RTP-Açores television fiction. An essay on Açorianidade

Catarina Burnay — Universidade Católica Portuguesa, Portugal · cburnay@fch.ucp.pt

RTP-Açores television fictionAn essay on «Açorianidade» While there has been television fiction in Portugal for over 30 years, this genre has achieved special relevance in the last 10 years due to the efforts of TVI, a Portuguese private channel. The television market in Portugal has been forced to adapt all its programming because of TVI's pointed strategy to produce scripts in Portuguese and interpreted by Portuguese actors. What in previous years was a guarantee of success (e.g. the broadcast of Brazilian telenovelas from TV Globo) faded into the background. The Portuguese audiences, having been familiar to the telenovela genre since 1977, and less than happy with the locally produced telenovelas, received enthusiastically this wave of national production.The high audience ratings guaranteed by these productions confirms that the formal and emotional weight this television genre inflames viewers, the media market, and the researchers. The international academic research in this area is intense, and the critical perspectives that view the fiction programs as texts and the moment of its reception as reading, bearing in mind the kind of receptors, and the context in which it is received, is increasing. More frequently, Latin-American researchers have explored the locally produced narratives as a dense territory of identity cultural redefinitions (Lopes, 2004), allowing the narrative of a disseminated nation (Bhaba, 2006) as well as the real or imagined community (Anderson, 2005). In this line of thought, the fictional stories broadcasted acquire a cultural significance, mirroring the society and culture of a given community and works as a means of inter-cultural communication assuming the statute of a local matrix operating in a global scenario (Lopes, 2006).In RTP-Açores, a regional television channel, we found texts full of cultural dialogues maintaining alive the Azorian identity – Açorianidade – either within the local residents or in the Azorian Diaspora.Açorianidade, a concept word coined by Vitorino Nemésio in 1932, encompasses the concept of traces of a given community, while characterizing concept of a collective cultural entity (Almeida, 1987). To better understand its scope, we must reach for the concept of insularity as the geographic dimension of the Azorian native (Rosa e Trigo, 1990), for whom the pivotal element is the sea and the mesological factors, such as volcanic and seismic activities, give the Azorian native a cuirass of sufferance, as a shell for a somber, sad and closed character (Pavão, ?).

The online stage: heteronormative self representation and popular online communication

Sofie Van Bauwel — Ghent, Belgium · sofie.vanbauwel@ugent.be
Sander De Ridder — UGhent, Belgium · sander.deridder@ugent.be

In contemporary society heteronormativity is a powerful assumption which it makes other gender and sexual experiences than the dominant heterosexual less - or simply not - socially accepted. Currently this concept of heteronormativity is stressed as a strong cultural discourse. However classical media representations on film and television are still playing an important role, new online media and computer mediated communication (CMC) through social networking sites (SNSs) come with far more advanced possibilities to represent the self. The new

opportunity for self representation creates an online stage to express ones gender and sexual identity. These online self representations are embedded within the daily offline life, which makes social networking sites an important new stage for identity construction. Considering the new possibilities for self representation on SNSs - young people become content creators themselves - opportunities arise to be creative with representations of one's gender en sexual performance. Creative expression could possibly reinforce thinking beyond the binary cultural system, which generally reflects the normative order. On the other hand it creates a new site to continuously represent the self in a positive and socially accepted way within the dominant heteronormative discourse. Strong cultural norms articulate how these gender performances should be constructed. These gender performances can be found on SNSs through different communication tools such as avatars, blogs, pictures, video's, friend lists, etc. Using these communication tools heteronormativity could be resisted or subverted by the users of this online medium. The aim of this paper is a profound exploration of the central concepts youth and heteronormativity, self representation and identity construction in online communication. Theoretical reflections on using cultural studies and more particular media studies as toolbox for the study of online media, with focus on SNSs, will be primary. We will question the important new possibilities and risks which are brought by SNSs, concerning youth, identity development and the dangers of heteronormativity. This paper combines theoretical insights from cultural studies/media studies, and will also draw upon queer theory. The concept of subversion is crucial for this paper. Subversion of the standard simply reverses the norm. Butler (1993) encourages parody in this respect. Thinking about subversion and parody is strongly contested and criticized (Nussbaum, 1999). Encouraging subversion potentially creates new discursive formations which stimulate the deconstruction of the binary cultural system.

The Life, The Music, and The Identity, of OURS —— A study of Guangzhou independent bands' lifestyle and music production

Jieying WANG — Hong Kong Baptist University, Hong Kong · 09466282@hkbu.edu.hk

This is an ethnographical record of independent bands in Guangzhou, the biggest city in South China, intending to have an insight to their identity through their way of life, music production and, use of independent media and special channels for communication. Naturalistic research methods are used. In-depth interview and participant observation are the major means during the whole study. And also textual analysis will be applied to examine their musical works. In doing so, I attempt to reveal the originality of people's real life, within which interaction between human and the environment, spontaneous and intentional communication among people are carried out in full picture. Specifically, there are about 5 bands, 3 independent music producers as well as 8 audiences (fans) included in my study. At the very beginning I contacted with 2 bands (which are comparatively famous in music circle) with help from my friends. After that, through method as snow-ball sampling, I got to know more bands through their network. I make friends with them after talking with them and watching their performance for a few times. Then I started to carry out my ethnographical study, with the great help and co-operation of the bands. Theoretical premise of this study include youth culture and subculture originated in British cultural studies tradition. In the down-to-earth examination to youth culture, dress codes, life style, music taste, use of media etc. are representations to their particular culture. Youth, is a crucial life stage that living in among the parental and social pressures, confronted with inner and external contradictions. They are eager to seek/redeem their own identity, which is differentiated from what their parents and the society hope them to be. Situated in the particular context of Guangzhou society, the inner contradiction comes from the resistance and compromise to located parental culture. On another side, the external contradiction is originated from the very historical and social development of Guangzhou. For a very long time, the urban culture of Guangzhou is distant from China's dominant central ideology and adjacent to Hong Kong popular culture (with the demise of Guangzhou popular music). Another thing is the indifference of the government on regard of popular cultural industry development, not mentioning the independent music production. To this end, Guangzhou independent bands, with their music, are struggling to produce their own music, and to claim their own identity.

The Hybridization of Bollywood movies: Indian popular cultural products incorporate American-Western themes and ideas.

Abhijit Sen — , · sena@wssu.edu

Bollywood movies are increasingly incorporating Western styles, fashions, music, behavior and mannerisms, and even the English language in the narrative. Clearly the Indian audiences seem to want and understand different kinds of narratives which have evolved quite rapidly in the last decade or so. Bollywood, like Hollywood, had relied on glamour and the glitz of the stars and the need for Hindi film to tap a vast non-Hindi speaking audience was crucial in the emergence of the Bollywood song and dance musical movies. Despite a diversity of influences from both Hollywood and indigenous theatrical, musical and other cultural art forms, the basic formula of Bollywood films have not changed. The genres in the post-independence period typically were romances and musicals with plenty of songs, dances, fights, comic relief and a bit of tragedy, topped off with romantic interludes without any kissing and sexual intimacy. The formula which is really an odd mixture of comedy, romance, music, fights and dances is said to be the result of producing movies for a vast, heterogenous audience located in both rural and urban India as well as in other parts of the world. The absence of specialized genres such as science fiction, action thrillers, suspenseful dramas etc. is not surprising but that is slowly changing in the present climate of liberalism and economic globalism. Bollywood movie narratives are evolving and becoming more savvy about the NRI (non-resident Indian) market. The production quality is glossier and brighter and more often shot in foreign locales familiar to the diaspora. The gradual rise of the trans-national cosmopolitan class, the wealthy NRIs and the new urban Indian middle-class living in major cosmopolitan cities, has concurrently given birth to its own ideologies and feelings distinct from the colonial and post-colonial dominant ideology. Movies made for and by the Indian diaspora tend to be a little different than those made solely in Bollywood but the movies made in Bollywood are adapting too. The new Indian movies challenge the aesthetics and the content of the dominant Hindi cinema and express the cultural values and ideology of the new emerging middle-class at home, of the Indian diaspora and of the transnational cosmopolitan classes. Hybridization of Bollywood movies not only makes economic sense but also shadows some of the cultural imperatives of globalization. This paper analyzes a few contemporary Bollywood films in terms of aesthetics, narrative style, linguistic diversity and other relevant factors, and identifies the durability of the hybrid movies. The question remains the same - are Bollywood hybrid movies here to stay ?

Popular TV's contribution to moral-emotional repertories of its audiences.

Tonny Krijnen — Erasmus University of Rotterdam, Netherlands · krijnen@fhk.eur.nl

The last few years more and more studies and debates arise around popular TV and its contribution to society's moral values and norms. On the one hand, popular TV is considered often as one of the culprits for society's moral decay. Even though, on the other hand, more and more authors show the richness of some TV genres in ethical lessons (Hawkins 2001; Hill 2005) or postulate the media as an important site for the construction of a moral order, for the construction of a meaningful civil society (Silverstone 2007). Despite these efforts, the actual moral content of popular TV and its possible contribution to society's moral values is under-researched. Inspired by Martha Nussbaum (2001), morality cannot be understood without taking emotions into account. Furthermore, both emotions and morality are conceived of as socially constructed (Nussbaum 2001). Taking these two conceptions into account, the leading question in this study is: What moral-emotional repertoires are represented in popular TV?. To answer this question, 28 episodes of two popular reality-shows (i.e. Farmer Wants a Wife and The Golden Cage) and 20 episodes of popular drama (i.e. Bones, CSI and Grey's Anatomy) are submitted to a qualitative analysis. A grounded theory approach derived from Corbin and Strauss (2008) is applied to gain insight in the emotional display and moral insights in popular TV. Results give insight into the complex intertwining of emotions with moral perspectives. Moral perspectives, reasoning, and decisions of protagonists

seem to depend on what I would call their experience of either a 'goal-oriented' or a 'concrete' emotions. We do not only gain understanding in which moral-emotional repertories are represented, but also into how moral decisions are justified. Concluding, these results do give us a first insight into what popular TV could mean when we want to construct a meaningful civil society. references Hawkins, G. (2001). Ethics of Television. International Journal of Cultural Studies 4(4): 412-426. Hill, A. (2005). Popular TV. Audiences and popular factual television. London/New York, Routledge. Nussbaum, M. C. (2001). Upheavals of Thought. The intelligence of emotions. Cambridge, Cambridge University Press. Corbin, J. and Strauss, A. (2008). Basics of Qualitative Research. Techniques and Procedures for Developing Grounded Theory (3rd edtion). Thousand Oaks/London/New Delhi, Sage Publications. Silverstone, R. (2007). Media and Morality. On the rise of the Mediapolis. Cambridge/Malden, Polity Press.

Do-it-Yourself Politicotainment: Lebanese Bloggers in the Arab Hub

Kristina Riegert — JMK, Stockholm University, Sweden · riegert@jmk.su.se

Media studies scholarship is struggling to come to terms with the new media environment where "audiences" of mass content are now individual technology-savvy producers, where expert institutions (such as journalism) are losing ground to do-it-yourself cultures, and where the Modernist notion of a rational, politically organised citizen is augmented by the passionate engagement of identity and lifestyle politics. The phenomenon of webblogs or 'blogging' is still so new that scholars often attempt to see them in light of their relevance to a Habermasian public sphere or in terms of their democratic potential (Hassan, 2008). We suggest that as part of a general move to de-Westernize media studies, we do not start from Western notions of representative democracy, but take our starting point from the notion of direct individual participation in public platforms where as art and poetry mix with popular culture, where social, family and religious issues mix with political issues in what has been called a participatory culture. Strides have been taken in de-Westernising media studies generally, and we have seen a huge increase in scholarly work on the development of the media in the Arab world in the last fifteen years, though much of it is focused on television and satellite broadcasting (Kraidy & Khalil 2010; Sakr, 2007; Zayani, 2007). This paper explores the concept of the new participatory culture by analysing the ways that the production of several prominent Lebanese bloggers blur the boundaries between the private and the public, entertainment and politics, and the national and the transnational.

The Empire of Love: the post war colonial romance novel

Deborah Philips — University of Brighton, United Kingdom · D.Philips@brighton.ac.uk

The rose of romance, the globally recognised logo of Mills and Boon publishers might seem to be a very English rose, but the fantasy of true love has always involved a measure of international travel. While Love is claimed by the publishers and authors of Mills and Boon as universal, eternal and unchanging - the forms and contexts for Love shift in different historical and geographical contexts. The post war heroine is a very different creature from her pre war and current incarnations and the settings for romance are rather different in the aftermath of 1945. The Mills and Boon view of the world was expressed for most of the 1950s with a strap line on the dust jackets of their fiction: 'Are you reading this book in some place far away from London - in New Zealand or Australia, in South Africa or Canada or in Singapore?'. The readers and writers of the popular romance were necessarily implicated in the transition from Empire to Commonwealth after the Second World War. The market for romance fiction had changed, and so the map of romance and the hero's and heroine's place within it had to shift. As the colonies of the British Empire were becoming the newly independent states and territories of the commonwealth, the fictional construction of Englishness and its place in the world could not be assumed as a secure identity. Popular romance novels of the post war period are replete what Bhabha has termed the concept of 'fixity'. In the postwar colonial romance there is a recurrent narrative pattern - in which older brothers or fathers are lost,dead

or enfeebled in an erstwhile British Colony, remnants of a faded Empire. The youthful heroine appears to offer a narrative future that promises reconciliation and partnership in the new shape of the Commonwealth, but nonetheless, she continues to assume a white superiority.

Popular magazines exposure and eating attitudes impacts in teenage girls

Maria Joao Cunha Silvestre — Technical University of Lisbon - School of Social and Political Sciences, Portugal · mjcunha@iscsp.utl.pt

The aim of this paper is to assess the role of female popular magazines exposure and consumption in adolescent girls' attitudes towards eating behaviors. The relationship between media and audiences has been one of the basic questions in media studies. Media's role in identity construction and discourse framing has become an important subject, especially when it comes to questions related to obesity or eating disorders, which have been in the central stage of action for governments across nations. Popular media as female magazines are among the most consumed media in teenage audiences. Besides, magazines discourses are a significant and representative part of a general mass media action, in the sense that they tend to overlap and feed each other both in content and in advertising. Their discourses tend to frame youngsters' interpretations of reality and therefore it is our intention to test a possible relationship between teenage girls' exposure to the most read female magazines and their attitudes towards eating behaviors. Theoretically we depart from the so called cultivation theory, which has been considered one of the most influential and productive research traditions on long term media impacts focusing on television, having started within a research paradigm entitled Cultural Indicators. We will take in this theory as it studies how media exposure contributes towards viewers' conceptions of the real world, especially in one of its new approaches which concerns cultivation from other media (press). In a cross-sectional study, we applied a self-administration survey by questionnaire to a sample of 625 adolescent girls from Portuguese public secondary schools. Attitudes towards eating behaviors will be assessed by the use of EAT-26 (Eating Attitudes Test), which since its use in the National Eating Disorders Screening program, developed in the United States in 1998 has probably become the most standardized measure for symptoms and concerns regarding eating disorders. Our results point to an overall engagement in eating concerns by adolescents girls and we will discuss them in light of the above mentioned perspective.

Celebrities in media: comparing two different types of emergence

Lígia Lana — University of Minas Gerais; École des Hautes Études en Sciences Sociales, France · ligialana@gmail.com

Objectives and questionsThe purpose of this paper is to make a comparison between two different types of contemporary media's celebrity: one based upon talent in its profession and the other one who has inherited its celebrity's status. Before modern society, only celebrities inherited (Rojek, 2008; Braudy, 1997), as kings and queens, could fill the social imaginaries (Taylor, 2004). However, from XVIII century, the growths of common man and the new media's public space have spread the creation of celebrities. Part of my PhD thesis in development, this work brings an essayistic analysis of an extract research's corpus, defined by Brazilian's magazines and TV shows about the top-model Gisele Bündchen (as an example of the first type of celebrity) and, on the other hand, about Luciana Murad Gimenez (known after her pregnancy with the english rock musician Mick Jagger). For this paper, the moment of emergence of Bündchen and Gimenez, in 1998-1999, was selected in the set of media research corpus. The material covers "TV Globo" shows and reports of "Veja" magazine, both of then leaders of audience in Brazil.The main questions are: - What characteristics and qualifications distinguish the two types of celebrity?, a question to think about how the two mention celebrities are presented by Brazilian's magazines and TV shows.- What celebrities are doing in the scene?, a question to explore the performance of both celebrities.Theoretical orientationThe wider theoretical orientation is the American pragmatism, specially

John Dewey and George Hebert Mead's books. Louis Quéré (1991) approaches the pragmatism in social studies in the context of praxiology communication paradigm. At this point, communication's interactions are reflexive situated practices that establish the social life. As more specific theories, authors who think the modern societies (Charles Taylor, Vincent Descombes, Jürgen Habermas) and the revision of celebrities' studies inspire this work.* Lígia CAMPOS DE CERQUEIRA LANA. PhD student at University of Minas Gerais, in Brazil, and at École des Hautes Études en Sciences Sociales, in France, (year 2009-2010). Contact: ligialana@gmail.com* This work is funded by CNPq and Capes (Brazil).Reference: BRAUDY, Leo. The frenzy of renown. Fame and its history. Nova Iorque: Vintage Books, 1997.QUÉRÉ, Louis. D'un modèle épistemologique da la communication à un modèle praxéologique. In: Reaseaux, n.º 46/47. Paris: Tekné, 1991.ROJEK, Chris. Celebridade. Rio de Janeiro: Rocco, 2008.TAYLOR, Charles. Modern Social Imaginaries. Durham: Duke University Press, 2004.

Tears ´R Us: Transparency and corpreal authenticity on the screen
Anja Hirdman — JMK, Stockholm university, Sweden · hirdman@jmk.su.se

Our contemporary culture is in many aspects obsessed with emotions and authenticity. The media figures as a key locus in this development. Emotions and affects have been introduced in many disciplines lately, leading to what has been labelled an academic affective turn. In media studies, this interest has been fuelled by many current developments: the focus of media narratives on catastrophes and trauma, proliferation of reality genres in television, the striving for interactivity and the new participatory media culture. However, the function and display of emotions vary depending on media type and technology. Inspired by the ideas of McLuhan, scholars have argued that television interacts with human senses in a unique way: its combination of audio and visual tracks, its apparent real-life tempo, its nonlinear juxtaposition of video images taken at different times and locales etc, all gives an impression of real life interactions. In this paper I will discuss the emotional aspects of this mediatized real-ness, focusing on one of the most common emotional behavior that we witness on Tv today; the act of crying. How can we understand this increased exposure of tears - whether displayed as tears-in-eyes, full-fledged weeping or sobbing - on the screen? Looking at televisions non-fictional content in general and reality-programs in particular the paper offers an analysis of how authenticity appears to be synonymous with intense and visibly corporeal reactions. It is foremost the exposure of so called primary emotions, which are considered expressions for more direct and less controlled impulses, that are used to establish authenticity. The paper argues that this focus on easily read emotional reactions can be understood as a cultural longing after transparency where the body is located as an undisputable arena for the authentic.

Exemplary citizenship: Accommodating Big names in a small culture
Barry King — Auckland University of Technology, New Zealand · barry.king@aut.ac.nz

For many scholars celebrity culture is a global phenomenon that functions to bind very large and extremely diverse communities into a shared culture (Turner, 2004, Rojek, 2007). Celebrity culture is said to give the individual a sense of worth and collective belonging, particularly in the context of group, community, and national cohesiveness. Without denying the obvious fascination of global celebrities, the notion that there is a shared culture of celebrity is one that needs to be researched. This is particularly the case in a small peripheral country like New Zealand where a strong sense of national identity is perceived as central to maintaining and defending a singular global presence In particular, this paper will explore the role of celebrity culture in forming and transforming the national imaginary. In this respect, important inter-disciplinary case studies have been undertaken in Australia, North America, Japan, and England to discover the relationship between the consumption/reception of celebrity and its impact on self-image, group formation, and national identification (Brauer and Shields,, 1999, Bonner, Marshall, and Turner, 2004). However, to date there has been little sustained work on the impact of celebrity on the formation of social identity in small nation. Because of the

national quest to be global and yet particular, the social construction of prestige and fame is caught up in a logic of subtraction. The more global the star the less he or she can typify the local and vice versa. The ensuing media dialogue is a process of positioning in which the rights and duties of a person according to local society conflict with the rights and duties of global celebrity. (Harre et.al.2009) Personality can be said to be the moral substance of citizenship so in the playing out of global and local systems of prestige what is placed in question is the definition of the exemplary citizen. References Lydia Brauer and Vicki shields, Princess Diana's Celebrity in Freeze Frame, European Journal of Cultural Studies, Vol 2 (1) 5-25 Frances Bonner, David P. Marshall, Graeme Turner, Fame Games, 2004 Rom Harre et. al. Recent Advances in Positioning Theory. Theory and Psychology, Vol 19 (1) 5-31, 2009

'Americanizing' the Chinese Martial Arts Film Genre: Transculturation in Kung Fu Panda and Kill Bill

Yock Sian Tee — Nanyang Technological University, Singapore · teey0006@ntu.edu.sg
Vivian Chen — Nanyang Technological University, Singapore · chenhh@ntu.edu.sg

As the flow of media content becomes more globalized, media producers' willingness to draw inspiration from other cultures appears to have increased. This is evident in the film industry with Disney's successful adaptation of Chinese folk legend Mulan to the stylized scene of Neo undergoing kungfu training in The Matrix. While there has been much research done on Hollywood's appropriation of Asian, particularly Chinese, culture in films, it appears that there has been limited exploration in how Hollywood has appropriated a film genre that is arguably Chinese in origin- the martial arts film genre. This paper attempts to take on the issue of how Hollywood has borrowed and reconfigured the Chinese martial arts film genre to suit its own agenda, a process that Chan (2002) calls transculturation. Through a text analysis of two Hollywood films of the martial arts genre- Kung Fu Panda and Kill Bill, this paper will show how Hollywood producers have reconfigured narrative conventions in traditional Chinese martial arts film. An examination of documents such as newspapers articles and published interviews with the production crew and cast of the two films will also be used to analyze the cultural dynamics involved in the 'Americanization' of the Chinese martial arts film genre. Reference Chan, J.M. (2002). Disnefying and globalizing the Chinese legend Mulan: A study of transculturation. In Chan, J.M & McIntyre, B. (eds.). In search of boundaries: Communication, nation-states and cultural identities (pp.225-248). London: Ablex Publishing.

At the crossroads of the formal and popular: convergence culture and new publics in Zimbabwe

Wendy Willems — University of the Witwatersrand, South Africa · wendy.willems@wits.ac.za

The study of formal and popular media in Africa is associated with two separate bodies of knowledge which insufficiently engage with each other. In the field of media and communication, formal media in Africa are often studied in order to assess the extent to which these contribute to democracy, hold the state to account and inform voters about their options in elections. In the field of African studies, popular media such as music, video, and comics, on the other hand, have sometimes been naively celebrated as forms of resistance against those in power. This paper argues that there is a need for more engagement between both fields in order to investigate the way in which formal and popular media become entangled in a dialogue with each other, hereby constituting what Henry Jenkins (2006) has referred to as 'convergence culture'. A focus on the entanglement of formal and popular media provides an insight into the way in which ordinary people engage with political elites through the state and its media outlets. The dominant liberal-democratic model of media-state relations considers formal media such as state-owned broadcasting media or the private press as the main vehicles through which the state and citizens communicate with each other and as means through which democracy is promoted and state accountability is enhanced. However, in reality, these formal media are often shaped and accessed only by an elite minority. While conventional analyses of media in Africa adopt a definition of media as elite consensus, this

paper advocates for a more radical definition of democracy as dissensus. This enables us to take into account alternative, popular forms of media through which citizens in Africa either receive information on political affairs or contest political elites. An analytical focus on 'convergence culture' highlights the multiple, conflictual and dialogical ways in which the state and citizens communicate with each other. The paper uses the case study of Zimbabwe in order to interrogate the intersection of different forms of media – informal, formal, old, new, state-owned, privately-owned.

"Justin Timberlake, you got my thirty bucks!": Celebrity Crisis Media Events

Sue Collins — Michigan Technological University, United States · scollins@mtu.edu

Increasingly the celebrity sign stands at the forefront of voluntary fundraisers on the global stage. It is not surprising that the cultural industries' principal stars use their celebrity capital to raise awareness and money during crisis. We should pause, however, to consider the ways in which celebrity labor functions to house affect, then channel it into the charity economy in the production of what Lauren Berlant has called "national sentimentality." Global citizenship is assembled around the moral and cultural lead of Hollywood stars, western(ized) musicians, and political celebrities who expose the suffering of Others, and who operate in unifying capacity as they embody the obligations of virtuous citizenship enacting an ethos of governing through self-care. Celebrity efficacy in the global context is achieved through cultural proximity, a term I reposition to explain how celebrity serves proxy for the western world by putting audiences at ease in bearing of witness to the pain of distant others, which is a mechanism to be problematized for its paternal and neocolonial resonance. These media events position celebrities as global spokespersons and "media friends," with whom audiences can participate in collective commitments to socio-political change as they watch the stars reveal their "authentic" selves. In modeling exemplary global citizenship, celebrity is ancillary to a cultural policy articulating to the logics of Empire, defined predominately by western aesthetic conventions and claims to transnational cultural production. Hope for Haiti Now offered little exception to what is beginning to look like a multi-media format for celebrity crisis benefits. As with the 9/11 telethon, A Tribute to the Heroes (Collins, 2009), the production's discursive representation of ground-zero locality employed recombinant visual tropes to purposefully understate the spectacle and to promote para-social intimacy with a global audience. However, in synergistic departure from Tribute, Hope for Haiti Now showcased the appeals of celebrity politicians, while the live feed of celebrity newscasters represented on-the-ground coverage of the ongoing crisis, recalling images reminiscent of Hurricane Katrina. As well, the telethon invoked participatory culture's play with real time social networking sites to enact an affective global public sphere of pluralist unity. In effect, this paper argues that celebrity serves two key functions: 1) a socio-cultural function by valorizing the emotional and pleasurable as a critical part of fandom as citizenship, and 2) a political function by containing and redirecting affect away from structural critique and toward "responsibilized" civil action.

APAFunk: developing citizenship through a popular music genre

Pablo Laignier — ECO/UFRJ PhD Student, Brazil · pablolaignier@yahoo.com

This paper analyzes the important role played by APAFunk (Professionals and Friends of Funk Association) since 2008, when this association was started by a meeting of funk carioca MCs (masters of ceremony). Fighting for an official recognition of this stigmatized popular musical genre as a cultural element, the association changed laws in favor of funk carioca, which is a popular music genre that reflects contemporary Rio de Janeiro`s contradictions and comes from slums dance balls and festivals. This paper is divided in three sections: the first one presents the APAfunk and its historical aspects and main objectives/achievements; the second section analyses some empiric collected data, especifically six interviews with members of the association and a description of the MC`s didactic book; the third section is a theoretic discussion about the development of

citizenship through a pedagogy/aesthetics of the oppressed operated by APAfunk, using authors such as Muniz Sodré, Raquel Paiva, Stuart Hall, Augusto Boal, Jean-Jacques Rousseau, István Mészáros and Paulo Freire.

Popular Culture in an Aging Society: Changes in Japanese Advertising?

Michael Prieler — Hallym University, Korea, Republic Of · prieler@hallym.ac.kr
Florian Kohlbacher — German Insitute for Japanese Studies (DIJ), Japan · kohlbacher@dijtokyo.org
Shigeru Hagiwara — Keio University, Japan · hagiwara@mediacom.keio.ac.jp
Akie Arima — Tokyo Woman's Christian University, Japan · arima@lab.twcu.ac.jp

Buzzwords like "baby-boomers" or the "aging society" are omnipresent in Japan, whose population features the oldest median age, along with the highest life expectancy. In this context, this paper analyzes how the phenomenon of the aging population is shown through popular culture, especially television advertising. Based on a content analysis of a systematic sample of television advertisements broadcast on the major five commercial television stations in Japan in 1997 and 2007, this paper examines any changes in the number of older people and how older people are represented in Japanese television advertising. Analyzing a total of 2,972 unduplicated commercials, this study is the largest of its kind ever undertaken, and is also the first to compare two systematically sampled periods of time. The overall results of this research confirmed the major findings from previous research in other countries. These include a general underrepresentation of older people, an even more pronounced underrepresentation of older females, an indoor setting for most commercials featuring older people, and finally, their prominent appearance in commercials advertising food and beverages. Differences from studies in other countries include the majority of older people being shown in major roles and a dominance of older celebrities. Even though most results between the two years studied were consistent. Also, some significant changes were revealed, such as the increasing usage of older people as sole actors in 2007, while in 1997 they were mostly shown in multigenerational groups. This change, as well as the increasing representation of older people, appears to be related to the fact that older people have become an important target group for advertisers and increasingly influence popular culture in general. This paper contributes new insights on these representational changes and their impact on the identity and self-perception of older people. Our findings seem to indicate that the focus of popular culture might shift to an older age segment in a time of demographic changes and aging societies among many countries around the world.

The emerging media exchange in the cultural regionalization of Asia

peichi chung — national university of singapore, Singapore · cnmcp@nus.edu.sg

Recent years we witness an increase of regional media exchange emerging in Asia. As the media systems in most Asian countries become liberalized and privatized, more media companies are able to export media products to their nearby countries. Part of the reason for this growth in media regionalization is because of a much developed system in media content delivery resulted from decades of cultural trades among countries within the region. Another reason to speed up the cultural exchange is the advancement of new media technology and Asian economy. These factors altogether contribute to a better production and consumption environment that allows a self-sustainable media economic system to form in Asia. This paper focuses on the emerging media regionalization that takes place in Asia in 2000s. Japan and Hong Kong used to be the dominant cultural exporters commercializing their national media products to the nearby Asian markets. However, the market success of Korean wave and the gradual opening of Chinese market also bring media regionalization to a different level. Whether Japanese and Hong Kong popular cultures still maintain their popularity in international market, Korea, Taiwan and China have entered the media markets in Asia by establishing audience recognition in new areas such as TV drama, music and online game. The shift of power in media production shows the obvious in the case of Korean wave. In additions, the increasing popularity of

Taiwanese mandopop and the gradual commercialization of Chinese online games in also reveal an evolving Asian popular culture that does not purely rest on particular national territory in forming the identity politics of the region. The paper looks into the hierarchy of this emerging media trends and analyzes the politics of cultural regionalization in Asia. The purpose is to connect the paper to theoretical discussion in media adaptation and hybrid regionalism. I argue that media regionalization in Asia has moved beyond the phases of national media and co-production that somehow reflect the residual discourses related to the theory of media imperialism. Differently, in this paper I argue that the current popular culture development reveals an Asia-centered approach toward globalization – a discourse that is currently under challenge in the global economy. This Asia-centered approach, however, needs careful and critical examination as the new regional identity reflects a new level of power struggle that is dominated by East Asian popular culture. The paper selects three cases to present the detailed image of adaptation in Asia's media regionalization. The first centers on the circulation of media text in television drama – with emphasis on Korean wave and the particular TV series, Boys Over Flowers. The second case discusses Taiwanese popular music and its influence on mandopop in the Chinese communities. This case singles out the market of China in discussing the complexity of cultural exchange in music. I will also frame Taiwanese popular music to a comparative account that also studies the significance of local music genre that is popular among working class and peasants in China. The last case studies media regionalization of online game from China. This case examines the localization of Chinese online games including Westward Fantasy and Perfect World. These games initially begin with the imitation of Korean game but later form their national branding based upon a mixture of global and local cultural elements that speak to the largest group of online game consumers in the pan-Asian market.

Lion King vs. Shrek -gender roles in contemporary animated films

Arkadiusz Lewicki — University of Wroclaw, Poland · alewicki8@o2.pl

Animated films are the phenomenon of the present popular culture. These types of films beat the records for popularity, occupy the highest places on box-office lists, and are watched by millions of people around the world. They have, like every text belonging to the popular culture, an ideological character. In my text I would like to examine how the most popular animated films present gender roles, what type of discourse about gender relations appear in them, and how differences among masculinity and femininity are defined in them. Two films are, in my opinion, the most expressive examples of these changes - the most popular animated film of the nineties – The Lion King and the most watched animated film series of the twenty first century – Shrek. The analysis of these films will be the starting point but in my text I will also refer to some different examples. The Lion King was made at Walt Disney Studios in 1994 and was one of the last to be created in the classic animations way which reached such a spectacular box-office success. This is a double conservative film: it is conservative in its form and in the social values presented in it. The gender roles are inscribed in a patriarchal paradigm - the main theme of this film is the rivalry for power between three males: Mufasa, Scar and Simba, and bringing up the young lion to be the leader of the pride. He must represent old "male" values, which are described by Deborah S. David and Robert Brannon in four ways: "no sissy stuff", being "the big wheel", being "the sturdy oak" and "giv'em hell", which is connected with violence – the most important way of solving conflicts in The Lion King. In the twenty first century animated films the leading roles are still played by male heroes, but these figures make up a different social pattern. Films like Shrek (2001, 2004, 2007) Finding Nemo (2003), Ice Age (2003?, 2006, 2009) or Monster, Inc. (2001) propose, in my opinion, a new look for masculinity and femininity. Patriarchal order in these films is, to use the Raymond Williams' term, only "residual ideology", less important than in early texts of popular culture. In my essay I want to research the discourse about gender roles in these films and show the changes which appear in cartoons (and the whole popular culture).

A Cinderella Story?Telenovela reception among diaspora girls in Flanders, Belgium

Fien Adriaens — Ghent University, Belgium · fien.adriaens@ugent.be

Telenovelas have a long established history and presence in Latin-American countries, however in Flanders (Belgium) the telenovela format is only recently explored and developed with 'glocalised' productions like 'Emma' (VRT 2004) 'Sara' (VTM 2007-2008) and 'Louislouise' (VTM 2008-2009) and 'David' (VTM 2009-2010). Previous explorative research has shown that this 'new' format is extremely popular among second generation diaspora girls (age 14-20) with Moroccan background living in Flanders. Most girls highly ranked these programmes in their ultimate 'top five' of favourite and most frequently watched television shows (Adriaens, 2009a). Qualitative textual analysis of the most popular Flemish telenovela 'Sara' (Adriaens, 2009b) revealed that, following telenovela's genre characteristics (Tufte, 2000, La Pastina, 2004), the 'love drama' and the 'social mobility' themes are centrally embedded within the text. The telenovela 'Sara' is more than just a critique on the celebration of a beauty culture or a plain 'love drama'. It represents a 'Cinderella story' embracing the empowering message that social mobility can be achieved through hard work, honesty, modesty and a belief in yourself and your dreams. Since representation can play a role in viewers' sense of identity (Gauntlett, 2002, p. 1), it is expected that diaspora youth who frequently and preferably watch 'Sara' identify with elements from this telenovela. Since ethnic minority characters in 'Sara' are absent from the screen, other elements must be providing identification potentialities. Possibly, identification is enhanced because of the cultural proximity and emotional recognition the story embeds, or because of the universal love story it comprises? Or maybe, diaspora youth are already familiar with the telenovela format because they have watched it on transnational channels before (from their ancestral country for instance)? Following previous reception studies (Tufte, 2000; La Pastina & Straubhaar, 2005) and because the 'Sara' audience mainly comes from lower social groups, identification with the text can perhaps be explained by the presence of the social mobility discourse. This paper questions what reasons lay at the basis of the popularity of Flemish telenovelas? By means of four focus groups among adolescent girls (age 14-20) with Moroccan ancestors, we will study how these girls perceive and identify with Flemish telenovelas?

Innovation and Television Formats. A Media and Cultural Studies Approach

Lothar Mikos — Hochschule für Film und Fernsehen, Germany · l.mikos@hff-potsdam.de
Stefanie Armbruster — Autonomous University of Barcelona (UAB), Spain · StefanieAngela.Armbruster@uab.cat

The past decades saw a transformation of television. Deregulation and digitalization were followed by an increase of channels and a need for new formats and television shows. A growing international format trade was established. In short: a new media environment emerged in which formats increasingly have to gather attention and format innovation is more demanded than ever before. But ''What is really innovative?'', ''What are the varieties of innovation?'' and ''How can they be made analytically comprehensible?''. Since even in commercial television new formats can be seen as cultural products it is important to define innovation not only in economic terms. Format innovation depends on several contexts such as the situation of the national and international television market, global media conglomerates, scheduling and profiles of national channels and programmes, genre history, history of television formats and programmes, history of programme exchange, history of national and international television. The paper will expand the media economic approaches to format innovation. They lack of insights in television history and are insufficient in explaining newness in the field of symbolic material. The main basis for the chosen analysis model is instead a media and cultural studies perspective on the subject. Based on approaches of the Russian formalist school on the one hand, and concepts of genre and format on the other hand, format innovation in television is seen in the framework of the communicative contract between producers, texts and audiences. The innovativeness of a format is not only considered as part of the text itself, but also as part of the mental representation of audiences. The paper will deal with different forms of innovation in the international television market, such as creation, adaptation and imitation. Finally the media and cultural

studies approach to format innovation will be approved with a case study of "Who wants to be a Millionaire?" and its innovative potential.

Consumption Practices in Women's and Men's Lifestyle Magazines: Analysing Post-Feminism's 'Others'

Claudia Alvares — Lusofona University, Portugal · claudia.alvares@ulusofona.pt

This paper, which is part of the PTDC/CCI/71865/2006 research project funded by the Portuguese Science and Technology Foundation, aims to analyse how feminine identities are constructed through consumption practices in Portuguese women's and men's magazines. On the basis of a comparative critical discourse analysis of a selection of articles focusing on consumption in the magazines Activa, Cosmo, Máxima, Men's Health, Maxmen and FHM during the period ranging from March 2008 to March 2009, I will attempt to single out the semantic strategies (Van Dijk, 2008) used by each magazine to articulate judgements that reproduce normative world-views of its respective 'ingroup', thus contributing to the perpetuation of an 'othering' process on the basis of objectification and exclusion. Although consumption practices are often pointed to as identifying group cohesion and promoting de-differentiation (Mansvelt, 2008) they can also be regarded as a deeply differentiating factor. Pierre Bourdieu (1984), for example, argues that distinction between social groups operates less through purchasing power and more on the ability to invest in goods connoting cultural capital. Consumption therefore greatly exceeds the material use-value inherent in satisfying need, due to the fact that the commodities consumed are inscribed with meanings relating to lifestyle choices. As such, it is often the meanings of the goods themselves, rather than their utilitarian aspects, that are appealing to the consumer (Miles, 1998). The consumption practices of the magazines analysed frequently employ discursive strategies relating to the following themes: exoticism, technological gadgets, science and ecology. While clothes and perfumes are often commoditised through recourse to reference to the 'exotic' (Nava, 2007), articles on cosmetics and skin-care products frequently take recourse in an allegedly scientific discourse, either 'medical' or 'ecological', that legitimises their use both as 'natural' and as a 'necessity' (Barthes, 1972). Ecological themes are also visible in travel pieces, which often draw attention to 'pre-lapsarian', unpolluted paradises that contrast with the urban dwellings of the magazine readers. Technological gadgets are given an obvious 'gendered' dimension (Gannon, 2007), being the target of a certain 'feminisation' in women's magazines and a symbol of masculinity in men's magazines. In men's magazines, women often appear side-by-side with technological gadgets, acquiring a commodity value that is almost interchangeable with that of the gadget. These cultural discourses – that of the exotic, the scientific, the ecological and the technological – all contribute to the construction of particular forms of feminine identity, catering to a readership which is 'white, young and middle-class' and 'able to exercise ... "empowerment" through consumption' (Gough-Yates, 2005). In an epoch in which the demands of autonomy and equality of liberal feminism appear to have been fulfilled, the post-feminist discourse prevalent in women's magazines appears to reduce the language of feminism to practices of consumption. By examining the 'othering' processes patent in the consumption practices promoted by both women's and men's magazines, this paper also inquires into the extent to which prevalent post-feminist discourses on femininity have been assimilated and instrumentalised by men's magazines.

Glee goes global: The intersection of corporate promotion and fan culture in Fox Italy's flash mob

Jessica Birthisel — Indiana University, United States · jessica.birthisel@gmail.com

On December 21, 2009, a troupe of stylish Italian youth broke into 'spontaneous' dance at Rome's Galleria Alberto Sordi mall in a bodily tribute to the American television series Glee which was set to debut in the country four days later. In the weeks since, the video of the flash mob has gone viral around the globe, with more than a million views on YouTube alone. Nearly 2,000 viewers around the world have commented on Fox Italy's YouTube post of the event. Some viewers were disappointed to learn that the event was staged by Fox Italy for the

purposes of promoting the launch of the show. Other fans delighted in the video despite this knowledge, while still others exhibited no awareness that it was a corporate ploy. In this paper I analyze the viewer discourse around this text because it serves as a unique intersection of corporate promotion and fan culture on a global scale. I will consider the ways this international forum initiates discussions of fan culture, corporatization, product placement, gender, sexuality, citizenship, and Westernization. The paper will consider how the consumption of American pop culture in Italy fits into the larger rubric of political relations between Italy and America, particularly under the regime of Prime Minister Silvio Berlusconi. Additionally, the paper will consider the larger trend of corporate appropriation of the flash mob to promote specific products, such as T-Mobil's famous flash mob ad in Liverpool Street Station aimed to sell mobile devices, the Sound of Music flash mob in Belgium to promote a reality show and Trident's "Single Ladies" Piccadilly Circus flash mob as part of a give-away promotion. Through discourse analysis I will consider how subtle or blatant corporate connections affect viewers' emotional reaction to a flash mob. Theoretically the paper will engage in theories of media flow, cultural autonomy, imperialism, American exceptionalism, Appadurai's (2002) concept of the ideoscape, Gitlin's (2002) theory on the import/export of American culture, and Marshal McLuhan's concept of the Global Village, among others.

Memory and Celebrity: an analysis of "Who Do you Think You Are?"

Peter Lunt — Brunel University, United Kingdom · peter.lunt@brunel.ac.uk

This paper presents an analysis of the BBC TV series Who Do You think You Are? in which celebrities are seen uncovering their genealogy as they engage on a journey of discovery of their ancestors. The programme is of interest for four reasons. First, it is an example of an emerging genre of factual broadcasting in which celebrities play a central role, not just in narration, but also as the main protagonist and commentator. Second, the device of a personal narrative of discovery supported by expert in genealogy and history creates an interesting combination of personal experience and expertise. Third, the programme raises questions about the mediation of memory, an important theme in contemporary popular culture. Fourth, the programme is supported by extensive online services and links to the world of genealogy aligning documentary to self-reflection and life political projects. The paper presents this analysis of the genre and examines key themes arising from the series including: the implications for the interplay between factual broadcasting and reality TV; the mediation of the relations between identity, emotion and memory in popular culture; the mediation of personal and social memory and the role of celebrity in factual broadcasting.

Brazilian media and reggae music: shaping new discourses about culture

Leonardo Vidigal — Thereza Aurelia Alvares Vidigal, Brazil · leovidigal@ufmg.br

This article focuses on the role of Brazilian media in the local reception of reggae music, a musical genre always associated with Jamaica, that reaches a cultural dimension of great proportions in Brazil. Brazil and Jamaica have in their popular music the most known form of expression and construction of their imagined identity. Media has contributed and continues to contribute decisively to build shared perspectives, both internally and externally, about countries like Brazil and Jamaica. Thus, the Brazilian audience has in the local media the main access route to what happens in Jamaica. Several Brazilian documentaries and TV programs have presented Jamaican culture, particularly reggae music, to Brazilians in the past fifteen years. This article compares two of them: the episodes relating to Jamaica in two TV series about Caribbean music: Baila Caribe, directed by Belisario França and Hermano Vianna in 1994 and Música Libre, directed by Carolina Sá in 2003. Baila Caribe seeks to build a new discourse about reggae music, valuing the new style known as dancehall and trying to relegate the so-called traditional reggae, performed by artists like Bob Marley and Peter Tosh (the most popular in Brazil), to a distant past. This program was produced for TV Cultura (Culture TV), a public television channel, and was co-directed by a Brazilian anthropologist, Hermano Vianna, and presented by Gilberto Gil (a famous local artist and, many years

later, Minister of Culture), in order to reach a younger audience. Música Libre is an attempt to present a totalized perspective of reggae music in the last fifty years, through five musical genres showed in a particular order: mento, ska, rocksteady, reggae and dancehall. This story is told by people from Jamaican media (radio and television producers, presented as cultural historians), as well as local artists and musicians. Música Libre was produced for a Brazilian cable TV channel called GNT, owned by Globo TV, one of the biggest commercial television stations of the world, although it was presented in a more sober manner than Baila Caribe. This article aims to analyze how these elements are worked on TV stations oriented to different purposes and how these perspectives are shaping the discourse about culture and imagining new identities for countries that seem remote to each other, despite their similarities, like Brazil and Jamaica.

Candy or poison? A critical discourse analysis of news coverage of video games in Taiwan

Ying-chia Lin — Fu-Jen Catholic University, Taiwan · 069160@mail.fju.edu.tw

When the slot machines and arcade games were first introduced to Taiwan in the early 70's, they were called as "electronic toys" (diandon wanju). The name was applied to home video games and computer games later on and has been used till today. The naming of video games as "toys" is an example of how the video games may be imagined in different social and cultural contexts. Draw on this, the paper discusses the representation of video games via a critical discourse analysis of Taiwanese newspaper coverage from 1972 when the first newspaper report of electronic games appeared to 2002, the year that the Taiwanese government included digital games in its six-year national development plan as the next star industry. Based on the theoretical framework of critical discourse analysis (Fairclough, 1995; van Dijk, 1993), the research asks the following questions: what are the relations between media discourse and existing social inequality and social relations? How are the dominant ideologies mediated through media discourse? What is discourse's affiliation with social changes? Results of a preliminary analysis indicate that the Taiwanese news media tended to portray video games as seductive and addictive for children and adolescents and highlighted their association with gambling and crimes to create oppositions: work vs. leisure, study vs. play and adolescents vs. adults. When arcade games machines and home consoles became major exports for the nation's export-oriented economy in the 80's, there emerged discourse that linked the video games hardware manufacture to the developing information technology industry at the time. The coexistence of these two discourses shows the struggle between the ideology of capitalism and traditional cultural values and ethics. It also separates the software and hardware of the video games as the result of negotiation. It implies that the hardware is a neutral even profitable product as long as they are not loaded with game software. The discourses closely relate to the later development of Taiwan's video games industry in that its ability in designing game software is lagged behind its ability to make computer and console hardware.

Citizenship, culture and media

Jean-Martin Rabot — CECS (University of Minho, Braga, Portugal)., Portugal · jmrabot@ics.uminho.pt

In this paper, we show that it is necessary to rethink the concept of citizenship. The decline of the citizenship principle and the inability of the nation-state in federating the individuals – phenomena that are visible in the increasing levels of non-voting, in the lack of interest in civic life and in political participation – are due, in part, to the emergence of alternative cultures. The basis of societal life doesn't seem to be any more the aggregation and the assimilation of equal, conscious and voluntary citizens, sharing common democratic values, but instead a viscous ''sociality'' (M. Maffesoli) - in other words, a sentimental, passionate and emotional fusion of persons. This takes place inside communities that are, very often, closed on themselves, opposed to each other. Promoting exclusive and excluding ways of thinking, dictating their rules inside real and symbolic territories, there therefore challenge the secular conquests of the nation-state. Facing the emergence of groups and of radically

different cultures in the heart of globalized societies, several arguments were advanced, that we however see as imperfect: the liberal theory (W. Kymlicka); the theory by the "communitarians" (M. Sandel, C. Taylor, M. Walzer); the republicanism of universal obedience, by J. Habermas. It is necessary to understand that the social structuring doesn't take place deriving from the universal principles presented by the nation-state, who has precisely as its end the creation of a political abstract society and the transcendence of the cultural concrete rooting of its members (D. Schnapper). New lifestyles, the emergence of cultural idiosyncrasies based on ethnic claims and religious convictions, the emergence of identity-based discourses, all widely spread and present on mass media, compel us to question the emergence of new forms of being-together and the urgency of thinking a new citizenship paradigm. Maybe it is then necessary to conceive these new forms as the cause and the effect of a harmony lived on a differential way by different groups that form society. The classics of communication studies can precisely help us understand that it is not possible to ignore the popular basis of any culture. Television, in particular, represents this link between cultures and classes (E. Morin), seems to be the creator of a middle culture, tying heterogeneous worlds (D. Wolton) and provides a combination of technological rationality and the projection of an emotional space (M. Martins).

From Success to Failure: The Global Televisual Circulation of "Ugly Betty"

Isabel Molina-Guzman — University of Illinois Urbana-Champaign, United States · imolina@illinois.edu

The production of synergistic programming and use of cross-promotion strategies by media conglomerates encourage the development of shows and personalities that can easily move across multiple audience demographics. Indeed, television scholar John Tomlinson argues that globally syndicated television programs demonstrate the successful characteristics of contemporary programming by capably crossing linguistic and national borders thereby participating in a complex web of media production and reception. "Ugly Betty" is no exception. This paper explores the successful and, more recently, the failed cultural production and reception surrounding one such program, ABC's 2006-2010 prime-time hit "Ugly Betty." Examining the show's narratives, international entertainment journalistic coverage, and audience blogs about the show during its 2006 premier and 2010 final season allows the interrogation of how and why femininely gendered constructions of ethnicity are central to the future growth of global cultural industries. While the show uses the personal and professional life of a young second-generation Mexican woman living in New York to play with popular notions of Latina/o cultural assimilation and acculturation, audiences and the general-market media often celebrate the program's more universal and global storylines dealing with love, family, beauty and social acceptance. "Ugly Betty" thus illustrates how Latinas embody media industry efforts to use ethnic difference, racial ambiguity and multicultural accents to sell products and programming to global audiences. The program negotiates the competing cultural demands for authenticity with the demands of globalization by situating its Latina characters and their story lines not within the production of ethnic authenticity but through depictions informed by deracialized liberalism and grounded in a campy performance of panethnic Latina identity. Nevertheless, the programs more recent ratings decline also points to the limits of Latina global marketability. The program's writer and director Silvio Horta has faced a difficult balancing act between the melodramatic undercurrents of the telenovela genre upon which the storyline is based and the demands by audiences for deracialized narratives grounded in contemporary articulations of gender and class. Also constraining reception of the program's campy and fantastical plots are the tensions created by the contemporary anti-immigration backlash and global economic recession context.

Godly Superheroes, Superheroic Gods and National Identity

Santanu Chakrabarti — Rutgers University, United States · santanuc@rutgers.edu

The hegemonization of which discourses of identity and belonging is aided when divinities of a particular religious community are presented as superheroes and become increasingly prominent in media? In addressing this

question, this article uses India as a site and superhero texts as a prism to think through some pressing and interrelated issues of the day: secularism vs. religious nationalism; the negotiation of multiple identities (transnational, national, regional, local, niche, etc.); and the oppositional and sometimes appropriational relationship existing in the postcolonial world between globalization and localization on the one hand, and tradition and modernity on the other. First, the newly visible prominence of gods-turned-superheroes in Indian film, television, video games and comic books/graphic novels in the period 2005-2008 is outlined. Special attention is paid to the role that multinational corporations like Marvel, DC, Virgin Comics, Cartoon Network, Nickelodeon, Disney, Playstation & X-Box are playing in the 'superheroisation' of Hindu gods. The discourse around these texts and the absence of contestation (in reviews and reports in mainstream Indian media) is then reported. With these elements as an empirical base, the key question posed is addressed along four key axes: • How the 'superheroisation' of Hindu gods enables Hindu nationalist discourses to seep into mainstream media and shape 'cosmopolitan communalism' (Gillespie & Cheesman, 2002) in India and among diasporic Indians. • How transnational media works in transforming the character of the 'split' Indian public (Rajagopal, 2001) as it 'localizes' through justificatory discourses of the market and how that might contribute to imperiling the idea of India as a secular, pluralist nation. • How the slippage that occurs between Hindu and Indian identities partially through the media discourse of "Indian tradition" contravenes the idea of a 'layered Indianness' (Khilnani, 1999); and how the iconography of Hindu nationalism being made available to children at formative ages influences this slippage. • How the exclusion of minorities, especially Muslims, in popular culture of superheroes in India mirrors the larger discourse that increasingly seeks to deny Muslims full rights of citizenship in a rapidly globalizing India. The analyses along these axes are finally woven together to understand the role contemporary Indian superhero texts play in the naturalization of the idea of India as essentially a Hindu nation rather than the secular, pluralist nation it has officially been since independence from colonial rule in 1947.

Geography, Gender and the Television Mini-series: Redrawing the Boundaries of National Culture in Brazil

Niall Brennan — London School of Economics and Political Science, United Kingdom · n.p.brennan@lse.ac.uk

Brazil is known for its popular culture, namely carnaval, bossa nova and the telenovela. In Brazilian television, the telenovela has come to define Brazilian popular culture and is supported by much research on its texts, reflections of society and audiences. Little research has been done on the television mini-series in Brazil, however, and as a genre that draws upon but is still distinct from the telenovela, there is plenty of research on the mini-series to be done. My research looks at the television mini-series as an important and unique entry-point to understanding not only Brazilian popular culture but also national culture. One way in which the mini-series does this is by mapping and remapping Brazil's geographic and gendered boundaries, the result being both a popular telling and a significant retelling of stories important to the nation. This paper therefore looks at the roles that geography and gender play in reconfiguring the ways in which Brazil represents itself through the television mini-series. Drawing on texts, interviews and press commentary, I discuss how discourses of center and margin, empire and colony and foreign and national are mobilized to rework our understanding of Brazilian culture, as well as how discourses of practice, imbalance and sexuality reconfigure it. Finally, I argue how a redrawing of geographic and gendered boundaries in the television mini-series serves to rework not only notions of Brazilian popular culture, but also suggests the importance of the nation's popular culture to national culture and citizenship.

Communicating Stars - Analyzing the awards show as cross-media celebrity culture

Helle Haastrup — Roskilde University, Denmark, Denmark · kannik@ruc.dk

In the existing analysis of film stars (Dyer, Gledhill, Marshall, Turner, Cashmore and Rojek) the cross-media nature of the star image is briefly mentioned and recognized but not fully theoretically developed. The aim of this

paper is thus to develop a theoretical grid in order to be able to analyse and discuss the implications of the cross-media nature of contemporary film stars with the live award show as my case study. This theoretical grid consists of different theoretical parameters: sociological theories (Honneth, Giddens, Thompson), theories of stars (Dyer, Marshall, Turner, Rojek, King), theories of new media (Jenkins, Castells, Bolter and Gruisin), theories of cross-media (Fiske, Bennett and Woolacott) as well as theories on identification and affordances (Smith, Tan and Gibson) and theories of the spectacle (Kellner, Dayan and Katz, Couldry). My focus is on awards show such as the Academy Awards, the BAFTA awards, the Golden Globes and the MTV Movie Awards and how they are connected to other media albeit only a selection of their cross-media connections such as the official sites of the particular awards show, clips on Youtube, red carpet photos on gossip sites and fashion sites as well as articles in fashion and gossip magazines. In the awards show the star has a platform and this platform is used in different ways to make a point in relation to the industry, politically or culturally because the event is never only that – the cross-media afterlife goes on indefinitely in dialogue with the participatory audience (on line). Even though the awards show offers the live experience the highlights can be enjoyed on its own on Youtube. In this paper I thus aim to demonstrate the validity of this (multi-) theoretical grid through my analysis of how the film star by appearing at these awards shows is not only a spectacular event showing off film stars. These stars are not only promoting a particular film and themselves as commodity, the film star also becomes a part of a larger cross-media network affording the audience different kinds of spectacular experiences. Celebrity culture has in the past years been studied from very different approaches, by choosing the cross-media perspective in this study I hope to come closer to how we can analyze a cross-media phenomenon such as film stars as a way of representing identity and cultural values in contemporary culture.

Learning About Being a Girl from the Disney Exotic Princesses

Diana Nastasia — University of North Dakota, United States · diana.nastasia@und.edu
Charu Uppal — Karlstad University, Sweden · Charu.Uppal@kau.se

Cartoons depicting exotic lands and focusing on the princesses of those lands – such as Aladdin (1992), Pocahontas (1995) and Mulan (1998) – have become Disney classics. These cartoons are broadcast several times every year in the United States and around the world through Disney Channel and its global affiliates, as well as through numerous other networks that purchase distribution rights. Although certain scholars have critiqued these cartoons for appropriating and stereotyping Nonwestern locations and characters, such practices of representation have had and continue to have a wide array of consequences. This presentation will examine what girls in Western and Nonwestern settings learn about girlhood from princesses Jasmine, Pocahontas and Mulan. The researchers draw data from interviews with children in India, children of Indian decent in the United States, and children of Indian and Fijian descent in Fiji, children in China and children of Chinese decent in the United States, as well as children of Native American descent and children of European decent in the United States. The data collection for the study was accomplished through a combined interviewing and focus group discussion format. The study inquires whether children from different racial, ethnic and cultural backgrounds view Western representations of Nonwestern girls similarly or differently. The study brings a significant contribution to understanding how diverse children formulate, interpret and perform gendered identities by emulating media materials situated at the intersection of the local and the global.

Re-conceptualising work: Popular current affairs television and the discursive formation of the citizen in the new world of work.

John Benson — , Australia · J.Benson@latrobe.edu.au

Re-conceptualising work: Popular current affairs television and the discursive formation of the citizen in the new world of work. Drawing on a number of examples from popular current affairs television this presentation examines some of the discursive strategies used to investigate the area of work in contemporary society. It also

considers the implications of this discursive communication for the formation of the modern citizen as a working subject in a time of dramatic change in the operation of modern employment practice. Perhaps no other area of modern life has changed as much over the last generation than that associated with the modern work environment in all its dimensions and the consequential implications for the work\life balance of the contemporary citizen. The postmodern global production model has ushered in dramatic change in production methods, such as out-sourcing and off-shoring of production and management employment, while simultaneously unions have declined in membership and influence. Moreover, individual workplaces have been increasingly regulated, placed under surveillance and controlled by a vast range of techniques which are directed at governing their management and more importantly educating individual workers in "techniques of the self " so that they may learn to "govern themselves" in the workplace. While these changes began initially in the private sector and manufacturing in particular, they have now extended across the employment scene to the public and community sectors and even to areas of volunteering as the twin goals of the efficient resource allocation and risk minimisation become the operational mantra of most organizations. Popular tabloid current affairs programmes have- as a natural consequence of their position in the public sphere-and as a focus and broker in the broader culture of complaint, often investigated modern work practices and championed the losers (who are also their audience) in these dramatic social change moments - usually without success! But their populist efforts often starkly illustrate the contrasting values at stake in these debates and they are particularly influential in the politicalization of this fundamental social change. These broad economic issues are usually outside the power and of the ordinary individual and emphatically emphasise the role of the media in general and these derided programs in particular, as a kind of television community educator and potential advocate for the citizen in times of individual and social crisis. These tabloid programs often dismissed for their superficiality and status as popular culture rather than traditional journalism- have an important role to play in allowing the marginalised a voice in times of crisis and change. This paper draws on the theoretical work of Foucault, Sennett , Rose and others and considers some recent Australian experience. Proposed Presentation Format. Up to three or four small sequences from broadcast popular current affairs television on DVD and spoken interactive presentation. I am a senior lecturer and co-ordinator of the Bachelor of Media Studies and Bachelor of Journalism first year program at La Trobe University and this material is based on a larger study on popular current affairs television.

Public participation in brazilian soap operas: Contributions for a critical anlysis of quality in television fiction

Clarice Alves — USP, Brazil · claricegreco@gmail.com

This article aims to establish a critical diagnosis over the relation between Brazilian "soap operas" - one of the most popular cultural products of Brazil - and its public, especially concerning the importance of viewers' participation in conducting and evaluating the quality of this cultural production. The theoretical structure of the essay, which will serve as a model for a critical evaluation of current forms of participation, will be composed by reflexions over the dialogues about the notion of taste, proposed by Bourdieu (The Distinction, 2008) with Kant's Critique of Judgment, emphasizing the relation between taste and common sense, coupled with one of the definitions of the concept of "quality" suggested by Geoff Mulgan (Television's Holy Grail: Seven Types of Quality, 1990) which concerns the program's power of generating mobilization, social commotion and civil participation. From this theoretical discussion, the analysis will focus on popular participation in the construction of soap opera's narrative, based on public research to create the plot. For this purpose, the study intends to think how television narrative is built, which are the limits and results of public participation. The other form of participation considered will be the evaluation of a TV show in award events relied in a popular jury, taking as example the Brazilian soap opera Caminho das Índias, which has won, in 2009, both the International Emmy Award, elected by a professional jury, and the national award Prêmio Extra de TV in the same category, by popular vote. In this case, it will be possible to discuss the relation between public opinion and specialized critic. Is is therefore a proposal about the possible benefits that a theoretical and practical complementary relation between public participation and specialized juries may generate over the quality of soap operas in Brazil and in other TV-fictions.