global music industry production; while some studies investigated the industry-celebrity relationship in popular music and construction of pop music stars. Following the discussion of celebrity culture, the scholars have shown further interests on audience researches and fandom studies in western societies.

The globalization of culture drives the inter-penetration of music styles or genres. Instead of the homogenization, locally produced popular music in Hong Kong, namely, Cantopop (Cantonese popular music) has been glocalized since 1970s and developed a unique genre distinct from Euro-American, Japanese, K-pop and even Mandarin pop music. Cantopop has both applied the global pop music formats and created the cultural hybridity of localness. The politics of localness could have been seen from the representation of lyrics due to the British Hong Kong colonial history and the relations with the sovereign state, Mainland China. Thus, the local production and consumption of pop music have been hybridized toward complex ideology and feelings in Cantopop.

Past studies have analyzed Cantopop lyrics as social text with (post)colonial discourses -- local awareness of the anxieties, uncomfortable and lost in the transition during 1980s to 1990s when Hong Kong was ready to handover to China from the British colonizer, whereas resonated the majority of Hong Kongers audiences. Many scholars also mapped out the rise and decline of Cantopop in the global era that how popular it was; and once demonstrated the great influences in the neighboring regions; and it eventually become the stepstone of transnational music agencies and waning of hybrid music production after 1997. Cantopop deserves more scholarly examination and how the audiences react in the recent postcolonial years under numerous controversial socio-political events, especially after the social movement of Umbrella Revolution in 2014 and the exacerbating Hong Kong-Mainland China relations.

This paper aims at exploring the “localness”, dubbed the Hong Kongness, of Cantopop in this postcolonial (Chinese) global city; and how the pop fans engaging in and re-imagine Hong Kong from these pop songs and emerging local pop music stars. A case study of Hong Kong popular quartet “C AllStar” and their fans are selected to investigate how the

“C AllFans” consume and interpret the Cantopop, and draw the cultural appropriation by producing meanings and pleasures.

This study conducted textual analysis of all songs and albums over 6-year of C AllStar, and carried out the ethnographic researches on the fan club’s activities and in-depth interviewed 13 C AllFans. Some major findings are (i) the Hong Kong popular music had been depoliticized after 1997 and dominated by love songs as above mentioned, and the government with the propaganda and hidden political purposes had failed to create and widespread her own composed brainwash Hong Kong pop songs, however, the Cantopop run by music commercials do challenge the convention and attempt to echo social and cultural issues in Hong Kong, such as criticizing the global city myth and monopolistic capitalism for that dual city and local culture preservation, the new paradox relations between Hong Kong, Britain and Mainland China; (ii) these songs with diversified thematic intertextuality always turn up on the music charts as they are being familiar with mass audiences and stand to become mainstream and ideology to resist the unsatisfying government; (iii) the key success of a particular Cantopop song is to create a piece of textual lyric with pluralistic semiotic meanings and the ambiguous boundary between love relationships and socio-political message so as to leave the imaginary possibilities for the audiences to interpret the text; (iv) same as the previous literature that the fans idolized and worshiped their pop stars, and identified the stars and themselves with pleasures; particularly for postcolonial Cantopop, those identification have been derived from the sense of Hong Kongness after music consumption; as the fans desired the authenticity of the pop stars and music that are familiar with and closed to the social-cultural-scapes of Hong Kong society. But the fans community only draws the Hong Kongness re-imaginary appropriation for their self-reflection, little motivation for them to act and pursue in the social controversies and movements.

The case study of C AllStar and their pop songs can be a demonstrative model to study pop music, which they, as the emerging stars, predominantly have given a new breath of life through unusual convention in postcolonial Cantopop. From this study, two major implications can be drawn: firstly, rather than the celebrated superstars, the pop fans now demand for more authentic and down-to-earth stars with strong sense of social responsibility in their music that thematically echo the society so as to share the common ground of localness. “Localness” is still problematic and not easy to be localized as pointed out by the previous scholars, but it has been artfully further commercialized in the pop songs by the music agencies to retrieve the Cantopop market. Secondly, the pop stars and music not only subject to fans' loyalty to star worship, but also be served as (re-)imaginary locality. Those Cantopop could construct the collective identity of the sense of Hong Kongness. The fans appropriated their pleasures and productive meanings for Hong Kong postcolonial re-imagination in the “post-Umbrella” era.

Id: 13892

Title: The Triangular Relationship between Memory, Nationalism and Commercialism: Focused on the 'Sh'wa Nostalgia' in Japanese TV

Session Type: Individual submission

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Abstract: This research aims to explore the triangular relationship between memory, nationalism and commercialism by focusing on the case of “Shōwa nostalgia” in Japanese TV. “Shōwa” is the era of Japanese history from 1926 to 1989 in which there were Japan’s defeat in World War II, reconstruction of the nation, and Japanese economic miracle. “Shōwa nostalgia” is defined as a recent cultural phenomenon that the contents focusing on the culture, life style, custom and atmosphere of post-war Shōwa (1945-1989) is vigorously produced by mass media such as films, TV programs, magazines, music, and books gaining tremendous popularity. Although there has been a lot of studies that examined the background and the politics of “Shōwa nostalgia”, such as a study conducted by Katsuyuki Hidaka, there is lack of attempt to shed light on its implications and influences from the angle of media commercialism as well as so-called commercial nationalism.

Thus, this research first shows how “Shōwa era” is depicted in TV programs, mainly paying attention to the variety programs dealing with food and travel. The discourse analysis on such programs illustrates the ways in which how the specific memory about “Shōwa era” is intensively told stimulating Japanese people’s nostalgia and reinforcing their nationalism while eliminating the other memory. The research is still in progress, but tentative conclusions suggest that “Shōwa nostalgia” produced by mass media and the way in which it is framed effectively conceal the problem of embedding commercial messages into TV programs, that is, TV commercialism.

Id: 13973

Title: Gender, Memory and Morality in Women's Prison Television Drama

Session Type: Individual submission

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Abstract: Since the 1970s, British, Australian and American prison television drama has captured the imagination of viewers by depicting in equal parts the monotony and horror of life on the inside. Moreover, prison drama narratives are compelling both because of our prurient interest in the extremes of social contact in prison environments and because we are privy to the kinds of information that prison inmates, as a matter of protocol, avoid revealing to each other ('Who do you know?' 'What did you do to wind up in this place?'). What this paper argues, however, is that gendered representations of the dramatized prison context, and therefore the differences between how men and women are situated in such contexts, are premised on the way memory is invoked in and morality is imposed upon the television prison setting. This argument brings into question Morris-Suzuki's (2005) thesis that the media can provide a 'political economy of historical truthfulness' if used critically to attack 'the systems of privilege that generate unequal exchanges of knowledge' (pp. 243 – 244), given marked discrepancies in the fictional circumstances and memories that put men and women behind bars in the first place. It also calls into question Silverstone's (1999) idea that memory lays 'claim for us to identify with a common as well as a singular past' (p. 132), if the implications of past action for contemporary negotiation with responsibility and remorse are portrayed quite differently between men and women in fictional prison. Nevertheless, this paper upholds Silverstone's (2007) position that media space is 'a moral space', and that the 'morality of the media' is situated in a 'singular capacity to represent, to re-present, the world, and in our everyday dependence on that capacity' (p. 162). Thus, as this paper argues, there is an unmistakable yet distinctive moral framework imposed on characters in the prison dramas *Oz*, *Buried*, *Orange Is the New Black* and *Wentworth*. By closely analyzing episodes and critiques of these programs, however, this paper also reveals how memory is deployed in *Orange Is the New Black* and *Wentworth* to establish a very different and infinitely more consequential framework of morality than that found in fictional depictions of incarcerated men.

Id: 13978

Title: A Very 'Special' Relationship: The Changing Forms of Anglophilia

Session Type: Individual submission

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Abstract: Michael Plato describes Anglophilia as obsessive love that “has taken many forms in North America beyond the mere consumption of British cultural products”. Anglophilia is neither recent, nor static, but a changing and evolving form of nation worship by people in the US. Rooted in popular culture, in historical and contemporary contexts, Anglophilia has reached new heights in the 21st Century, with the introduction of BBC America, and shows as diverse as *Downton Abbey*, *Doctor Who* and *The Great British Bake Off*.

The origins of Anglophilia are evidenced in North American society as early as the antebellum period, pre civil war. Britishness was celebrated through paintings and prints of the Royal Family, which took pride of place in drawing rooms and staterooms of the great and the good. Aided by colonial, historical and cultural links, and shared language, Anglophilia became associated firmly with academe and elite traditions related to class and money. Only in contemporary contexts has Anglophilia become more associated with transnational media products than Ivy League professors and WASPs. When *Masterpiece Theatre*, the long running PBS slot, first aired in 1971 it relied on historical Anglophilia, with period dramas its bread and butter. BBC America’s introduction to the US market in 1998 saw perceptions of, and audiences for, Anglophile content shift.

Drawing on historical accounts of Anglophilia, recent interviews, and ethnographic encounters with American Anglophiles, the phenomenon will be presented as a shifting form of cultural capital. Once imbued by class, education and money, reserved only for the elite in American society, Anglophilic status is now accessible to the masses through dedicated worship of popular culture. Capital is acquired with a cable package or Netflix account, and the time and perseverance to observe and learn the nuances and differences between British and American culture. However, Anglophilia may undergo a further push toward the mainstream through the dialogic processes of assimilation. As British content finds new audiences, supported by BBC America, a newly transformed transnational company 49.9% owned by American AMC, will it become engrained in American popular culture as part of its diverse landscape or remain an elite and revered fanatical dedication to all things British?

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Id: 14029

Title: 50 Years of Telenovela in Brazil: national memory and popular cult

Session Type: Individual submission

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Abstract: This paper aims to place telenovelas as an important part of Brazilian national memory and discuss the nostalgic value that may grant them a cult status. This type of production started to be aired daily in the 1960s and acquired a faithful audience, which helped to create a national and cultural routine, or even a media ritual (CAREY, 1992). The act of watching telenovelas became part of the Brazilian habitus (BOURDIEU, 2008) and the plots started to portray characters and events increasingly closer to reality. The role of memory in Brazilian television fiction can be explained from the sign of revival of social and affective memories. We seek to comprehend how television fiction and telenovela in particular create tracks left by narratives, characters and social time (ELIAS, 1983), creating feelings of belonging and identity that anchor the construction of social memory. This forms a privileged place to dimension how narratives of Brazilian telenovelas fulfill the role of “narrative of a nation” (LOPES, 2004) and work as an important part of the country’s cultural memory. Social media improved the access to collective repertoires of Brazilian audience, which reveals a public request for restoring television memory and a lack of organized initiatives and archives. In 2015 we had a special celebration of television memory with the 50 years of Globo, the main television broadcast in Brazil. The channel aired, as a celebration, 22 TV movies with adaptations of successful series from the past 50 years. Plus, it also released a sticker album that recollected ‘50 years of telenovelas’. The audience had a chance to remember their favourite telenovelas and series, and act as fans and collectors. The theoretical framework also relies on studies of memory and nostalgia (HALBWACHS, 2006; HOLDSWORTH, 2010), collectors (GERAGHTY, 2014) and media memory (NEIGER et. al., 2011). The results confirm the importance of telenovelas as national and cultural memory product, discuss the concept of popular and nostalgic cult and reveal which productions are the most emblematic of Brazilian TV fiction. More than that, it shows the importance of creating initiatives to improve the conservation of television memory in Brazil. It also shows that some telenovelas are remembered by some viewers as part of their childhood and acquire a type of ‘aura’ or special value. The concept of cult (PEARSON, 2010) and

the possibility of a popular cult (HILLS, 2010) will also be discussed, in an attempt to show that some telenovelas could be part of the national collective memory as a nostalgic cult (GRECO, 2015).

Id: 14106

Title: Panel: Sound-system outernational - building new ways of knowing from a rich tradition

Session Type: Panel Submission

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Abstract: Paper title: The new wave of sound-systems in Brazil: building the collective memory with a contemporary approach to reggae music

The Reunion of Dub is a huge festival that gathers thousands of sound-systems supporters in São Paulo annually, with the presence of more than twenty Brazilian crews and top UK acts like Channel One Sound-System. They are also presenting a sophisticated use of media, with well-produced videos and promoting their events on Facebook, through podcasts, radio programs and other channels, preserving the memory of the event to future generations. These reggae music collectives are far beyond a entertainment model, consciously occupying public spaces with sonic dominance and socially conscious messages from popular music. The context of this cultural phenomenon is many times hidden and brings issues of memory and the colonial past, like the ancient connections between Brazil and Jamaica, that is a solid base for the contemporary sound-system movement. In the last 25 years, the popular music genre known as reggae became truly globalized and one of its main vectors of propagation and self-organization was and continues to be the sound-systems. The case of Brazil, where reggae sound-system scene is reverberating in many parts of this enormous country, was contextualized in the global arena by the paper presented by this researcher at IAMCR's 2014 Annual Conference in Hyderabad, India. The main focus of this year's presentation is about the new wave of Brazilian sound-systems, that took place in the southeastern region of the country since the beginning of the 2000's and is more outernationally tuned. This presentations aims to analyze how these sound-systems have begun their trajectory, their sources of information, the styles of reggae they are playing, how they work with the social media and other issues, based in a deep survey made with them last year, exposing a very fresh and complex cultural scene. In Brazil, sound-systems aren't so deeply rooted nor aren't the driven force of the reggae music production like in Jamaica or United Kingdom, but today they have a key role in most of the local reggae scenes of the country. They are achieving this relevance by building the collective memory and making audible reggae music's rich history, helping to present new artists to a new and growing audience, empowering the Brazilian guetto youth and awakening the middle class youth to social issues, as well as occupying public spaces and the urban soundscape with reggae music's conscious messages and strong beats. This cultural scene that is progressively developing its self-consciousness, starting to produce their own music and

congregating their members in big street festivals.

Id: 14115

Title: Panel: Sound-system outernational - building new ways of knowing from a rich tradition

Session Type: Panel Submission

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Abstract: Paper title: Real Authentic Sounds: the audiopolitics of Italian sound system movement.

For the past twenty years, hand-crafted sound systems have developed in Italy within a vibrant scene marked by a strong political and social commitment. Drawing on a cultural studies approach in considering popular culture as an “arena for consent and resistance” (Hall 1981), I will discuss the birth and the evolution of sound system culture in Italy as the result of the dynamic relationship between the local, social and political scenario coming in contact with a foreign music trend. The presentation aims to explore the political dimension of the distinct sonic practice of the sound system, following its development in Italy from the early Nineties to the present day. As a framework to my analysis, I will be referencing the seven annual RAS (Real Authentic Sounds) gatherings, a unique event that reunited Italian hand-crafted sound systems in Rome from 1995 to 2001. By employing the method of oral history, the development of the Italian sound system movement and its distinctive audiopolitics will be traced back through the juxtaposition of interviews, pictures and posters collected during several years of field-work.

Relying on a peculiar technological apparatus, sound systems provide a distinctive form of musical entertainment, characterized by a unique relationship between the performers, the participants and the physical and social space where the 'dancehall session' takes place. Because of their intertwining with the antagonistic politics of the local social movement, the first generation of Italian sound systems developed what I will call a distinctive 'politics of sound', determined by the importance of the sound system as an independent medium of communication, suitable for addressing social and political issues, and also conveying the active re-appropriation of the urban and rural territory. If a certain degree of political engagement may be considered inherent to the sound system session (Cooper 1995, 2004; Goodman 2010; Stanley Niaah 2011), the dancehall space as a 'site of resistance' was explicitly addressed by the Italian sound systems, and epitomized by the choice of venues outside of the entertainment circuit. I will argue that the belligerent sound of the Italian hand-crafted sound systems, locally resonating across social centers, abandoned manor farms and pine groves, and later nationally exposed through the R.A.S. gatherings, was instrumental to the empowerment of the social

movement, while facilitating its connection to a transnational network of musically-expressed social struggle.

Id: 14122

Title: The harem, Hürrem, and the truth: restorative nostalgia and the veiling of a Magnificent heroine

Session Type: Individual submission

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Abstract: The Ottoman costume drama *Muhteşem Yüzyıl* (Magnificent Century), a quasi-historical romance detailing the love between sixteenth century Sultan Suleyman the Magnificent and his wife Hürrem, has been broadcast in over 60 countries and is one of the primary texts responsible for a recent upsurge in sales that have made Turkish TV drama second only to the US in terms of global distribution. The series was immensely popular during its 2011 - 2014 run in Turkey, but it was also highly controversial, with reactions ranging from denunciations and death threats against the producers to a direct attack from (then) Prime Minister Erdoğan in 2011. Most of the controversy stems from concerns regarding depictions of the past amidst a vibrant revival of Ottoman nostalgia that is closely linked to the rise of Turkey's conservative Justice and Development Party (AK-Party). In particular, *Century* was (and its sequel *Kösem* remains) plagued by debates both over what it is "proper" to portray and what is "true" with regard to the past in a discursive divide that splits very clearly along the lines of what Svetlana Boym (2001) has referred to as "restorative" and "reflective" nostalgia.

In this presentation, I examine the debate that erupted over *Century*, and the aftermath of Erdoğan's attack on the series through analysis of TV talk shows, debate programs, press articles, and columns on the one hand, and ethnographic interviews with viewers on the other. In particular, I look at the controversy over female dress in the harem and the portrayal of Hürrem in light of Thomas Elsaesser's (1997) notion of how one history can hide another. One of the chief targets for critical attacks on *Century* was the *décolleté*, which was deemed ahistorical by many based chiefly on the assumption that contemporary conservative values are consistent with Ottoman palace norms of the sixteenth century. At least on the question of *décolleté*, they are not. Though neither the *décolleté* nor Hürrem were mentioned by Erdoğan in his attack on *Century*, it was likely the veiling of Hürrem, both at the chest and head, that appeased the then prime minister and allowed the show to stay on the air after his attack, suggesting that critiques expressed in terms of masculine prowess (the sultan on horseback) may ultimately stem from preoccupations about the feminine realm. Hürrem's appeal to females from a broad swath of the Turkish viewing public, based at least in part on her ability to navigate and even control to some degree a highly patriarchal system, may have been particularly threatening to conservative critics like Erdoğan, hence, her symbolic "sacrifice" for the show. This analysis, which examines both reflective and restorative reactions to the

debate, suggests that restorative approaches to the past repeatedly converge upon understandings of historical “truth” that mask other, technically more accurate but politically inconvenient, truths.

