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Id: 9204

Title: Constructing a Gourmet Rural Idyll: Lifestyle Television and the New Food Industries

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Abstract: Over the past decade, television cooking shows have popularised interest in the provenance of food and the ethics of food production for ‘mainstream’ audiences. This success has occurred against a backdrop of broader public concern about the risks and uncertainties associated with contemporary (industrial) food production, including worries that we no longer know where our food comes from, what is in the food we eat, or how that food is produced. This paper explores two popular media texts that offer self-sufficiency as a ‘solution’ to the problem of industrial agriculture and food production. Escape to River Cottage and Gourmet Farmer are each centred around a narrative of a city-dweller who moves to the country to set up a smallholding. With their nostalgia for an earlier—simultaneously unproblematic and emotionally fulfilling—time of food production, these programs offer an image of a utopian lifestyle in which audiences are also encouraged to ‘choose’ to produce and consume differently. That is (middle-class, educated) men who are who are predominantly rediscovering ‘traditional’ food practices—initially as a plan to feed themselves and their families, but ultimately as a platform for professionalization—suggest important changes to the cultural and political ‘place’ of food in the contemporary West and contemporary popular culture, as well as the ways in which feelings of risk and uncertainty can open up new markets and marketing strategies for niche food products.

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Id: 9227

Title: Ironic Cinephilia: de-authorization and audience emancipation through consumption of "best worst" films

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Abstract: Due in part to the popularity of Tommy Wiseau's risible The Room (2003), participatory screenings of "best worst" movies are on the rise. Concurrently, a burgeoning "best worst" cottage industry now encompasses a range of products including books (My Year of Flops), documentaries (Best Worst Movie), television shows and DVD sets (Mystery Science Theatre 3000), and even an awards ceremony (the Razzies). Academic attention to the "best worst" phenomenon most frequently takes the form of audience reception studies, with "cult" status conferred as a result of the promulgation of participatory screening practices. However, consumption of "best worst" titles -- or what I refer to as ironic cinephilia -- is one link in a chain of production and circulation. Taking the entire process of filmmaking into account, I conclude that the "best worst" canon now constitutes a genre unto itself.This argument is drawn from a comparative analysis three feature films ranging from independent efforts to big-budget studio spectacles -- The Room (2003), Showgirls (1995), and Troll 2 (1990) -- in order to demonstrate how diverse production, distribution, and re-distribution processes factor into the recuperation of "best worst" titles. In particular, this presentation focuses on two central components of the "best worst" genre that illustrate and interrogate the emancipatory potential of ironic cinephilia. Debates over auteur theory notwithstanding, one of the generic features of "best worst" content is their de-authorization. These cultural texts are reclaimed, reinterpreted, and reinvigorated irrespective of the consent or involvement of their originating author(s), challenging contemporary assumptions pertaining to original authorship and intellectual proprietorship. Furthermore, I examine how public and communal "best worst" consumption practices operate in direct opposition to, and thus overturn/invert, orthodox movie-going etiquette and behavior. "Best worst" audiences reconstitute otherwise regimented (commercial) public spheres to render them increasingly participatory, improvisational, and democratic. I draw on the work of scholars such as de Certeau (cultural subversion through "poaching") and Foucault (the "author-function"), in conjunction with a critique of Henry Jenkins' presumptions pertaining to the political and pseudo-democratic implications of cultural consumption-cum-production. Do "best worst" screenings present enticing (if liminal) avenues for resistance through reclamation and participation' Or do they simply introduce a new (if altered) set of constraints, both in terms of mechanisms of audience manipulation, and emergent forms of cultural commodification'

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Id: 9277

Title: PANEL: The Popular Geopolitics of Transformers

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Abstract: Transformers (2007), Transformers: Revenge of the Fallen (2009), Transformers: Dark of the Moon (2011) and Transformers: Age of Extinction (2014) rank among Global Hollywood's top one hundred highest grossing films of all time. These films are globally profitable and popular commodities that were produced across borders and distributed and exhibited in worldwide theatrical markets. This panel mobilizes the Transformers film franchise to critically examine how globally popular culture is shaped by and shaping of the global corporate logics of Hollywood and the publicity apparatus of the U.S. military. This panel aims to: 1) show how Hollywood and the military co-produced Transformers; and, 2) analyze how the stories and visual spectacles of this franchise recursively intersect with U.S. military and geopolitical discourses about the Global War on Terror, world security and threats to it, and the wars in Afghanistan, Iraq, and elsewhere. Overall, this panel examines Transformers a form of 'popular geopolitics' that affirms and contests prevailing images of the U.S. military in a world system of threats. By analyzing Transformers as a product of economic and geopolitical power and challenges to it, the panel contemplates how globally popular culture is an important site of struggle over the dominant imaginings of the past, present and future of war. Titles of Papers/Names of PresentersTanner Mirrlees, How the U.S. DOD Communicates through Global Hollywood: Transforming Transformers Shawn Malley, Archaeological Cinematics as Geopolitical Discourse in Transformers 2: Revenge of the Fallen.Jeff Parent, 'Look at All the Junk and See the Treasure': Orientalism and U.S. Apologism in Transformers: Age of Extinction

Id: 9279

Title: PANEL: The Popular Geopolitics of Transformers - Paper 1 - How the U.S. DOD Communicates through Global Hollywood: Transforming Transformers

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Abstract: Title: How the U.S. DOD Communicates through Global Hollywood: Transforming TransformersThis paper explores how and why the United States Department of Defense's (DOD) Public Affairs Offices work with Hollywood studios to shape popular films into instruments of strategic communication through a case study of DOD-Hollywood complex' influence on the Transformers trilogy (TT). What DOD public affairs personnel, policies and practices encouraged Hollywood studios to service military PR goals when making the TT' Why did profit-seeking Hollywood studios, which are not owned or controlled by the U.S. state, allow the DOD to shape the TT into a tool of public persuasion' What ethical, legal, political and cultural dilemmas surround the DOD-Hollywood co-production of the TT' This paper's case study of how the DOD transformed the TT shows how the U.S. state plays an active role in making globally popular media products. By doing so, it aims to enhance our historical and theoretical knowledge of the power relationship between the U.S. national security state, Hollywood studios and globally popular geopolitical culture.

Id: 9333

Title: REALITY TELEVISION IN A TIME OF FEMALE EMPOWERMENT: exceeding the stereotypical concepts of beauty in America's Next Top Model.

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Abstract: Television shows provide us with pictures of our world and allow us to identify people and situations that apply to our own lives ' they help us interpret our social context. The reality show, a genre launched in 1992 with MTV's the 'The Real World', has given a new cultural significance to TVs function of mediating our relationship with reality and helping us interpret the situations of our everyday life. With a considerable space in networks programming grid all over the world, the genre promises to portrait life as it is: reality in all its intimacy, with regular people, not actors, living their life as they normally would, completely non-scripted, only in front of the cameras for everybody else to see. This article questions if reality shows can truly portrait our reality, keeping up with an ever-changing social context, where the ideas of class, gender, ethnicity, race and sexuality are constantly being transformed. Considering that the debate about gender in our society has become central with the evolution and popularization of feminism in the XXI century, this study will discuss how the reality show America's Next Top Model mutated over its twenty-one seasons shaping its format and its proposals according to the changes in the social context in which is inserted. The reality show, which has had girls competing to become the next it girl of the modeling world, allows us to discuss female stereotypes, the objectification of a woman's body and gender roles and norms in this genre. The crafting of America's Next Top Model over its twenty-one seasons permits us to locate the feminist moments in the programs discourse, that battle the common sense speech reproduced throughout the show that dictates what a model should look and sound like. It is possible to see that growing gender debate in our society has permeated the reality show: though superficially, the idea of female empowerment in now part of America's Next Top Model, exceeding the stereotypical concepts of beauty. To discuss the reality show's history and format we will use 'Reality Televion' (2006) by Richard M. Huff and 'Reality TV: Remaking Television Culture' (2008) by Susan Murray and Laurie Duellette. For the debate on gender and feminism, we will review 'Gender and discourse' (1997) by Ruth Wodark, 'Feminist Theory: from margin to center' (2000) by Bell Hooks, 'Feminism, Femininity and Popular Culture' (2000) by Joanne Hollows and 'Created or Constructed' The Great Gender Debate' (2001) by Elaine Starkey. To establish and problematize the relations between television, reality shows and gender we will work with 'Reality bites back: the troubling truth about guilty pleasure TV' (2010) by Jennifer Pozner; 'Women Watching Television: gender, class and generation in the American

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television experience' (1991) by Andrea L. Press; 'Frames and fictions on television' (2000) by Margaret Llwellyn-Jones and Bruce Carson; 'Re-viewing Reception: Television, gender and Postmodern Culture' (1996) by Lynne Joyrich; and 'How Real is Reality TV' Essays on Represantation and Truth' (2006) by David S. Escoffery.

Id: 9478

Title: THE HIERARCHY OF GENDER PERCEPTION: THE INSTANCE AND THE IMITATION IN ABC'S LOST

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Abstract: Gender is culturally defined. It is the practice of that gender (the clothes we wear, our taste in music and film) and the perception of that practice, both ultimately determined by culture, which defines our gender. Schippers (2007) thus argues that it is not biology that determines our perception of gender but is instead the signs that we invoke and which others interpret. Socrates (The Republic, Book X) discusses the hierarchy of realism ' the 'divine' thought or idea is most real, the instance of signs we invoke to represent that idea are less real, and the imitation or interpretation of those signs are the least real. Together, the theories of both Socrates and Schippers present a hierarchy of gender perception: the instance and the imitation.This paper discusses the semiotic duality of gender in the ABC's LOST, focussing on Schippers' non-biological and hegemonic gender argument as well as Socrates' hierarchy of realism. LOST provided Western audiences a unique view of a non-linear narrative (Lain & Treat 2010), conflict between Eastern and Western narrative styles (Kosaka 2010), and traditional and non-traditional gender roles (Hester 2013), making it the second most watched show worldwide in 2006 (BBC News 2006). Through character analysis and narratology, the thesis of this paper uses the theories of both Schippers and Socrates to discuss conflict between gender representations of the 'idea' (or the referent), 'instance' (or sign), and 'imitation' (or signified). Within LOST, the characters' gender hierarchy and their conflict between the 'instance' and 'imitation' draws a theme of balance, both within the narrative of LOST and an overarching comment on gender in society. Male characters embody both hegemonic and subordinate masculine traits, while female characters show both emphasised and pariah feminine traits, creating conflict.This paper theorises that LOST attempts to subvert traditional gender hierarchy roles through a long narrative. As such, this paper begins with the conflation of both Schippers and Socrates in a hierarchy of gender theory and investigates masculinity and femininity in media representations, and moves to apply this theory to ABC's LOST through character analysis and narratology. The paper concludes that, while balance is an overarching theme of LOST's narrative, the attempt to subvert traditional hierarchy gender roles focuses on the betterment of a 'divine idea' of one's self rather than on the un-real 'instance' or 'imitation'.

Id: 9483

Title: Stardom, Celebrity and Capitalist hegemony

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Abstract: In this presentation, I will revive an old argument that the key function of celebrity is to conceal the realities of class inequality. If the argument is not new, my approach will be focused more intensively on the discursive mechanisms through which class is hidden by, paradoxically, being placed in the glare of publicity. Some key signifying processes will be explored:(a) The promotion of an emphasis on the equality of recognition as opposed to economic equality as a social project. (b) The legitimation of stardom and celebrity as a meritocratic tournament in which stars and celebrities are represented as winners in a popularity contest that all can enter, but is riven with the ever-present possibility through rival candidates for popular favour as recognised by the market. An important feature of this meritocratic melodrama aka celebrity gossip is that the larger field of corporate inequality is obscured ' the financial crisis notwithstanding. Robert Downey Jnr's $75 million earned in 2012 is puny compared to the earnings of, say, the Walton family and top CEO earnings but is more apparent and seemingly based on personal properties ' such as talent and attractiveness.(c) The role of tokenism as an ideological discourse that installs competition into the notion of recognition and dominates by Platonic exemplars.(d) The perfusion of the categories of fame with monetary values whereby the star and celebrity function as the universal equivalent, or human money form, that ratifies of the collective labour power of film and television workers which can only be manifested in the body and person of the successful star or celebrity. These forms of misrepresentation do not pass unchallenged but, as with the concept of hegemony in general, produce a normative discourse that governs common-sense perceptions; providing a theatre of personification that is central to capitalist domination and exploitation.

Id: 9499

Title: The Confrontation With the Self. Quality TV drama's contribution to the moral imagination

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Abstract: Academic interest in the moral content of popular TV and what audiences do with TV on a moral level has increased tremendously over the past decade. Cultural studies scholars such as Hawkins, Hill and Krijnen have scrutinized the imagination of morality in popular TV concluding that TV offers a rich environment for moral reflection. Interviews and experiments with audiences regularly show similar results. Simultaneously, more and more TV shows appear that are labeled as 'quality drama', such as House of Cards, The Wire, and Game of Thrones. These TV shows have two striking similarities: 1.) all of them are visually attractive and sometimes even visually spectacular and 2.) all of them present us with morally ambiguous characters of both genders - something which in previous shows was not the case. Apparently, these two features combined result in high quality drama that is appreciated by both critics as audiences as all of these shows receive high ratings.   In this study I attempt to nuance the rather crude categories of 'visually attractive' and 'morally ambiguous'. I will argue that the appeal of quality drama is found in a unique contribution of quality TV drama to the audiences' moral imagination: the possibility to explore the moral self. While it is common for TV drama to engage its audiences in moral reflections on the Other, moral themes and moral reasoning, quality drama adds to the first aspect the reflection on the Self hence contributing something different to moral identities than TV drama usually does. Taking House of Cards as a case study, the gendered moral repertories of the TV drama are carefully unraveled. The moral repertories were assessed using a qualitative content analysis of all episodes in season 1 and 2. Developed in earlier studies, this method takes the narrative as the starting point of analysis and focuses on the construction of moral repertories and its gendered dimensions. Additionally, the visual aesthetics that surround this moral narrative were taken into account.   Results show that the moral plotlines in House of Cards are meaningfully different to moral plotlines in generally found in TV drama. The differences focus on the main characters, moral themes and questions raised, and the aesthetic features of the series. These differences enable to viewer to explore different aspects and especially the moral Self. The results form a modest contribution to the standing theories and thoughts on moral reflection and television viewing.

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Id: 9578

Title: Mediatized death as an hegemonic process

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Abstract: Whose death deserves to be known and publicised' A close look at French popular media (press, radio, TV) and websites from 2011 to the end of 2013 allows to sort names of celebrities that create consensus among journalists and news anchor-wo-men. By catching much media attention, the death of celebrities such as Amy Winehouse, Steve Jobs or Danielle Mitterrand reveals a process of celebration as well as a legitimation of one's life work and persona. Even more, it also sheds light on the different values attributed by journalists to the named personality, on the newsworthiness of his/her death as well as his/her subversive or normative relationship to social norms. In this paper, we will analyze the mediatisation process of celebrities' death. By looking at the circulation of the news of a celebrity's death, as well as the representation of his/her life and his/her work, the paper aims at unravelling the apparent consensus that the moment of death might create. Indeed, time of mourning and homage often come with a embellishment of one's personality and accomplishments, leaving in the dead angle the most controversial aspects of his/her life and, even more significantly, leaving unsaid or euphemizing the non conformity to dominant social norms (in terms of gender, class, race, and sexuality). Yet, despite this normalization process, dissonances remain. Consensus may emerge around (and hence, cover up) deviance, taboos and stigmatisation, carried by the personality's trajectory itself or activated by his/her death. Based on an exhaustive sample of mediatized personalities' death from 2011 to 2013, this paper thus proposes to map this coverage by identifying various degrees of intensity and criteria (social categorization, celebrity types, death circumstances) that organize it. It relies on the study of the first transmedia archive database in France called OTMedia, still experimental, composed of radio and television news programs, online news press, political blogs and websites. It relies on a corpus taken from July 2011 to December 2013, composed of all the articles mentioning the death of a celebrity. In our paper, we will present the first results of the quantitative analysis of 50,000 collected documents, based on various social, celebrity and death criteria. The objective is to seize both the hegemonic process behind death coverage as well as the displacements and troubles of dominant norms that infuse it. Richard Dyer, Le star système hollywoodien, trad. N. Burch, Paris, L'Harmattan, 2004.Lawrence Grossberg, « Does Cultural Studies Have Futures ' Should it ' (Or What's the Matter with New York ') Cultural Studies, Contexts and Conjunctures », Cultural Studies, vol. 20, n°1, 2006, p. 1-32.Stuart Hall, « La redécouverte de l'"idéologie" : retour du refoulé dans les Media Studies » (1982), in Identités et cultures. Politiques des Cultural Studies, éd. établie par Maxime Cervulle, trad. de C.

Jaquet, Paris, Éditions Amsterdam, 2008, p. 129-168.Alain Rabatel, Marie-Laure Florea, « Représentations de la mort dans les médias d'information », Questions de communication, n°19, 2011, p.7-28.Chris Rojek, Celebrity, Londres, 'Reaktion Books, 2001."""

Id: 9677

Title: Contradictions between the Subversive and the Mainstream: Drag Culture and RuPaul's Drag Race

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Abstract: This paper explores the contradictions between the subversive and mainstream aspects of drag culture in the competition-based, reality-television program, RuPaul's Drag Race. At the theoretical core of this paper is Butler's (1990) conception of gender performativity, which, in the context of drag culture, is further articulated not only by men performing in the guises of female characters or, indeed, in the guise of 'femininity', but also by the varied intersections of race, ethnicity, geography, physicality, and popular culture iconography that contestants of this program bring to their narratives of performativity. However, this paper also interrogates the idea of authenticity (Hill 2009) through the ways in which, conceptually, authenticity belies the 'inauthentic' spaces that gender performativity occupies and, institutionally, via the ways that the contestants of the program must meet judging criteria which delimit their performance strategies and, paradoxically, consolidate gender binaries. Additionally, this paper considers competition (Kavka 2012) and consumption (Silverstone 1999) as undeniable institutional and narrative aspects of certain television genres. Although not specifically gendered in terms of their presence within RuPaul's Drag Race, competition and consumption nevertheless imbue the program with a sense of purpose, accomplishment, and legitimacy, which contradicts the characteristics of fantasy, instability, and subversion of drag culture specifically, as well as the possibilities of gender-as-performativity more broadly. In conclusion, this paper argues that while RuPaul's Drag Race does open up fruitful and unprecedented avenues for representing and exploring the different facets of drag culture within the American television industry, such acknowledgements must not go without recognizing the contemporary institutional structures (and strictures) placed upon Butler's original conception of gender performativity. Ultimately, this paper interrogates the boundaries between drag as (historically) subversive and drag as (becoming) mainstream in the representational and institutional contexts of popular American TV.

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Id: 9718

Title: Cinema, Politics and Communication: The film "Milk" as the staging of a political moment

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Abstract: One of the characteristic features of modern society is the universality of the visual. This situation has enabled that technology, science and art could be integrated among them, allowing the use of various devices to transfer information through various techniques and methodologies. Films have emerged as a major social representation of the last century, because they were used to stage representations of significant social events for the community, which contain signs and symbols that are presented to the viewer through recreations of reality that offer diverse views. In its most basical way, the Communication Sciences say that communication basically consists of a sender, a message and a receiver. So, can a movie issue a political message to viewers to transform them into political subjects and active transformers of that with which they do not agree within their community' The purpose of this paper is to analyze the film 'Milk' and staging of a political moment by Jacques Rancière's thesis about the relationship between aesthetics and politics, conceived as a way of composition of social order that is located in a distortion. This, to show how -as creation and composition- cinema can be creating political subjects through the message send. To do this, in the first part it will define what the film is and what are the messages that it can communicate. Secondly this work will talk about the concepts of Aesthetics and Politics that Jacques Rancière defined. After that, I analyzed the film Milk-through the analytical categories of the author as a representation of a political moment, based on showing how the gay activist Harvey Milk, who through political activism- makes visible that the gay community deserved civil, political and social rights as any other citizen. Finally, as an epilogue, I reflect about if this movie -through the message that sends- can stop being contemplative and invite viewers to become actors of the transformation of topics that they disagree.

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Title: Entertainment or Empowerment: Social media and personal life sharing in China

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Abstract: In China, the rise of wider personal life sharing tendencies in contemporary media environment has become an important social phenomenon as well as caused more and more ethical problems. How to understand personal life sharing in social media environment' Why are people using social media to share private lives' What's the boundary between sharing and over-sharing' What are the positive and negative impacts' Has social media put an end to our private lives' Does it mean entertainment or empowerment for individuals' Through content analysis and qualitative interpretation, this paper tries to understand these questions by analyzing the characteristics, development trends and impacts of using social media to share private lives. First, based on long-term participant observation, this paper provides an overview of the evolution of personal life sharing through different mass media in China. The study traces the development of personal life sharing from the 1980s until now, and divides it into three phases: early private writing and personal story on print media (1985-1999), tell-all talk shows and reality shows on electronic media (2000-2009) and personal life sharing on social media (2009-present). Second, through representative samples from Sina Weibo, a popular microblogging platform used by majority of the Internet users in China, this paper illustrates some main characteristics of personal life sharing through social media. The findings show that both celebrities and ordinary people are willing to share their lives through Weibo. Personal life sharing becomes a new way for individuals to be connected. Third, this paper argues that the sharing of private life is an embodiment of the combination of narcissism and human carnival spirit, and also discusses the social and ethical impact of using social media to share private life. For individuals, this kind of sharing means not only entertainment but also empowerment. This analysis demonstrates how personal life sharing has become an increasingly significant part of digital media culture alongside the rise of online networking practices, and highlights overusing social media, such as over sharing personal lives, might cause serious consequences, like moral disorder.

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Id: 9783

Title: 'Illicit Access': Technology and the economy of sharing media artefacts in Mumbai, India

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Abstract: Video Parlours in the city of Mumbai, India, are an important source of entertainment for daily wage earners in the city. The low ticket prices and conveniently located theatres coupled with innovative marketing techniques, enable these audiences to be entertained and also provide a shed over their head during a period of unemployment. The video houses act as a place of leisure as well as an essential institution of harbour to mostly men in a city where there are few other locations where they may be able to enjoy cheap entertainment. In recent years the state authorities and the police stopped issuing licenses to video parlours in the city. In the past there have been some instances where criminals were tracked to video parlours, as a result the police in the locality took to shutting the video parlours in the area down. Probably because they too realize that these are some of the last few low cost spaces that men with low income can occupy. This also reflects to a great extend the drive of the state to modernize and sanitize the city. Converting Mumbai to Shanghai is the euphemism commonly used, where a great amount of focus is placed on either demolishing slums or low class housing under various 'rehabilitation/urban renewal' schemes.With mobile phones becoming ubiquitous in the city of Mumbai and with the sale of spectrum to private firms, a new and more potent tool has been deployed to work both at the behest of the state authorities on the lookout for defaulters of intellectual property rights and at the same time the 'pirates' as well. Many of the daily wagers have now shifted to watching films on their mobile phones by buying content off the street corner on memory cards that can then be fitted in to cell phones. Many small stalls have come up various localities that facilitate this mode of media consumption by downloading content off the net and transferring it to memory cards for a small fee. As Robin Jeffrey points out in the The Great Indian Phone Book (2013), such technology is what is now used to connect all subjects to the state. Most people may consider this benign but it a connection to the authority structures that is far stronger and more pervasive than has ever been. A respondent who used to frequent the once common video parlours in Mumbai says, 'We used to watch films together in video parlour but now that they are shutting down, people are watching more content on mobile phones with probably much fewer people around...' he jokingly adds '...and the next step is the Google Glass where you watch alone and nobody interferes.' In the attempt to corner all potential revenue generating avenues the property regimes concerned with media artifacts may have overlooked the creativity, passion and relevantly a potential market for entertainment in the city. What is many a time perceived as a problem of ownership and rights is actually symptomatic of a system that denies its poorest citizens even the most basic cultural rights.Bauman, Zygmunt. Community: Seeking Safety in an Insecure World. Reprint edition. Cambridge; Malden, MA: Polity Press, 2000.Doron, Assa, and Robin Jeffrey. The Great Indian Phone Book - How the Cheap Cell Phone Changes Business, Politics, and Daily Life. Cambridge, Mass: Harvard University Press, 2013.Liang, Lawrence. Piracy, Creativity and Infrastructure: Rethinking Access to Culture. SSRN Scholarly Paper. Rochester, NY: Social Science

Research Network, July 20, 2009.

Id: 9801

Title: TV Satire: Resistant or Incorporative' A comparison of Have I Got News For You, The Thick of It and Brass Eye

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Abstract: Recent years have seen a global flourishing of political satire, particularly on television, accompanied by a fertile field of scholarship whose premise is that such satire has risen up in response to widespread political and economic crises and the malfunctioning of the 'fourth estate' which is supposed to keep politicians accountable (Gray et al 2009; Jones 2010; Baym and Jones 2012). These scholars believe that television satire, while perhaps not revolutionary, can be truly challenging to the status quo. This is curious, since television as a medium is often associated with top-down hegemonic processes whereby it can become questionable if television is able to serve a subversive function at all, except by accident, through resistant readings of viewers (Fiske 1987). The matter is further complicated by the nature of the relationship between satire and its targets. Bogel (2001), following the path trodden by poststructuralism, shows how the relationship between satirist and target does not involve a straightforward distinction between self and other, but is rather one of intimacy, where the target is felt to be too close to the satirist, and must be ousted by rhetorical strategies which create difference out of similarity. This relationship of intimacy describes political television satire particularly well. The 'celebrification of politics' (Gray 2009) means that the worlds of TV and politics are exceptionally close. The resistant or hegemonic quality of satire TV will be tied to the nature of the relationship between satire and target, assuming the targets are those in power. This paper will compare the relationships of three British satires ' namely Have I got News for You, The Thick of It, and Brass Eye - with their political targets, in an attempt to discover the extent of TV satire's potential for resistance. As Gray et al (2009) point out, political satire has long been part of British television, and British TV satires have often served as inspiration for those produced in other countries. The three shows dealt with can all be seen as especially important, either in terms of their popularity, critical acclaim, or influence on succeeding television satires. Textual analysis was carried out on episodes from each of the three shows. The episodes were selected on the basis of their representativeness of the functioning of satire within each show, as well as their pertinence to the issues at stake in this paper. While each of the programmes is characterised by intimacy between satire and target, this does not mean that the relationships are all the same. The shows adopt very different formats and subsequently conduct different relationships with their political targets and with the political system per se. The comparison will reveal three different relationships TV satire can have with its targets, and will thereby be able to excavate more fully the possibilities and limits of television satire. To what extent are these relations collusive, cannibalistic or antagonistic' Can political satire on TV really be subversive'

Id: 9803

Title: The Great British Craft Show: the neo-liberalisation of leisure in lifestyle programming

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Abstract: The Great British Bake Off was first screened on BBC 2 in 2010 and is now in its fifth series, occupying a prime time slot on the main BBC channel BBC1. The format has been broadcast across the world; in Europe, Australia and America. Each series has been accompanied by a bestselling cook book and the professional cooks who judge the competition have become celebrities. The series is set in an open tent in a rural Britain, a set that is resonant of competitions at county fairs and village fêtes. The set dressing is nostalgic, with vintage fabrics and equipment that invoke the current fashion for Cath Kidston designs. In the aftermath of the global recession, and with a Conservative led coalition government, Britain saw a cultural shift towards nostalgia and comfort. This was a period which saw a resurgence in the market for cup cakes, for nostalgic cookery books and a fashion for the second world war poster 'Keep Calm and Carry On'.The success of The Great British Bake Off was rapidly followed by other programmes, The Great Allotment Challenge and the Great British Sewing Bee, which similarly took 'traditional' British craft activities, gardening, jam making, cookery and sewing, and presented them as competitions. These programmes present leisure activities which have traditionally been pursued outside the world of work, but in the context of these programmes, such pursuits have been co-opted to a competitive professionalization that denigrates co-operation in favour of individual initiative. Traditional crafts become an opportunity for entrepreneurship, and the contestants are required to conform to regulations familiar from the work place. This paper will argue that while apparently appealing to tradition and nostalgia, these programmes are close to the format of The Apprentice , and that the framing and of each programme follows a similar narrative in which a contestant is eliminated each week and there is a dramatic focus on the process of elimination. The competitiveness of neo-liberal working practices now informs the most benign of leisure activities.

Id: 9864

Title: Bending the Body: A textual analysis of Stromae and Beyoncé's body politics

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Abstract: Since the introduction of the music video format, visual culture has become increasingly important in the popular music industry. Particularly, the visualization of the performer's body is a key aspect of the industry's marketing strategies. Not surprisingly, popular and academic debates have scrutinized the role of these bodily representations. Within these discourses, a dominant trope has emerged, which stresses that the body is often sexualized, objectified and rid of any agency. Taking into account that most of the bodies on display belong to women, this discourse argues that these bodily representations serve the preservation of a patriarchal and heteronormative hegemony (e.g., Wallis, 2011). Moreover, a polarization takes place when discussing these representations. Whereas female bodies are argued to be objectified, male bodies in videos are considered to be desexualized, displaced or disguised (Railton & Watson, 2011). These strategies ensure that the male body cannot become a tool of emasculation by becoming the object of sexual desire and guarantees that men can assert their agency. Additionally, these scholars argue that the dimensions of race and ethnicity further organizes these bodies into a hierarchy where white bodies are represented as superior to all bodies of color. As such, representations of black male and female bodies are more likely to be represented in a hypersexual way than white male bodies. This research however aims to nuance these debates. Drawing on critical theory (Alcoff, 2006; Butler, 1993; Grosz, 1994; Weis, 1999), this paper demonstrates how the mediatized body can be used to articulate intersectional gender and racial subjectivities and empowerment. To fortify our argument, we will conduct a textual analysis of music videos of two popular artists, namely American female artist Beyoncé and Belgian male artist Stromae. Both artists engage in body politics that complicate the dominant assumption that black gendered bodies on display are per definition vulnerable, (hyper-)sexualized, or objectified. We argue that Beyoncé and Stromae explore and embody diverse and complex subject positions in their media representations.

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Id: 9887

Title: Danish Drama Series: An Export Success Cradled on the Domestic Market

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Abstract: Despite the last twenty years' intense competition on the Danish TV market and the resulting channel proliferation and dispersal of audiences, the license fee-funded public service broadcaster DR has managed to create and sustain a Sunday evening slot that attracts 'the entire nation'. With an average audience share of no less than 60 (peaking at almost 90) per cent of viewers, drama series broadcast in the slot between 8pm and 9pm beckons a substantial part of the nation, Sunday after Sunday. Subsequently, many of this slot's recent series, such as Forbrydelsen [The Killing], Borgen and Bron/Broen [The Bridge], have begun to export widely. Both Forbrydelsen and Bron/Broen have sold into more than 150 territories around the world, and Borgen into approximately 80. This paper will explain how this unprecedented boom in the export of DR's drama series has been conceived and cradled on the domestic market over the past 20 years. We shall do so by investigating the historical development of DR's Drama Division and the series' domestic viewing profiles and settings.According to theories on media economy, media geography and media reception, non-Anglophone audio-visual content rarely exports outside its 'geo-linguistic' region ' in Denmark's case the Nordic region ' because audiences in other regions would be too far removed culturally and linguistically, and hence feel alienated. Accordingly, Denmark ' with its miniscule language, public service broadcasting dominance and no recent history of world colonization or emigration ' should remain an entirely insignificant player in the worldwide exchange of audio-visual content, and the case of Denmark's rising recognition internationally is therefore particularly interesting.So, why does DR punch above its weight in this unprecedented fashion' Based on artistic production dogmas introduced by DR Drama in the mid-1990s and since then continuously developed, DR drama series have become a Sunday evening 'institution' that often gathers between 1.5 and 2.5 million Danes (out of a population of 5.4 million) across all demographics. The production dogmas meant that both aesthetic and production values, production processes were improved, and artistic ambitions heightened, and most DR series have since then won critical acclaim domestically as well as internationally, where they have won a number of prestigious

awards, including several Emmys. The combination of extraordinary domestic ratings, high production values, critical acclaim and international prizes has undoubtedly led to the series' current international success.What is also interesting and may also have explanatory power is that despite the fact that viewers from all walks of the Danish society watch the series, some viewer profile characteristics do occur, and these characteristics are similar to what we see internationally. We find that women, older viewers and people with higher educational levels are overrepresented among the Danish viewers, which is in line with audience trends abroad. This indicates that even though ratings internationally naturally are more modest in the individual territories, the DR series have a potential and appeal on the global market similar to the domestic market.

Id: 9938

Title: When Monologues Were Monologues: Johnny Carson's American Forum 1984-1992

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Abstract: Media scholars like Newcomb, Silverstone, Carey and Fiske & Hartely have employed culturally-based theoretical perspectives to assess television's function in contemporary society. Borrowing from anthropological, historical, and literary sources, this research tradition has explored television's narrative traditions as "ways of knowing" and 'forms of public thought' and 'cultural forums' that systematically distort and magnify aspects of the commonsense world in the collective negotiation of a range of public and personal values.In proposing a critical vocabulary more attuned to the nature of mass mediated texts, Cawelti calls for a canon more sensitive to persistent themes, serial narration, celebrity performance and enduring influence in 'the best' popular products. Presumably, informed by such a canon, critics can 1) identify features of popular TV programs that dominate some forms of public discourse 2) assess the influence these programs have on other popular programs and 3) describe how features of these programs are assimilated into ongoing cultural practices. Similarly, Raymond Williams indentifies a need for critical 'clarification' that can identify features of 'semantic figures' that gain purchase in the marketplace and that represent an affective response to lived experience.This analysis examines 270 introductory monologues of NBC's long-running The Tonight Show with Johnny Carson (1984-1992) to assess the use of comic commentary and social-typing (Celebrity Signifiers) in scanning, interpreting and challenging some of the shifting norms and values displayed in America's public stock of knowledge (Berger & Luckman). The reach and function of this unique, celebrity-laden late night mediated discourse is one of the more significant phenomena in American popular culture and will be evaluated from an historical and theoretical perspective. The Tonight Show is examined in terms of its financial and popular success, host Johnny Carson's career is put in historical context as America's most influential court jester and cultural bricoleur, the literature of celebrity-studies is reviewed and the dominant role of Celebrity Signifiers in the monologues is described. In speculating on the range of audience interpretation (or rendering) of monologues, the transgressive nature of the comic mode of address and Williams' notions of 'structures of feeling' are considered. Finally, the monologues are characterized as an incubator for a celebrity-inspired lingua franca that has inspired other late talk show hosts, and that has metastacized into other programming genres and into the emerging digital environs. The monologues cited were either recorded and later transcribed or transcribed in real time. Celebrity Signifiers were identified in more than half the jokes in every monologue reviewed, and then for analytical purposes, they were grouped in categories (abiding Celebrity Signifiers, historical Celebrity Signifiers, Celerity Signifiers that are targets of ridicule, topical Celebrity Signifiers, Celebrity Signifiers that are symbols of excess, etc.).

IAMCR2015

Id: 9946

Title: An Active User Approach to Understanding Cheating in Online Video Games

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Abstract: Cheating in online video games has been present since it first began to gain popularity, but its definition still remains debated. Cheating in online games is becoming an increasingly important subject due to its rampant usage and potential negative consequences. Cheating in online games has been observed to destabilize whole game worlds, disrupting the game play for thousands of players and introduce a weariness about the consistency of the game world that these players inhabit in. Considering these potentially negative consequences of cheating in online video games, research have been conducted to define such deviant behaviors in online games and develop suitable cheating prevention methods in contemporary online video game. However, the rapidly evolving context of online games and the meaning making process by players have been an obstacle that have complicated the identification of online cheating behaviors. Definitions of game cheating, much like online deviant behaviors, have become more complicated due in part to the incorporation of the social aspect within online games. To shed light on the meaning making process of cheating behaviors within online video games, the present study aims to uncover the participatory mechanism and underlying psycho-social rationales of how players actively create new meanings for cheats in these games. In this study, a focus group methodology was chosen to investigate the different mental schemas players consider while defining cheats in online games. One of the major advantages for utilizing focus groups within this study is due to the exploratory nature of the method. As the purpose of this study is to understand the subjective player-game interaction that help players define deviance within online games, using focus groups to investigate this phenomenon can reveal answers with greater depth within the context of online video games. Six focus groups were conducted to explore this rationalization process among players of different video games. Results from the study produced six unique mental schemas that online players use to guide their definitions of online cheating behaviors. These mental schemas include elements of intentionality, utility, core gaming goals, game norm and community feedback. Together, these schemas serve as important rationalizing mechanism to justify game cheating behaviors. Through the discovery of these mental schemas for online game cheating, the research provides an analysis on how the medium and traditional definition of deviant behaviors can apply to defining online deviance.

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Id: 10011

Title: Would you date 'The Un/dateables" A textual analysis of mediated public discourses on the television show 'The Undateables'

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Abstract: In April 2012 Channel 4 launched a new dating programme, entitled 'The Undateables'. This so-called social documentary focuses exclusively on dates of disabled people. The way Channel 4 treats and represents disabled singles in the television show, became subject of the public debate surrounding disability. Controversial interpretations of the programme and its context (e.g. promotional material, exclusive dating websites, etc.) are expressed in press articles, weblogs and on social media. Notwithstanding the mixed receptions of the dating show, local adaptations of the format are also being broadcast in several European countries (e.g. The Netherlands and Belgium). Previous research within the field of disability media studies revealed that representations of disability generally (re)produce stereotypes of victimization, dependency, passivity and pity. Expressions of private desires such as romance and sexuality are seldom part of the story. The asexual status of people with a disability is taken for granted, not only by society in general, but also by disability movements and disability scholars. Therefore 'The Undateables' is considered a valuable case study because it somehow tries to resist hegemonic notions of disability and 'undateability'. By analysing mediated public discourses surrounding 'The Undateables', this project aims to acquire more insights in hegemonic and resistant notions on disability, dating, relationships and sexuality. In order to get a grasp on the mediated public debate, online press articles, blog posts and Tweets on the first series of the English, Dutch and Flemish version of the dating show were gathered. Afterwards a qualitative thematic textual analysis was conducted, that drew on the dis/ability perspective of Goodley and Runswick-Cole (2014). According to Goodley and Runswick-Cole insights on what is 'human' and what is considered 'less than human' in relation to dating, romantic relationships and sexuality, can be gained by examining the dis/ability binary. Within this perspective disability is approached as a resistant alternative to the normative, not just as 'the other' side of the binary. The analysis reveals that, although 'The Undateables' offers an alternative representation of disability, most dominant norms of 'the abled' remain rather unattended within the public debate (e.g. exclusive dating circuit, inferior position in the dating market, etc.).

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Id: 10025

Title: How queer is pink film programming' An inquiry into the representational politics of an identity-based film program at Film Fest Gent

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Abstract: Within the emerging field of film festival studies (e.g., De Valck 2007), a particular attention has been devoted to LGBT and queer film festivals. Historically, these film festivals were organized by grass roots organizations and activists who aimed at providing an underserved audience with LGBT imagery and giving a stage to young LGBT filmmakers who experienced more difficulties in exhibiting their work (Loist & Zielinski 2012). Today, LGBT film festivals are thriving and have developed into international and profitable events (Rhyne 2006). Not surprisingly, established international film festivals are incorporating LGBTs by creating awards for LGBT films (e.g., Queer Palm, Teddy Award) and by engaging in identity-based programming to cater to the LGBT audience. This trend can be understood as the result of a willingness to participate in and contribute to the emancipatory and political project that formed the basic motive for the organization of LGBT film festivals. Yet, it is also a commercial strategy, as catering to the 'pink market' is considered to be prosperous. Since LGBT film festivals are often counter-publics to heteronormative society by featuring resistant representations of the everyday life of LGBTs (see Loist & Zielinksi 2012), this paper is interested in the representational politics embedded in the selection made by established international film festivals. Taking into account that heteronormativity has an ambiguous relation with both processes of emancipation and commercialization, this paper aims to inquire to what extent this ambiguity is present in the LGBT program as a whole and in the program's individual films. Are the films attentive to sexual and gender diversity within the LGBT community' Do they attune to heteronormative discourses and produce 'emancipated' homonormative subjects and/or do they offer a critically queer representation of LGBT identities and desires' To study these representational politics, a contextual and textual analysis of the 'LGBT trail' of Film Fest Gent will be conducted. The Belgian international film festival has a relatively long tradition of targeting LGBT audiences. In their official communication, the film festival explicitly acknowledges the LGBT audience as one of their target audiences. For the 2014 edition, the LGBT trail was announced to consist of films that have a 'predominantly pink theme or sensibility,' which resulted in a program of fifteen films out of 107 films. The films' representational politics will be interpreted from a queer theoretical and critical media studies perspective and will serve as a thorough case study that contributes to the understanding of the ambiguous position of identity-based programming of film festivals. References: De Valck, M. (2007). Film Festivals: From European Geopolitics to Global Cinephilia. Amsterdam: Amsterdam University Press. Loist, S. and Zielinski, G. (2012). On the Development of Queer Film Festivals and Their Media Activism. Film Festival Yearbook 4: Film Festivals and Activism: 49-62.Rhyne, R. (2006). The Global Economy of Gay and Lesbian Film Festivals. GLQ, 12(4): 617-9.

IAMCR2015

Id: 10045

Title: Monetizing a Meme: A Case Study on the Harlem Shake

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Abstract: At its peak, the Harlem Shake meme was immensely successful at both generativity (generated nearly 4,000 YouTube videos uploads per day), and popularity (it only took about 40 days to reach 1 billion views on Youtube, half the time that it took 'Gangnam Style'). It is safe to say that the 'Harlem Shake' rapidly surpassed the status of a 'simple' internet meme and found its way as pop culture phenomenon, inspiring countless hours of creative endeavors participating in an 'internet dance craze.' With a focus on 'viral,' the collective effort and labor that goes into our cultural phenomena are often muted by the meteoric feats of likes, views, and shares. This paper uses the 'Harlem Shake' as a case study to explore the contentious relationship around ownership, authorship, labor and digital sharecropping in the contemporary digital age through an examination of how the viral meme emerged and spread, its monetization, and the subsequent rise to stardom of the song's composer. Rethinking the notion of authorship utilizing Michel Foucault and Alexander Galloway, this paper examines contributions by Nicholas Carr and Clay Shirky on "digital sharecropping," and rethinks a YouTube's new Content ID system as a new enclosure of the digital commons via Karl Polanyi and Tiziana Terranova.

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Id: 10077

Title: The Medium is the Mob

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Abstract: 2011 has been described as the year of the flash mob. From the Arab Spring and Occupy Wall Street to the riots in London and the "flash robs" across the US, the occupation of public and quasi-public spaces was increasingly linked with the use of mobile-social media. In this presentation, I argue that new media's overdetermination in accounts of social and political transformation across the globe fundamentally undermines political subjectivity. Needed instead is an account of the mob as a mediating social form: a necessary but highly ambivalent form of 'social envisioning" that makes social totalities imaginable to social and political actors. Accounting for the mob itself as mediation, first, pushes back against techno-determinist narratives that posit new media as an emergent agent in local and global politics, and second, forces us to rethink the ideal of a deliberative, textually-mediated public sphere that can be defined against the apparent im-mediacy of the mob's "affective effervescence." I argue that the mob is fundamental to a form of the political as productively antagonistic, rendering visible what Georges Bataille has called heterogenous social elements and what Jacques Ranciére has called the demos, namely, a threat to social homogeneity and political consensus.

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Id: 10137

Title: Insights into capitalists exploitation via corporate socialism on Internet

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Abstract: Internet utopia is long lost myth. Commercialization and deregulation in post neoliberal world has created quasi monopolies, which have preyed upon every aspect of it. The current economic model of internet centers around 'free' incentive[1]. Regulators protecting Internet face dilemma forming rules guiding Internet market, loopholes consequently favouring IT firms to exploit users.Jean Tirole works explains why antitrust laws based on pricing is irrelevant to internet market[2]. Corporate socialism refers to the distributed tools of production in internet age where anyone can own a laptop and internet access whereas content thus created contributes to the profit of corporates. Classical capitalism dictated owning of tools of production for profiteering. Even with ownership of production tools, why is it that Internet based firms are few and monopolistic' Why content production does not count as labour'We investigate the role of private memory provided by firms. Major investment is packed in providing large online memory spaces and their maintenance. The enticement surrounding greater online memory tricks users to continue using specific platform wherein information is centrally located for advertisers to exploit and platforms to earn revenue. Furthermore we analyze how freemium games use 'induced addiction' to earn their profit from only 1% of users.Unlike orthodox industries where profit was reused as capital, internet firms work on zero marginal cost (costs incurred are negligible to profit earned). Monopolistic firms can artificially reduce cost to thwart competitors while making up for losses in other products sales. Our paper analyses several instances where firms have leveraged users and their personal data often without their knowledge. Conventional economics of free market relied on market competition which provided equivalent alternatives and reduced prices. We investigate how patenting has crushed decent substitutes for users to chose from and locking them to continue using same applications. We refer to the works of Robert McChesney especially his book 'Digital Disconnect[3]' and article 'Internet unholy marriage to capitalism[4]' where he provides insights into monopolistic practices of IT firms.Further diving into this issue we debate upon power relationship between companies and governments. Firms have now started revealing occasions when governments have inquired for individual information. People trust firms to safeguard their information but still events like 2014 celebrity photo leak took place[5]. Can we still trust our privacy' In current times where people are increasingly incorporating Facebook and Google in their daily lives, information as a commodity bears value like never before. Content creation which lays the fundamental popularity scheme for the usage of social networks, should be awarded. We discuss emerging platforms whose

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revenue model rewards users for their contribution such as Reddit[6] and Tsu[7] who distribute it in the form of cryptocurrency and money respectively. Extending our enquiry into an Internet revolution which has a huge potential and can be initiated by Internet firms we want to show that it is only possible when firms rise along with people and not above it.

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Id: 10178

Title: 'These cameras are here for a reason' ' media coming out, symbolic power and the value of 'participation'. Behind the scenes of the Dutch reality programme Uit de Kast

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Abstract: Using the media to disclose one's sexual identity has become a salient phenomenon in recent years, yet little is known about the reasons for the popularity of this form of self-disclosure. In attempting to explain the increasing appeal to the practice of media(ted) coming out, a study has been conducted into the experience of taking part in the Dutch television programme Uit de Kast ('Out of the closet'), in which 'ordinary' youngsters come out 'live' to their unsuspecting peers and relatives. Despite of the international success of the show over the years, the choice of coming out in front of the cameras is often received controversially, both by the public and by the participants` immediate environment. This raises the simple but intriguing question: why is it still worth coming out with the media' How is the participation justified'In a previous article (2014), we addressed how the practice is legitimated textually, partly by presenting coming out as a patterned and culturally meaningful performance ' a contemporary rite of passage, and partly by reinforcing the programme`s indispensable role in governing the coming out process and securing a positive outcome to the disclosures. As we asserted, this justification not only serves to (re)affirm wider claims about media`s authority to represent and change social reality, but also naturalizes the assumption that media participation is a particularly effective means to create order in everyday, ordinary lives. The current paper aims to offer a look behind the scenes ' and beyond the screen. We depart from the questions of the representation of coming out as a mediated ritual practice towards the examination of how media participation is actually experienced by the participants, and how the perceived authority of the media is appropriated, challenged or reproduced throughout the participants` simultaneous journey out of the closet, into the world of media production - and back to 'ordinary' life. To capture this process, in-depth interviews were conducted with ten protagonists of the show about their motivations for, experiences with and evaluations of joining the programme, taking therefore a de-centered, ethnographic perspective which had rarely been employed in reality television research before.Our findings show that participating in Uit de Kast is based on the interplay between two partly conflicting desires: on the one hand the longing for absorbing oneself in a higher (media) logic, and on the other hand gaining the ability to utilize the power of the media for one's own agency and interests. By elaborating on how these experiences are constructed and contribute to the execution of the journey from complete secrecy to media publicity, we not only aim to demonstrate the implications of acting for television for the process of coming out, but also address how this anchoring role of media participation relates to larger questions of the production of 'ordinariness', notions of authenticity, empowerment and authorship, and ultimately, to the perceived symbolic value of (participating in) broadcast media in the new media age.

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Id: 10273

Title: Seeing Social Movements through the Spectacle of the Hunger Games: Popular Culture as a Site of Contestation over Meaning in Political Struggles

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Abstract: The three-finger salute of the Hunger Games was used by protesters in social movements in Hong Kong and Thailand. Incidents of raising this gesture as a symbol of resistance were reported by both citizen journalism websites and mainstream media. Commercial Hollywood movies have no intention to provoke audiences to rebel, but we saw an adaptation of a fictional gesture into a real-life symbol of revolution. This paper is going to examine the role of popular culture in social movements in a network society. The case study is the Hunger Games and the Occupy Central Movement in Hong Kong. The paper argues that Williams's idea of culture as networks of shared and contested meanings has become more complex in a society where social activities are organized around both digital media and offline media which includes face-to-face communication. First is signification. The paper argues that the original material, i.e. the three-finger gesture, is from the spectacle of film. This material exists in a film world instead of our material world. The cinematic context of Hollywood movies becomes crucial to examine the symbol reconstructed as fighting for democracy in the Movement. Via the genre approach to analyze Hollywood blockbusters, the paper argues that 'the hero and villain' formula simplifies the authoritarian government in the Hunger Games as a villain and the revolution as a glorification of a hero. The cinematic context contends with the symbolic meaning reconstructed by the protesters of the Movement, which undermines the subversiveness of the symbol.Second is the sharing of meanings. The paper examined how the moments of raising this gesture in the Movement being captured and disseminated by citizen journalism websites and mainstream media, and further circulated by social media. Thanks to the appeal-to-all strategy of Hollywood blockbusters, the symbol being raised during the Movement has become a hot topic. However, the paper argues that with such a proliferation of images of the symbol associated with the Hunger Games, people can only see the Movement through a spectacle. References drawn from the movie are easier to be understood than the cause and development of the Movement. This displacement renders the meaning of the symbol empty and the purpose of the Movement ambiguous. The intended to be progressive symbols and movements are at the same time being contended by the spectacle provided by the media. Do people understand and share a collective purpose when they fight' Or eventually, their passion will be incorporated by Hollywood for producing a cycle of 'the hero and villain' movies like the Hunger Games'

Id: 10274

Title: Challenging Subjectivities: Popular Culture as a site for the construction of hegemonic consent and a more empathetic civil society.

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Abstract: This paper will consider a number of themes, which the conference seeks to address, in a broader way.The conference seeks to address the broad concept of Hegemony and Resistance' The Ambiguous Power of Communication.This paper addresses the Popular Culture Working Group theme associated with the role of the power of 'media communications in constructing a mediated discourse of the popular and how this relates to struggles within the public, proletarian and intimate public spheres.'On the edge of every society there is a constant struggle with alternative, emergent or different value systems to those practiced or dominant in that society. These contested values can arise from both within a particular society or increasingly as a consequence of globalization and the rapid movement of people, ideas and cultural practice. The communication industry is integral to both the spread and examination of these new ideas and practices.In particular, popular culture is often the site where these contested values are aired, disseminated and examined.This paper examines the television series entitled 'Living with the Enemy' which takes 'six issues polarizing Australians' and attempts to examine the issues in the most intimate and public detail by having the holders of differing opinions and world views actually live with each other in their own homes and therefore experience 'the life of the other' as it is experienced on a day to day basis. The six issues considered in detail are same-sex marriage; African refugees and immigration; asylum seekers and detention; hunting and animal rights; decriminalization and marijuana; and Islam.One issue of interest in each of these unscripted, immersive post-documentary interventions into the private world of the particular participants is the presentation of subjectivity. The 'I' of the self and the confrontation of the opposition of the 'I' of the 'other' are central to both the program and its marketing. Moreover, what are the implications when the popular culture appropriates new media technology and creative programming formats to address the very intimate 'world views' and private religious beliefs and details of the personal lives of actual people, who at times, seem unable to mount a defence of their declared position or practice the tolerance which they articulate. Importantly, central to this process are the stylist and textual strategies, which are adopted in the making of these programs, which inscribe new audiences, with different demographics into the national debate, so that the nature of the subject matter paradigmatically shifts to embrace the popular. This series therefore sets up a number of challenging questions in terms of theory and research methodology in how affect and emotion is examined in communication research.

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Id: 10323

Title: New Business Models for the Television Market ' Challenges and Perspectives for TV Production Companies in the Era of Digitalization and Convergence

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Abstract: Abstract for the IAMCR 2015, Popular Culture Working Group, Université du Québec à MontréalMedia convergence is an important topic in the field of media and communication studies (cf. Bruhn Jensen 2010, Dwyer 2010, Fagerjord & Storsul 2007, Jenkins 2006, Meikle & Young 2012). But often the notion of convergence is taken theoretically without discussing the consequences of convergence in relation to actual social and cultural practices of the media industry. In the context of convergence and media economic research, our paper addresses the main issue of Internet-based business models for television production companies. We argue that the ramifications of digitalization and convergence on the video market are always placing new challenges on the viewers and media companies. This includes, among others, innovations in the areas of distribution channels and reception devices, new digital business models (revenue model) as well as numerous players who are sometimes from outside the industry (device manufacturers, network operators, content aggregators, etc.) who are establishing their own market for content. These developments have far-reaching consequences for the television broadcasting companies and television producers who see themselves compelled to adapt their traditional business models to the digital video market and to reorient their strategies. The process of intermediation that has been caused by the digitalization and the media convergence has brought essential changes in the television value-creation chain that have had effects upon all participating players (intermediaries)'from the program development to the program distribution. Due to the resulting reconfiguration of the value-creation chain, it is possible that content producers will assume the work duties of the program broadcasting companies and will be able to sell their products directly to the viewers via their own distribution platforms (e.g. VoD platforms, Smart TV channels, apps, etc.).In order to show these developments, the technological and economic factors of influence on the classical television business model are described in this paper based upon the market data and case studies and the resulting current challenges and prospects for television products are identified.Keywords: Television Production, Convergence, Distribution, Value-Chain, Business ModelsReferences:Bruhn Jensen, Klaus (2010): Media Convergence. The Three Degrees of Network, Mass, and Interpersonal Communication. London & New York: RoutledgeFagerjord, Andreas & Storsul, Tanja (2007): Questioning Convergence. In: Ambivalence towards Convergence. Digitalization and Media Change. Ed. By Tanja Storsul & Dagny Stuedahl. Göteborg: Nordicom, 19-31Jenkins,

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Id: 10486

Title: Portuguese Television Fiction: hegemony or resistance' Production patterns and programming strategies in a transglobal era

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Abstract: Fiction titles has always constituted as a functional element of Portuguese television programming (Hobson, 2003; Burnay, 2004, 2010, 2014). If between 1957 and 1992 dominated the feuilletons, series and some telenovelas, from that year, with the passage of the monopoly to the market situation, grew, in quantity and quality, the supply of domestic fiction. National generalist channels in open signal began a struggle for prime time by offering daily encounters with the stories on local realities, especially by the telenovela format, being transmitted, at the same time, five titles, and reaching the more expressive ratings. This horizontal programming led to the establishment of a typified audience for domestic fiction (female, over 60 years, from more disadvantaged socio-economic classes), that contributed to a certain rejection of the format, and so of television, by the younger (Ganito et al, 2013).The Portuguese fiction didn't move into the media memory of the younger population, and the development of pay-channels (from 1999), as well as the support and consumer technologies, led to their migration to these new platforms. The availability of different and alternate fictional content aligned with international trends, as well as the offer a more plastic and tailored programming to the Portuguese's routines, triggered a moment of reflection among national channels: how to compete with large production and broadcasters groups of fictional content' How to captivate the attention of the younger generation for the national fiction' How to build stories able to join generations around domestic issues' How to remediate the Portuguese television fiction' (Bolter & Grusin, 1999).Today, these market dynamics are even more expressive: content is multiplying and diversifying, the distribution platforms are developing and becoming portable, the audiences are sprayed and consume products in a simultaneous way; the linear consumption gives rise to complexity of practices (Gillan, 2011; Mittel, 2012); producers and audiences no longer have a fixed location for meetings; producers want to enhance the viewing of the contents.Based on this reality, marked by a "transglobality" of media practices (Morley, 1996; Sinclair, 2000; Curtin, 2003; Chalaby, 2005, 2009; Straubhaar, 2007), the present study aims at reviewing the production trends, programming and internationalization strategies of Portuguese television fictional narratives (Lopes, 2008, 2009; Buonanno, 2004, 2007a, 2007b; Burnay, 2014), of the three generalist channels in open signal in the last 21 years (1994-2015): RTP (Rádio e Televisão de Portugal), public service channel; SIC (Sociedade Independente de Comunicação), TVI (Televisão Independente), commercial channels.

Id: 10487

Title: 'Stylistic Similarities': Genre Analysis of Contest Reality Shows on Indian Television

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Abstract: A genre is a type, class, or category of artistic work, featuring a standardized narrative format. Each genre is distinctive and readily identifiable, regardless of time or place of composition, author, or subject matter. In India, from the last decade, reality television phenomenon has renewed the face of television. The advent of 'reality genre' in Indian mediascape was mainly a consequence of channel-driven need, as an entertainment 'Substitute', to fill in for soap operas during the weekends. But today, all major General Entertainment Channels (GEC'S)offer an enormous range of reality television shows that compete against one another to clasp the weekend audiences. Regarding reality television a pertinent question that scholars and critics seem to always ask is the question of why viewers find reality television so fascinating. One of the most common reasons given for reality television's global success is an inordinate fascination with voyeurism on the one hand and fame on the other (Andrejevic, 2002). Media Scholars increasingly agree that the reality television's initial draw is the curiosity about other people's lives (Andrejevic 2002, Reid 2005). However, what seems to convince audiences to keep watching reality television is the 'narrative' it shares with traditional television programs. If we closely observe the narrative of reality television one can gain interesting insights about the ideology of the genre. Ideological criticism examines texts and viewer-text relations to clarify how the meanings and pleasures generated by media content express specific material and class interests. Every genre contains patterns in plot and structure, characteristic conventions or devices and similarities. 'Individual works are ephemeral, but the formula lingers on, evolving and changing with time, yet still basically recognizable.' (Cawelti John, 1974) The genre of reality television consists of various sub-genres including talent contests (Murray and Ouellette, 2009). Present paper is an attempt to examine the ideology of talent contest reality shows on leading GEC's (General Entertainment Channels) in India through the 'Genre analysis' framework borrowing from Silverblatt, 2009. Four popular (with highest Television Rating Points, as per TAM ratings) talent contest reality shows from two leading GEC's India namely 'Star Plus' and 'Colors' from the year 2012 to 2014 will be analyzed to understand the shared ideological orientation of the genre. Key Words: Reality Television, Genre analysis, Indian GEC, Narrative , Ideological criticismReference:' Andrejevic, Mark. 'The Kinder, Gentler Gaze of Big Brother: Reality TV in the Era of Digital Capitalism.' New Media and Society (2002)' Cawelti John, 1974 'Myth, Symbol and Formula,' Journal of Popular Culture, Summer 1974)' Murray & Ouellette (2009).Reality TV: Remaking television culture. New York University Press. ' Reid Gwendolynne ' The Rhetoric of Reality Television: A Narrative Analysis of Structure of 'Illusion'', Raleigh, 2005' Silverblatt Art, 'Approaches to Media Literacy: A Handbook', M. E. Sharpe, 2009

Id: 10588

Title: Unqualified Communist Citizens: Representations of Intellectuals and 'Modernity' in China's Cultural Revolution, 1966-1976

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Abstract: China's Cultural Revolution started in 1966, aiming to rekindle the ideological struggle to purify proletariats' minds (Goldman, 1981). Under the international context of the Cold War and the ideological break-up with Soviet Union, China began to redefine its radical communism, which included redefining citizenship that favored communist careers. Unlike America, where the qualification of citizenship came from race, gender, and class, China did not necessarily favor people with high social status and great power. Chinese citizenship was intertwined with family background, history of education, political tendency, people's belief in communist tenets, and socialist modernity. Intellectuals encountered the problem of legitimizing themselves as qualified communist citizens. Especially those old and authorized ones were tagged as capitalist-roaders and thought of as threats to socialist development. In fact, intellectuals had double identities during that period, as revolutionary and the target to be revolutionized. However, Mao speculated that the revolutionary intellectuals were not radical and modern in political tendency, so the revolutionary intellectuals began to be the targets of revolution, in a way of 'sending-down' and reeducation by the working-class and peasants in China's rural areas, which intended to transform them into qualified communist citizens.   Reeducation is a process to 'modernize' intellectuals to assure they get rid of feudal, capitalist, and Khrushchev's revisionist thought in order to contribute to China's communism. The 'modernity' played a crucial role in intellectuals' identity and was closely linked to their fates. In the first five-year plan in 1954, Chinese Communist Party (CCP) announced that its goal was leading China to a socialist modern and industrial country. Nevertheless, the modernity differs from the western modernity deriving from market-driven industrial economies, which is manifested as bourgeois order and orderliness (Gaonkar, 2001). During the era of the planned economy, China had its alternative modernity in its socialist road.   Thus, this article tries to answer three questions: 1) how were intellectuals represented in mass media during the Cultural Revolution' 2) why were intellectuals not qualified communist citizens, and what was the communist-normativity' 3) what was China's socialist modernity, which was linked to intellectuals' fates' In order to solve these questions, I look at news reports before and during the Cultural Revolution, especially CCP's central newspaper People's Daily, the editorials of which were often written by Mao and worked as the state's central policies; in addition, I examine political posters, comic strips, and some biographies concerning intellectuals. Among all these oppressed intellectuals, this article concentrates on several figures like Tian Han, Ba Jin, Tao Zhu, and Lao She. They were either prisoned or oppressed to death during the revolution, and their fates typically reflected the official and societal attitudes towards intellectuals. By analyzing these archives, I can draw a picture of unqualified communist citizens in the Cultural Revolution, which differed from western discrimination of citizenship influenced by the Cold War public culture.

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Id: 10593

Title: Ethnic is pop! Apache chic, urban tribal, indian couture and cacique hi-tech: the politics of otherness in Brazilian fashion journalism

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Abstract: In October 2007, Brazilian edition of Vogue magazine print on its cover a picture of a white and blonde model with colorful dreadlocks and the following call: "The New Ethnic. Global Mix. Vogue gives you the recipe to mount an urban look with the best of fashion from around the world". Inside, the magazine explains, "the mix of ethnic and navy is on the rise, beach items full of fashionable glamor, bags comes with animal textures, the apache chic (...)". All of this is presented as references of the new ethnic in an editorial with the cover model in the streets of Salvador, posing next to a 'mother-of-saint', capoeiristas, the 'Filhos de Gandhi' (a Carnival entity devoted to peace, a cultural manifestation rooted in Africa) and holding a black child on her lap. Four years later, another Vogue issue published also in October (2011) announced the emergence of "the new ethnic". This, according to the editorial, is "less folk and more hi-tech" and so "the tribal turns urban uniform and announces the new ethnic". This time the cover model, also white and blonde, poses for an editorial in the dunes of a wild beach, wearing "clothes with safari inspiration, made with natural materials," which "get a hi-tech varnish and superpower-bijoux company". Following this, another editorial entitled "Cacique Hi-Tech" announces that "sport couture gains new air and tropical spice with graphics inspired by the tribes of the Xingu". In 2014, the magazine's website displays the tutorial "Tribal inspiration, ethnic winter: winter braids step by step (') hairstyles with an ethnic footprint'. Both editions and the site exemplify contents associated with ethnic identities always in a relational way, linking it to the idea of exotic (as a fashion trend, ethnic is the Other), but that insert mediations determined by a consumption system that evoke familiarity and desire related to meanings that update the ethnic, such as technology, contemporaneity and urbanity. This paper investigates the representations of ethnic identity in Brazilian fashion journalism, considering the complex relationships between production and consumption of cultural expressions. The definition of "ethnic" is based on Barth's approach, who assumes that "ethnic" is a category of allocation and identification given by the actors of a particular "ethnic group'. Barth emphasizes the importance of borders to understand the group dynamics. The notion of identity comes from Hall and other references of cultural studies, which politicizes the issue considering the identities as discursive constructions, which take place in historical and institutional contexts, embedded in strategies and/or specific initiatives that emerge from power games, marking zones of difference and exclusion. Hall discusses how the difference is constitutive of globalizing processes, although the cultural heterogeneity is often commodified, and this perspective is central to this work because it enlights the reflection on how the global culture appropriates the difference to thrive.

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Id: 10601

Title: Manducem ergo sum : Internet 'Mukbang(Foodcasting)' and it's implication on the cultivation of subjectivity in the Contemporary Korean Society

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Abstract: Food has long been an important content for Korean media, especially with many TV programs introducing a variety of foods and recipes. The recent advent of 'Mukbang'(an abbreviation of food broadcasting in Korean) on an Internet broadcasting channel called 'Afreeca TV' opened a new chapter of food broadcasting. It changed what is important concerning food broadcasting in the contemporary Korean society: how we eat matters more than what we eat. Many people watch BJ(Broadcasting Jockey)s eat in an abnormal way on the internet and interact with them in paying and commenting their eating performance. This phenomenon influenced visual culture in general and became an attractive subject for media contents. Especially, it expanded toward the traditional TV channels, terrestrials and cable. Several real variety programs that adopted some features from 'Mukbang' achieved quite a success and there even is a TV drama of which about 10% of the running time focuses on eating scene. 'Mukbang'inherits a grotesque aesthetics (Bahktin) and pre-modern ethics that breaks the norms of food culture which has been considered as legitimate in the traditional and modern society : valuing neither the good nutrition nor warm atmosphere coming from whole-hearted food which have been very important aspects in traditional tables, but encouraging to enjoy instant meals, frozen foods, and junk foods that are easily affordable in convenience stores ; showing people grabbing a quantity of food and devouring without table manners ; repetitively challenging to eat extremely spicy foods with an excessive reaction ; swallowing tens of thousands of calories up regardless of social demand for diet and a slender body, in other words, not caring but abusing their own bodies. It also reflects some noticeable aspects of contemporary Korean society: the meaningful growth of single-person households and the economic and social crisis of young generation, who is the major resident of that tiny single-person household's room. The adaptation of the internet Mukbang's 'politically incorrect' aesthetics and ethics into the TV culture shows an interesting hegemonic process through modification (omission, dilution, different reworking of constituents), reframing, and negotiation. Representation of the contemporary existence is implied in the consciousness we have of the function of food, as Barthes said. According to Foucault, food and diet is the way in which one cared for oneself, and we may have better understanding of ourselves through observing food culture. This study addresses the question of how cultural practices in the Internet have challenged the legitimate food culture mediated by the traditional TV programming. It finally gives attention to the

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subjectivity that this hegemonic process cultivates through discourse analysis of programs and the media culture.

Id: 10653

Title: Dystopia on Camera: Political power and individual development in a mediated state

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Abstract: The Hunger Games trilogy (both the books and the films based on them) place the media'as an instrument capable of influencing events and individuals--at the center of a modern-day dystopia. While the books have been analyzed from multiple theoretical perspectives (for example, feminist critiques of the Katniss character), this project contends that the trilogy's specific contribution is the portrayal of the media as a control mechanism that can be employed by both those in power and those who seek to overthrow that power. Prior dystopia's, for example 1984, A Clockwork Orange, Slaughterhouse Five or the Manchurian Candidate, framed the media exclusively as a tool for external control by those who dominate political culture. However, in The Hunger Games, the central characters are so media savy that they understand what will be mediated by the dominant culture and how to manipulate media content to their advantage. The Hunger Games takes seriously both the notion that truth is the first casuality of war and that the truth'or at least the dominant meme-- will be defined by those who capture both the image and the popular narrative of how power is distributed. It is the mediated narrative that leads to political power in Plenum. But the trilogy also includes a more intimate plot line, one that explores how media content, and the ability to escape or redirect it, influences individual growth and development. Collins (the books' author) grew up listening, watching media, waiting for news of her father, who served in Vietnam during her childhood. The public broadcasting of information, in other words the news, was a vast public arena that for her was also intensely personal (Dominus 2011). This consumption of news through a public-private realm echos throughout the books (Dominus 2011). It is within this mediated world that Collins, particularly through the characters of Katniss, Peeta, and Gale, explores the concept of individual development within a mediated political community. Unlike its intellectual ancestors, in The Hunger Games constructing an identity inside and outside the media spotlight is part of the accepted work of adolescence and of governing. The trilogy's central characters use the media in a way distinct from that portion of the literary canon that Orwell and Vonnegut represent. Collins explores how is it that one 'grows up' in a society that forces individuals to put their backstage behaviors on a front stage screen (Goffman 1959; Meyrowitz 1986) for political purposes. The characters in The Hunger Games reconceptualize the media in a way that suggests what social scientists are beginning to uncover about the developmental 'work' of adolescence that includes maintaining a Facebook image. The dystopia that emerges is one where media exposure'unwilling, unwitting, constant and deliberate'becomes not an instrument of power but the core of political power itself.

Id: 10704

Title: From global social media to the tangible social connections: A DIY music career in Taiwan

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Abstract: With the thriving indie music scene over the last decade in Taiwan, many more DIY approaches of indie musicians have benefited from the digitalization, and the Internet, not only for gaining new forms of sustainability and autonomy, but also found its paradoxical limitations. Widespread access to music platforms (My Space, Soundcloud, Bandcamp and YouTube), plus the ever expanding social media sites (Facebook, twitter), DIY musicians can distribute and communicate their music and thoughts with audiences and fans more easily, directly, and even intimately. However, the effect of democratized music production, communication, and distribution, by digital technology and the Internet is still very ambiguous. Artists can receive a huge number of likes, sharing, and encouraging feedbacks, easily on the web, but still suffer from low ticket and CD sales at their gigs. Nor the gathering of so called '1,000 true fans' (Kelly, 2008). Such a popular perspective of 'web utopianism' has been criticized for ignoring the real decisive ways that the music industry has been operating, and the continued dominance of the majors across platforms old and new. DIY indie musicians, and many small local music enterprises, are still struggling for their sustainability through financial problems, severe self-exploitation, and cross-media exploitation (Hesmondhalgh & Meier,2015) As per the above background, this paper will focus on case studies of Taiwan's indie musicians who have made their DIY music career a life choice, rather than people who are still seeking support, either from the music corporate or the governmental subsidy. The author has identified the specific historical and social moments of 2013 and 2014. Several social protests and the 'Sunflower' student movement happened in these two years which stimulated the localized cultural opposition in the era of neo-liberalism in Taiwan. The local DIY indie musicians have reflected more on the general youth low-paid employment situation, and have started to connect their DIY music, fanzine and gigs, with broader social, economic and political problems. Following a parallel investigation of relying on social media, and the awakening from it within the broader social context, this paper maps and analyzes the ambiguous and changing relationship between the DIY music career and their web-based enterprises in the digital era. The author argues that the mechanisms of social network (Crossley, 2009), and the regional musical scenes (O'Connor, 2002), for example in East-Asia, remain their continued importance for the sustainability DIY musicians. Back to the real world, contact with the all encompassing public has been increasingly re-embraced by the DIY practitioners within Taiwan's indie music scene. Keywords: DIY career, independent music, regional music scene, social network

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Id: 10718

Title: Creating a 'Scene': Rock Music as region in the Indian Media

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Abstract: Indian media is saturated with stardom related to cinema and in the recentdecades with cricket and occasionally from other sports. This is typified inthe lucrative careers of stars from these fields and their saturation in theadvertisement market. In spite of a long period of practice, no significant'rockstar' emerged from here. This however did not preclude the possibilityof a variety in practice and the incident production of a subculture of rockpopularly called the 'scene'. Most music played on the radio and in thepost-satellite era television is film based while English music in thesemedia privilege western rock music. Independent music that features aguitar and drums is deemed to be rock music and is undifferentiated fromnumerous fusion experiments. College celebrations create an stage basedperformance which goes under the name of a rock show. Indian cinema time totime has produced its imagination of a rockstar in spite of the real worldexperience indicating otherwise. Through the experiments of the market,attempts have been made to subsume the rich culture of ethnic music into therock fold. In spite of all this, the notion of rock music is peculiarlyelite. This paper looks at how the culture of cover bands has changed intothat of original songs and albums and how has the so called scene emerged.Based on field observations and interviews, it attempts to explain thepersistence of the rock 'scene' in India bringing into focus issues likeclass, gender and region.

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Id: 10757

Title: Playing the promoted game: childhood, collectables and commodification.

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Abstract: Adverting to children typically presents an ethical dilemma. On one level, children are (increasingly) seen as sophisticated and powerful consumers. On another, they inhabit a constructed space (childhood) that is nominally free of commercial messages. In such a mediascape advertisers and their clients create novel and arresting ways to integrate promotional messages within 'normal' components of childhood. Using as an archetypal text the 2014 New World Minis campaign, we interrogate the seemingly unproblematic, uncritical presentation of children being exhorted to collect supermarket miniatures, placing the phenomenon against the backdrop of the complex traditional social values connected with both childhood and shopping.In this paper we will argue that such developments operate to transform previously sacrosanct areas of social and cultural life. We argue that the New World Minis campaign operates to redefine childhood, turns a normal activity of play into a spectacle, and opens up a new location for the commodification of the mundane. Further, we maintain that encouraging children to associate certain, generic, brands with one particular supermarket chain valorises conspicuous over-consumption within contemporary western society. Situating our enquiry within Wernick's (1991) critique of contemporary society as a promotional culture, we will conclude that the New World Minis campaign is a significant marker of the ever-increasing reach of commercial speech, one where, for instance, advertising logics permeate and redefine the nature of childhood itself.ReferencesWernick, A. 1991. Promotional Culture: advertising, ideology and symbolic expression. London: Sage.

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Id: 10760

Title: The Use of an Emerging Language in Media as a Tool of Resistance to Hegemonic Political Discourse in Kenya; the Case of Hapa Kule News

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Abstract: Popular media forms have played a significant role in transforming popular culture in Africa (Barber; 2009), (Aseka; 2009). In underscoring the importance of popular media in the transformation of popular culture, scholars, especially those working on Kenyan culture tend to overlook an important issue; that of the role of the language used in popular media. Whereas traditional forms of popular culture would either use local languages, English or Kiswahili, there is a change in contemporary times in that the language of communication in popular media is increasingly becoming that spoken by the masses in urban areas such as Nairobi; the language of Sheng, identified as a mixed code by sociolinguistsMy paper intends to go outside the domain of sociolinguistics in its focus on a Television show that is broadcast in Sheng as a News broadcast; Hapa Kule News. This programme--that parodies mainstream news programmes--addresses political and topical events in a manner that carnivalises the 'seriousness' of the Hegemonic discourse and the actions of the political classes in Kenya. In its language use, the programme displaces the orthodox use of English, Swahili and local languages by making them seem uncanny, and makes the use of Sheng to seem to be representative of authenticity. In a manner of speaking, the programme, in its use of language and depiction of culture, winks at an African future.The paper, through focusing on the show, will study how Sheng; a mixed code that was initially used as an underground jargon (Mazrui; 1986), has evolved and is now being used in various ways, not only as a marker of self and identity among urban youth, but also as a means to subvert the master code of imperial and state power in the manner that is suggested in a different context by Achille Mbembe (1992). This will be achieved through a literary analysis of the television show Hapa Kule News focusing on how the television programme reflects and influences popular culture, and demonstrates that Sheng and its attendant culture is symptomatic of a future ethne (Ashcroft; 2009) emerging from urban Kenyan society.

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Id: 10783

Title: Mapping the Menace: A quantitative content analysis on 'The Arab' as villain in post-9/11 American action cinema.

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Abstract: Since its earliest cinematic creations, the American film industry saw the attraction in presenting foreign lands, exotic scenery, and the people whom inhabit these. Perhaps no region has more often been subjected to this cinematic exploitation than the Middle-East. The likes of Iran, Iraq, Egypt, and Afghanistan have gone in and out of fashion as setting for action and war films sweeping the global box-office. As already been noted by many, this portrayal has led to grave oversimplifications and misrepresentations, hereby systematically reproducing a sense of Otherness. One such example is the presence of Arab characters in the role of evildoer or villain. Muscati (2003, p. 23) has argued that the historical events troubling the relationship of the USA with the Middle-east have inspired Hollywood to reemploy Orientalist tropes and stereotypes in a new context. As history took shape, the (Muslim) Arab was placed more firmly in the role of Hollywood villain. No genre is more accustomed to these vilifying practices than the Hollywood action-thriller (Boggs & Pollard, 2006, p. 349). These films often base themselves upon contemporary conflict, but force these geo-political affairs into a quasi-mythical narrative of good versus evil. Despite the massive amount of research devoted to the representation of ethnic and racial identities in popular cinema, there has not yet been a systematic study that statistically charts the presence of Arabs as villains in American action films. Authors such as Shaheen (2001), Khatib (2006), and Semmerling (2010) have explored these stereotypes over a long period of time, but did so without measuring their proportional presence in specific roles and offered little perspective in how these modes of representation actually change throughout time. This article aims to critically revisit their finding and complement them with genre-study insights. By subjecting over 700 American action films in close to twenty-five years (from 1990 until 2014) to quantitative content analysis, this article attempts to capture the ebb and flow of these ethnic stereotypes in the genre. These results are put into wider perspective by contextualizing the films and their representation with America's foreign policy at the time of their production. By doing so a detailed mapping is delivered of the depictions of Arabs as villains in American action cinema, more specifically in relation to the geo-political events that unfolded since September 2001.ReferencesBoggs, Carl & Pollard, Tom. (2006). Hollywood and the spectacle of terrorism. New Political Science, 28(3), 335-351.Khatib, L. (2006). Filming the Modern Middle East: Politics in the Cinemas of Hollywood and the Arab World. New York: I.B.Tauris.Muscati, S. A. (2003). Reconstructing 'Evil': A critical assessment of post-September 11 political discourse. Journal of Muslim Minority Affairs, 23(2), 249'268. Semmerling, T. J. (2010). Evil Arabs in American Popular Film: Orientalist Fear. Texas: University of Texas Press.Shaheen, J. (2001). Reel Bad Arabs: How Hollywood Vilifies a People. MA: Interlink Publishing.

Id: 10822

Title: Music as a space for women ' power, agency and negotiation of women musicians in the music Industry of India

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Abstract: In India there is a space that women have either traditionally occupied or have carved out for themselves or has been created specifically in the framework of modernity and Nation ' that of music. As Weidman (2003) has noted music and other performance based practices were historically forbidden for the women of the upper castes. Performance was relegated to the lower caste. The appropriation of these forms, the collation of these as 'tradition' under the national project, and the subsequent integration of music into an educational system ensured its access to women (Subramanian, 2007). A space was created for women that they could claim as equals. This is a space I would like to explore in the contemporary context. Where women are revered and pedestalised for their capacity in Arts, or Arts claimed as the domain for women. In such a space are women just relegated to be the voices rather that the brains behind the music. How have women in the digital era wrestled with these spaces. With the coming of the digital technologies have these spaces become less accessible or more accessible. Less in terms of technology being deemed a man's domain of expertise or more in terms of the independence that it affords these women. Has access to technology made new avenues open for women. The path of rags to riches stories that men music directors like Amit Trivedi claim, are these avenues even open for women, or are only women from backgrounds rich in capital and caste able to access these spaces. What is the career trajectory for women musicians from other class and caste backgrounds. These conversations are steeped in the political economy of the Industry of popular music in India where the voice of the woman as Srivastava (2004) points out have been 'infantilised'. This paper would like to outline the frameworks of power, negotiations and agency that women musicians today navigate in various spaces of musical performance. In-depth Interviews with women Djs, music directors, singers and classical music performers who are either established or define themselves as professionals in this sector will be used to describe the multiple negotiations entrenched in an industry that is overtly male oriented and dominated. Bibliography: Subramanian Lakshmi (2000): The master, muse and the nation: The newcultural project and the reification of colonial modernity in India , South Asia: Journal ofSouth Asian Studies, 23:2, 1-32To link to this article: http://dx.doi.org/10.1080/00856400008723413 Srivastava Sanjay (2004) Voice gender and space in time for Five-Year Plans: The idea of Lata Mangeshkar, Economic and Political Weekly, Vol 39. No.20. http://www.jstor.org/stable/4415027Accessed: 21/12/2011Weidman Amanda (2003) Gender and the politics of voice: colonial modernity and Classical music in South India, Cultural Anthropology, May 2003, pp. 194-232. Blackwell Publishing. 'http://www.jstor.org/stable/3651521 Accessed: 29/12/2011

Id: 10853

Title: Panel: Challenging America in the realm of quality TV drama: The international success of Danish TV drama series.

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Abstract: This panel is concerned with how the small country of Denmark recently has achieved critical and popular acclaim internationally. TV drama series, including Forbrydelsen (The Killing), Bron/Broen (The Bridge), Borgen, Dicte, 1864 and Arvingerne (The Legacy) have sold around the globe and in the process attracted attention even in the US, which produces and exports TV drama en masse but imports very little. The so-called quality TV drama series ' which have caught international attention in the last 15 years ' have nearly all originated in the US. The international success of Danish drama, including the USA, and Hollywood's decision to buy the rights for and produce remakes of The Killing and The Bridge (as well as of acclaimed drama from Israel) seem to challenge American hegemony. How, though, can we explain the unexpected success of drama productions originating in a small country such as Denmark' The papers in this panel will all address this question. All four come out of large collaborative research project, 'What makes Danish TV drama series travel". The project, headed by Anne-Marit Waade (Aarhus University, Denmark), runs from 2014 to 2018 and is funded by the Danish Research Council and an Aarhus University Ideas grant. Three teams tackle the question from different perspectives: text studies, production studies and audience studies. This panel presents the project and some of its first findings. Pia Majbritt Jensen in 'Why does Danish TV Drama Travel' A Three-Tier Seven-Country Audience Study on the Rise of Denmark's Transnational TV Culture' will start by introducing the project and laying out the methodological framework developed for the project's audience study part. Susanne Eichner, in 'Applying meaning to Danish television series', will then present findings from audience research carried out in Germany in early 2015. This is followed by Andrea Esser's contribution on 'Danish TV drama and its audiences in the British context'. Finally, Lynge Stegger Gemzøe will ask, 'Diffusing or Consolidating US Cultural Hegemony", in a contribution that looks at the remakes of Danish TV-drama as seen from the producer's perspective.Contributors: Pia Majbritt JensenSusanne EichnerAndrea EsserLynge Stegger GemzøeRespondent:Elizabeth Prommer

Id: 10856

Title: Panel: Challenging America in the realm of quality TV drama: The international success of Danish TV drama series. Abstract: Applying meaning to Danish television series: audience research in Germany

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Abstract: This paper presents the first findings from the 'What makes Danish TV drama series travel" project. Since Forbrydelsen (The Killing) (2007, 2009, 2012), Danish TV drama has become increasingly popular and gained international recognition, in terms of audience ratings, critical acclaim and awards. Investigating the underlying reasons for this international success ' which can be identified at multiple layers, including production ecology, distribution, textuality and audience ' this paper will present findings of an audience study (focus groups, interviews and audience ratings) conducted in Germany in early 2015, with a special focus on the reading strategies of the German audiences.Drawing on Bourdon's notion of television that can be regarded as a text 'written by viewers recalling television' (2003: 9), this contribution investigates how audiences from a non-Danish linguistic and cultural background apply meaning to Danish television series. The focus thus lies on the values and reading strategies found amongst viewers outside Denmark, in this case Germany: What happens when a series such as Bron/Broen (The Bridge) is consumed outside its national context of production, its cultural context and linguistic region' Taking the argument of Straubhaar (1991, 2007) and his concept of 'cultural proximity' as a starting point, this paper empirically explores the specific ways and strategies of audiences in attributing meaning and relating to identificatory concepts of self and others offered by series within a different cultural context. The assumption is that television series can serve as a 'container' of narrations, stereotypes, concepts of self and others that can function as an archive of imaginations of regional, national or trans-national representations to which the audiences can relate to. This is possible for several reasons: because they recognize themselves in the text; because the text (via story, audiovisual staging, narrative pattern, etc.) appeals to a 'desired proximity of modernity' (Iwabuchi, 2002), (for example, as Denmark representing an idealized society of social stability, state welfare and gender equality); or because they may be read similarly by different cultural and 'national' audiences because of the 'transcultural state' of the world where cultural commodities are interpreted similarly by audiences from all kinds of cultural backgrounds.The cases subject to the audience research are, for example, Forbrydelsen (The Killing), Bron/Broen (The Bridge), Borgen, Dicte, 1864 and Arvingerne (The Legacy). This empirical study provides evidence of the actual range of identificatory possibilities that Danish TV series offer with regards to what Anderson (2006) called 'imagined communities', adding an explanatory element to the recent international success of Danish television series. Anderson, B. (2006) [1983] Imagined Communities. London: Verso.Bourdon, J. (2003) Some sense of Time: Remembering Television, History & Memory, 15(2), 5-35.Iwabuchi, K. (2002) Recentering Globalization: Popular Culture and Japanese Transnationalism. Durham: Duke University Press.Straubhaar, J. (1991) Beyond media imperialism: Asymmetrical interdependence and

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cultural proximity, Critical Studies in Mass Communication, 8, 1'11.

Id: 10863

Title: Panel: Challenging America in the realm of quality TV drama: The international success of Danish TV drama series. Abstract: Why does Danish TV Drama Travel' A Three-Tier Seven-Country Audience Study on the Rise of Denmark's Transnational TV Culture

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Abstract: This paper introduces the audience study methodology designed for the collaborative research project What Makes Danish TV Drama Travel'. For the audience research, conducted in Australia, Brazil, Germany, Japan, Turkey, UK and the USA, I have developed a three-tier audience model. The three types of audiences believed to be important in the recent and unprecedented global success of Danish TV drama series are (1) buyers, (2) TV critics and (3) ordinary viewers. By investigating these different types of international audiences, the project aims to understand the transnational qualities of the Danish TV series. In the process it will elaborate and challenge preeminent theories on media reception and media geography.Buyers are a critical first audience for any imported content; they are the gatekeepers to the importing market. Distributors and international buyers will therefore be interviewed about the reasons for buying the Danish series. What are the special attractions of the Danish series' How do they compare to domestic series and to other foreign series' What influenced the acquisitions ' (low) prices, industry and other trends, personal connections, chance incidents, brand value, audio-visual style, themes, genre, particularity, exoticism, transparency, artistic quality, awards'Secondly, TV critics and journalists reporting on the Danish series are ' as arbiters of taste ' an essential audience. Hence, the study will investigate the media coverage of the Danish series and how this may have an effect on both gatekeepers' and viewers' perceptions of the series. Of special interest are the critics' opinions and interpretations, as this reveals the series' perceived artistic qualities and, thus, potential brand value.Foreign viewers watching the series are the third audience. This part of the study consists of quantitative and qualitative research. The quantitative part involves ratings of all Danish series broadcast in the seven countries within the past five years, including viewer demographics. The qualitative part includes individual and focus group interviews with various viewer segments.All of this combined should convey the qualities of the Danish series from an audience angle-- as seen from a wide variety of perspectives and countries--and thus answer whether Danish series are perceived to be different or similar to series originating elsewhere, and whether they are received differently according to the interviewees' demographic and/or cultural background. Thus, we can get an idea of the potentially universal, exotic and/or cosmopolitan qualities of the series and how transnational media reception may not only rely on regular viewers but also to a large degree on the gatekeepers and critics.Importantly, the study's results should allow the project to not only build on but also advance theories on proximities beyond and across cultures (e.g. human universals, cosmopolitanism, 'aesthetics of the exotic', geo-linguistic regions, and cultural, value and genre closeness) and, thus, contribute to a better understanding of transnational audiences in an increasingly de-territorialized world.

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Id: 10867

Title: Panel: Challenging America in the realm of quality TV drama: The international success of Danish TV drama series. Abstract: Danish TV drama and its audiences in the British context .

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Abstract: This paper presents findings from the 'What makes Danish TV drama series travel" project. It seeks to explain the popularity of Danish TV drama series in Britain. Most importantly it draws on focus groups and interviews conducted with a variety of British audiences. It contextualizes these findings by taking into account the specific circumstances of BBC 4, the channel that first introduced Danish drama series to British screens, and the socio-economic and cultural environment more generally, as this too, may be a contributory factor in the unexpected popularity of Danish drama in Britain. Finally, as a further means of making sense of the focus group and interview material, the paper will draw on findings from other project colleagues' analyses of the British press coverage of Danish drama and of audience research conducted in Germany.The rise of Danish drama on British screens started with Forbrydelsen (The Killing), which began airing in January 2011 on niche channel BBC4. BBC4 has an older, well-educated audience, but the ratings success of this subtitled series came as a surprise. British audiences were not familiar with Danish drama, Denmark was unknown as a country producing quality drama, and subtitled drama is uncommon in Britain because Britain (a) shares a language with the US, the by far dominant exporter when it comes to audiovisual programmes, (b) imports from Australia and Canada, and more importantly (c) is a large television market in its own right with substantial production. Consequently, there is very little non-English language television drama on British screens. But critics and BBC4 audiences loved Forbrydelsen. Extensive favorable press coverage and word-of-mouth led to ratings' growth and subsequent interest in Borgen (BBC4/2012-) and Broen (The Bridge, BBC4/2014-). Knowledge of Danish drama became widespread as even tabloid papers like The Sun reported on it. This paper reveals what audiences located in Britain like about Danish TV drama series, how they got interested in them, their modes of consumption and reception, and how these series in their eyes compare with drama series from other countries, including the hegemonic US market. The findings challenge dominant explanatory concepts in television studies, including 'cultural proximity' and 'preference for the local' (Straubhaar 1991, 2007) or 'cultural discount' (Hoskins and Mirus, 1989). Instead they reveal a quest for captivating narratives, good acting, authenticity and unusual aesthetics. The comparison with the findings in Germany help understand and evaluate these findings, particularly because in Germany Danish drama is mostly shown on a major channel and in a dubbed version, giving German viewers a very different viewing experience. Overall, this paper adds an explanatory element to the recent international success of Danish television series and contributes to a reevaluation of existing dominant theories and concepts pertaining to cross-border television consumption and reception, including media imperialism, centre-periphery, cultural proximity, preference for the local, and cultural discount.

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Id: 10872

Title: News values and celebrity news: exploring how hegemonic frameworks adapt to the celebrity scandal

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Abstract: This paper examines news values in celebrity news. News values have been thoroughly analysed with regard to 'serious' news, but little has been done to see how useful existing conceptions of news values are for celebrity news in gossip magazines. The paper will provide an overview of existing scholarship on news values and their hegemonic qualities. It will outline how the translation of news from event to language, often through the use of news values, is a process that tends to privilege and reproduce dominant ideologies and modes of knowledge that maintain existing power structures. As a result, news is often hegemonic, with a tendency to maintain rather than disrupt the status quo. Tabloid media has often been said to broaden the scope of the news audience. As a result, tabloid media also has the potential to acknowledge the broader sense-making practices that occur outside dominant modes of address. Scholars have celebrated the radical potential of tabloid news in representing minority views. For, if news is about sense-making, it follows that a diversification of news practices would lead to a diversification of ways of producing and understanding knowledge, giving space to minority understandings as well as the dominant. The argument can be, and has been, made that tabloid media can be read as a site of resistance, against the dominant modes of sense-making. Using literature on tabloid and news values, this paper will look specifically at whether the use of hegemonic structures, such as news values, in the tabloid context of the celebrity news scandal, serves to reinforce dominant modes of sense-making, or to liberate them. The media's treatment of the celebrity scandal has been considered simultaneously progressive and conservative. While some have lauded scandalous coverage, arguing that it destabilises norms by exposing transgressions, as well as challenges the status quo and forces the questioning of dominant moralities, others have found that coverage of the celebrity 'meltdown' has adopted a very normative position to typically scandalous behaviours. This paper will explore this concept in further depth, by utilising queer understandings of norms and heteronormativity to understand whether treatment of the scandal destabilises norms by highlighting transgressions, or reinforces hegemonic social values by criticising any violations. This paper will use the news coverage of Miley Cyrus in Australian gossip magazines as a case study, to ultimately argue that the news values employed by celebrity magazines uphold and maintain a normative hierarchy, through the promotion of non-normative behaviour as scandalous gossip, and normative behaviour as worthy of celebration.

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Id: 10902

Title: Panel: Challenging America in the realm of quality TV drama: The international success of Danish TV drama series. Abstract: Diffusing or Consolidating US Cultural Hegemony' The Remakes of Danish TV drama seen from a Producer's Perspective

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Abstract: This paper attends to the question if American remakes of foreign television drama help the US retain their dominance in the area of media content distribution, or if it challenges their hegemony' The paper seeks to shed light on this question by analyzing TV series, both originals and remakes, using textual analysis as a starting point for elite interviews conducted with scriptwriters and show-runners working on the remakes. Although Danish series were also bought to some extent in the US (Borgen, for example, has been available through cable operator DirecTV), American broadcaster AMC allegedly thought it more profitable to purchase the rights for a remake. The Killing (US) premiered in April 2011 on AMC. The remake is in many aspects close to the original ' not only in the storyline, but also in cinematography and production values--unlike certain other American remakes of Danish film originals (Gemzøe 2013)--indicating that language was the primary reason for the remake and secondly, that Forbrydelsen had many qualities worth preserving. Even so, both the original and the remake naturally offer different local representations of people, landscape and themes. This raises the following questions: How does Danish culture translate into American' Which corresponding national images prevail, and how are they negotiated' And who ultimately benefits from the remake'The American remake did reasonably well in the US and was also shown in Britain, where it had 2,2 million viewers as opposed to the 600.000 for the original (Weissman 2012). The latter may be attributed to the fact that the original aired on niche-channel BBC4 while the remake was shown on Channel 4, which has a larger audience. The question of whether the American remake or the Danish original will prevail in the consciousness of international TV buyers and audiences cannot be answered by this paper but only once the four-year project of which this study is part of reaches its conclusion. This paper will lay some foundations though by establishing the similarities and differences between the original and the remake from both a textual analysis, drawing on Hellekson (2013), and more importantly, the US producer's perspective through interviews, among others with script writer and show runner of The Killing (US), Veena Sud. In doing so it will explore questions of difference: in cultural representations, production and power.Gemzøe, L. A. (2013) Brødre vs. Brothers -- The Transatlantic Remake as Cultural Adaptation, Academic Quarter, 7. Weissmann, E. (2012) Transnational Television Drama. Palgrave.

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Id: 10941

Title: Poverty Prodded and Provoked: Notions of Poverty in Mediatized Images of Poverty in Popular Culture

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Abstract: Poverty persists globally despite centuries of efforts to ease or eradicate it. Unlike disease or natural disaster the victims of poverty are not viewed exclusively as victims. Despite recent efforts to dislodge these dominant views of poverty and the poor, the mediatized portrayals and framing of the poor have supported the long-held views of the poor and have not reinforced the change to attack the increasingly urgent problem of poverty. Hegemonic views of the distribution of wealth and power have been disrupted by most recently by movements such as Occupy Wall Street, Arab Spring Spain's Indignados Movement, and the UK anti-austerity protests. Historically larger challenges to the status quo have surfaced in radical change such as the French revolution. The acceptance of poverty has persisted and the tendency, especially in the Western Hemisphere to blame the poor for their conditions is pervasive. The representations of the poor, as failing to uphold their responsibilities as both consumers and citizens, are constantly reinforced in popular culture (Bauman 2005 Gans 1995; Katz 1990). Culturally-embedded notions of the poor have not changed significantly for centuries, despite contestations, so protest and change has been slow (see Lister 2004; Piven and Cloward 1997; Fraser and Gordon 1994; Katz 1990; Golding and Middleton 1982; Rose 1972; Struthers 1983; Fingard 1974; Greenhouse 1968; Struthers 1979). While high unemployment rates, cuts to social, health and education, environmental change have been documented by the news media, the notions and images of the poor and "worthy or deserving" poor remain and are reinforced by representations in popular culture.This research on the focuses on mediatized images of poverty and its protests or lack thereof, through an examination of products of popular culture. The work is based on a global sample that includes advertising, television, film, and music. As a ubiquitous element of popular culture, advertising is very informative with regard to attitudes to poverty at their most empathetic. Religious, governmental, NGO and private campaigns were collected from 27 countries (and 12 languages) including: China, Viet Nam, Japan, Korea, Canada, the United States, the U.K., Australia, New Zealand, France, Spain, Chile, Columbia, Mexico, Argentina and other English, Chinese, French or Spanish sources. The data reveals the common and divergent elements globally demonstrating that they are not simply contextualized within the socio-economic and political factors, but also largely reside within a cultural understanding of poverty. This initial non-random sample of more than 300 advertisements and/ or campaigns includes religious groups, NGOs, governments, charitable organizations and others. The appeals to popular notions of poverty portrayed in advertising are considered alongside the challenges in music, film, and less frequently television. The mediatized images of poverty in popular culture, especially in North American, are deeply embedded not only within the larger political and socio-economic structures, but are also understood through cultural notions promoted by society, religion, the media and culture more generally.

Id: 11080

Title: Facebook postings of South Africans: sites of struggle, or sites of authentic self-expressions'

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Abstract: The present wave of globalization is marked by fluidity as ideas flow around the globe (Giddens, Harvey) and are accelerated both by people migrating over geographical borders and the media bringing images and stories of people afar (Appadurai). As the global intersects with the local, new opportunities of expressing one's identity opened up and the user-friendliness of social media platforms facilitate new avenues for the public expression of group and individual identity (Appadurai). Against this broad background of global social change and the specific changes particular to South Africa, this paper investigated responses to social change, particularly how prominent South Africans deal with social change processes by publicly expressing their identities through Facebook sites. In this project prominent South Africans' public self-expressions through Facebook sites were analysed and categorised by using qualitative content analysis. Three distinct groups of Facebook sites were identified. The first two groups are explained by drawing on Berki's two responses to social change (nostalgia and creativity) and extending these categories by adding the positions of identity formation formulated by of Anzaldua, Klages, Breytenbach, Castells and Gauntlett, as these Facebook postings primarily deal with identity formation processes. The first group of Facebook activities of South Africans exemplifies my newly formulated 'creative' response to social change. This group of Facebook sites exemplifies a perpetual process of authentic public self-expressions via social media whereby the person's identity is constantly re-imagined in ways that seems to be meaningful to the individual. These perpetual authentic self-expressions are primarily meant to creatively re-imagine the self, making the intention to be 'heard' by an audience secondary. This form of a creative response is thus primarily an inward process that simply plays out on the public level. The second group of Facebook activities are exemplified the newly formulated 'nostalgic' or reactive response to social change. In this group of Facebook posts, people express their identities publicly via social media platforms primarily to be heard; they thus require an audience to validate their identity expressions. In most cases, these identities are tied to perceived power imbalances and these expressions are reactive or oppositional to perceived dominant groups (or groups with more social capital). The third group of Facebook posts identified in this project, consists of rather inauthentic self-expressions of: people who wish to 'kill time', stay in the news, entertain, the perpetual 'chatters', those who post information online to 'see what happens' or how many 'likes' they elicit, and those who manicure their online images. These posts are neither authentic, nor reactional in a power political fashion, but for the most are created to have fun and enjoy the new online interactive opportunities. They are not primarily seeking an audience, nor are they much concerned with 'serious' self-expressions to gain social capital.

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Id: 11217

Title: Media events in the era of convergence: television, social media and second screen

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Abstract: New ' mobile and connected ' technologies have emerged to change the traditional way of watching television. In convergence, the proposal is to go beyond the given content: with a second screen, the viewer can get extra information, talk with others, produce content. Thus, our objective is to study new uses performed by viewers in relation to TV and mobile devices. In order to fulfill this task, it's necessary to focus on two key concepts: social media and second screen, analyzing their consequences concerning the television audiences.Inspired by Katz and Dayan's study on media events (1994), we intend to analyze the involvement and the interaction of the audience in TV transmissions. Therefore, we have chosen a specific category of programs: the awards ceremony transmissions, which are defined by Fechine (2008:82) as a planned and extraordinary transmission of a televise event, with a predictable development. Two awards ceremonies were selected: Peoples' Choice Awards 2014, with an international broadcast, and Brazilian Music Multishow Awards 2014, in a national context. Both programs had, at the time of the broadcast, their own apps, which intended to promote the inclusion and the interaction of the audience with the event and also among themselves (the viewers) mainly through Twitter. Both apps also had other features, such as photo galleries, news, etc.We have focused on the Brazilian audience activity on Twitter during the two transmissions, registering how many tweets were published, what kind of profile published them and what kind of content was published. In order to track these tweets, we have used specific hashtags ' the ones televised during the transmissions by the producers, as a way of influencing and orienting the viewers to use them on Twitter. Some tweets were exhibited during the broadcast, which had an effect of legitimating the audience participation. In the analysis, we articulate some important authors, like Henry Jenkins, Mike Proulx and Stacey Shepatin, and others.   Summing up, it was found that the simultaneous consumption of TV and an extra content through mobile devices is indeed being adopted by the audience. However, the interaction of the public, in order to have a direct influence on the program, is still restricted to the vote, previously to the broadcast. Although the data generated correspond to two specific media events, we believe that it's possible to outline some universal audience uses and new habits, as well as some TV producers' practices and interaction dynamics to reflect on and discuss about.

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Id: 11302

Title: Imaginary China and Ideology of Mainland Chinese Reality TV show 'The Voice of China': Hong Kong Audiences' Interpretation and Cultural Identity Construction

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Abstract: The progressive development of Internet and technology provides TV programs of different regions can be accessed timely and even live watched from the videos-streaming sites. Among various TV genres, reality TV has increasingly inspired communication scholars to study the reality-celebrity production, how the shows made ordinary individuals a chance of stardom by studying programmes' narratives and contestants' performances. More of them discussed audiences' activities on participatory culture and fandom studies while some involved the criticism of the programmes' authenticity.Under the irresistible force of cultural globalization, the popularity of reality TV shows in western societies has led to the increasing production of this genre of TV programmes in Asian countries, namely, South Korea, Taiwan, Japan, and China. Localization of content production can be seen in these reality TV shows -- most of which, especially in Mainland China, have been imported American/European-style formats with injection of local elements in the programmes. As one of the most emerging markets, Mainland China broadcast and popularize the reality TV shows in prime time slots by adopting censorship, which are regulated and restricted to appear as China-style towards national discourses.Different statistics indicate these reality TV programmes have gained high viewership of not only local audiences, but also audiences from oversea Chinese communities. Many studies examining Asian reality TV shows have supported that high level of cultural proximity exists to audiences who watch reality TV programmes of other Asian countries. Some have also explicated the complexity of cultural identity's construction when audiences proximate their cultural experiences to the contents of TV programmes.This paper aims at investigating dynamical relationship between cultural proximity and construction of cultural identity of Hong Kong audiences when watching Mainland China-produced reality TV shows. The history of Hong Kong-China relations has led Hong Kong people to the formation of hybridized identity. While construction of Hong Kongers' identity is rooted on China economically and culturally, it is quite disconnected from her politically. Such mixed feeling toward Mainland China could be seen from TV consumption of Hong Kongers. This study analyzed how ideology in China reality TV are reproduced and investigated the interpretation of Hong Kong audiences, and what and how they proximate culturally to their everyday China-related experiences, and constructed the cultural identity. A case study of The Voice of China II, a highly rated China-produced reality TV talent-based programme was selected. Content analysis of the all episodes of the all cases and 25 in-depth interviews of Hong Kong audiences were conducted. Some major findings are: (i) the show endeavored to represent not only the ordinary individuals as stars under the reality TV's fair treatment even in Mainland China, but also a positive account of China that everyone has a dream associated with national ideal 'Chinese Dream'; (ii) mainlanders were sentimentally formulated as pathetic but they strived for mastery and shot to fame as stars in the show; (iii) interacting with

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China imaginaries and readings, Hong Kong audiences were emotionally instigated by Chinese pathetic stories and discursively struggled identity between Chineseness and Hong-Kong-ness. Those have insight into China context such as new immigrants and those socialized with Mainland Chinese frequently, criticized authenticity of the programme by elaborating more on their viewing experiences to everyday's cultural encounters; (iv) Not matter what extend the Hong Kong audiences engaged in the China context, and even the Hong Kong contestants lose in the show and explicitly conceded Mainland China is emerging and influential, they still constructed and reinforced their local sense of Hong Kong cultural identity by othering mainlanders.This study implies, firstly, talent-based reality TV programmes can only foster the cultural identities in an indirect sense. Such Chinese popular music/Mandopop and broadcast in Mandarin are the common ground that the audiences shared in Chinese community; and the Chinese-ness is easier to be resonated. Secondly, Chinese reality TV programmes even is depoliticized, still aroused Hong Kongers consciousness in holding anti-nation perspectives on China and more affirmative towards Hong Kong identity.

Id: 11332

Title: Imposing meaning' Analyzing the recent readings of Indian popular cinema in mainstream (print) news media

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Abstract: Popular cinema has always been mired in stereotypes 'be it that of men or women. But when it comes to the portrayal of women, popular cinema in India is seen as quite consistently objectifying women and bracketing them in 'Mother, Maiden, Mistress' moulds (Film critic & writer Ms Bhawna Somaaya).However, the new millennium in Indian cinema did throw up more instances of challenging portrayal of women in films like 'Cheeni Kum' (Less Sugar), Tanu Weds Manu, 'Kahaani'(Story) and the characterization of women seem to be breaking some routine stereotypes. The popular press was all gung-ho with the stories of the 'New Indian heroine' and yet another 'coming of age' of mainstream Hindi cinema.As this rather celebratory discourse on the new-found cinematic feminism flowed across newsprint, the nation was shaken up by a series of ghastly crimes against women. The grand narrative of the liberated woman came crashing down, severely punctured by grave doubts about the portrayal of women on screen, yet again.The much-reported gang rapes of Delhi and Mumbai, and the slashing of a female student on a University campus in Delhi, brought back the debate on the representation of women and the license given to men in the mainstream cinema. Two Hindi films became part of much discussion, in popular print media, about irresponsible portrayal of romantic courtship and image of the lovelorn protagonist.'Rockstar' and 'Raanjhanaa' (Eternal Lover), both were criticized by the popular press for romanticizing the stalker-lover. This paper problematizes such simplistic readings of popular cinema in the mainstream print news media. In the Indian mainstream English news dailies, Bollywood filmmaker Imtiaz Ali's 'Rockstar' and Anand Rai's 'Raanjhanaa' were often evoked in discussions on the gender question in cinema. Newspapers like The Times of India and Hindustan Times carried articles about how these films romanticized and glorified stalking. The male protagonists played by Ranbir Kapoor and Dhanush were seen as screen avatars of violent lovers. However, none of the papers really looked at the portrayal of women in these films. While on one hand the popular press drastically simplified issues of gender representation, it also erased any differences that exist between the characterizations of protagonists in these two narratives by using the names of the films synonymously.This paper proposes a re-reading of these two popular films and the issues of gender representation, outside the discourse constructed by the popular press. It also raises the pertinent but often ignored issue of how meaning is constructed and magnified at the site of intertext. Through a critique of these films in popular news dailies, the paper attempts to investigate how embedded narrative possibilities are excavated and narrative text is re-contextualized to suit the self-claimed social agenda of the press. This, in turn, sometimes deflects attention from the accountability deficit of the reporting media itself. The inter-text of cinema and press re-configures the narrative in the public memory and operationalizes rather inventive readings to suit the social context of news.

IAMCR2015

Id: 11422

Title: Beyond Enlightened Racism: Minorities, Integration and the American Dream in the Age of Black-ish

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Abstract: More than 20 years after Jhally and Lewis (1992) published their searing and enduring critique of The Cosby Show, pointing to the show's hegemonic presentation of class and its unwitting validation of racism in American society, the show Black-ish (2014-) has set out to explore some of these themes. Produced by ABC and headlined by Anthony Anderson and Tracee Ellis Ross, the show gleefully tackles territory that The Cosby Show either ignored or downplayed. Like Cliff and Claire Huxtable, the parental figures in the show are successful, educated and affluent, and they have four adorable, occasionally trying children. The family is also black. Unlike the Huxtables, Dre and Rainbow Johnson grapple with what it means to be a successful black family living in a wealthy white neighbourhood. They worry that their neighbours and colleagues may hold stereotypical views about black people, and these worries are often proven right. Additionally, as the show unfolds, it becomes obvious that Dre and Bow's children do not necessarily share their concern about holding on to their black heritage, nor can they identify what that heritage means. Raised in a wealthy neighbourhood, attending an exclusive private school, these children are more worried about their image and popularity than whether or not they are living Dr. King's dream. While there is potential for this show to simply portray racial caricatures and mine simple 'fish-out-of-water' humour, I argue here that Black-ish has real potential to offer an insightful, gentle portrayal of what it means to be a minority family in North America, one that has experienced surface-level integration and yet cannot quite feel comfortable with its grasp of heritage or its place in the wider society. Indeed, from my perspective as a researcher of diaspora and the experience of second-generation and third-generation immigrants, I believe that Black-ish is exploring questions of racism, of integration and assimilation, of what it means to be culturally authentic, and of the intersection between race and class that are as pertinent to members of diaspora as to black Americans. It is, I think, a situation comedy for everyone concerned with how to address everyday dilemmas that incorporate questions of race, class, and generational change. The focus on race is hardly unrelenting: there are some episodes where it is not mentioned at all, but it is clear that these characteristics of identity are ones that do influence the Johnsons' everyday lives. Unlike the Huxtables, the Johnsons do not have the answers to what it means to be black, or to be any minority, and to live this identity meaningfully in a world of white privilege. They simply do their best to tackle these issues with humour and candour, and in that sense, they may be highly imperfect yet perfectly appropriate models for our pluralist age. Jhally, S., and Lewis, J. (1992). Enlightened Racism: The Cosby Show, Audiences and the Myth of the American Dream. Oxford: Westview Press.

IAMCR2015

Id: 11454

Title: You eat what we tell: media, national cuisine, and the nation-ness

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Abstract: Since the Korean government declared 2008 the 'Year of Korean Food Globalization,' there has been a shift in the 'cultural legitimacy' of food in Korea. Through public announcements, festivals, exhibitions, forums, and various media outlets, the Korean government has endeavored to promote Korean food both domestically and globally. Drawing on the vast discussions produced by this shift, this research aims to investigate how media's narratives about food discursively construct the nation. The Korean government's efforts to promote Korean food have produced a large number of discussions on 'Koreanness' in a relatively short period. Accordingly, the case of Korea provides abundant discursive samples for analysis. As an instrumental case study, this research will enrich the discussion about the relationship between food and national identity formation.Two different TV genres will be subjected to textual analysis: food infortainment shows and TV documentary. Food infortainment shows introduce and represent currently-popular food practices to the audience, at the same time, they also define what food practices are important and what are not. Based on their broadcasting history and popularity, the author will examine Find! Delicious TV and Gourmet Road, focusing on the first episode of every month. Because of its generic characteristic, documentary transforms a particular discourse into a factual description. This semantic transformation enables documentary to tell a story in a normative tone. This is particularly true of documentaries broadcast on EBS in Korea, which is given credibility by its status as an educational broadcaster. Here, I will analyze the documentary series EBS Docuprime aired since 2008, focusing specifically on its food-related episodes. To examine how the notion of Koreanness is articulated in Korean popular media's food discourses, I will answer the following questions: 1) What food practices are represented as hegemonic food practices, 2) What food practices are (re)presented as 'tradition,' 3) What past 'Korean' food practices are emphasized/deemphasized, included/excluded from the media discourse, 4) How are regional and class-specific culinary diversity negotiated in the construction of the 'taste of Korea"

IAMCR2015

Id: 11501

Title: The Leadership Game: A Critical Analysis of the Popularity of Billy Beane

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Abstract: The book Moneyball: The Art of Winning an Unfair Game tells the story of Billy Beane, the general manager of the Oakland Athletics, who is credited with revolutionizing baseball by changing scouting from a purely subjective process to a mostly objective process using a statistical model designed by Bill James, called the sabermetric approach. Following the hit movie starring Brad Pitt and Billy Beane's recent appointment as head of inclusion for Major League Baseball, Beane has become a cult hero among sports fans. His popularity has only increased as he came out as gay and publically spoken out on discrimination in major league baseball. In recent year, Beane has been acknowledged as the most popular general manager in Major League Baseball, even among those who are not baseball fans. This paper explores the commodification processes of the popularity of Billy Beane. In particular the paper examines why Billy Beane is unique and most other organizations did not and could not follow Beane's lead; indeed, even in baseball today the sabermetric approach is not the predominant practice. Moneyball provides the reader with an ethnography of a baseball executive that reads like a Hollywood movie rather than a predictive model for success. There are two main reasons uncovered in this paper as to why Beane's success cannot and should not be modeled on other organizations: (1) baseball is exempt from collective bargaining restrictions, which means that Beane was able to garner information and use it in ways that would be deemed illegal in a traditional organization and (2) Beane is a one-of-a-kind charismatic leader, who much like Steve Jobs and Donald Trump, enacted change not just because he had a good idea, but because he was Billy Beane. Thus the paper asks the question, did Billy Beane actually change baseball, or is Moneyball really just the story of a charismatic leader'

IAMCR2015

Id: 11566

Title: The Changing Role of Entertainment Media in Periods of General Elections: The Case of Nigeria's Emerging Democracy

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Abstract: The entertainment industry perform, just like the media in general; perform important roles in society such as education, information dissemination, entertainment, surveillance, status conferral and agenda setting. The hip hop music is increasingly globalized and African hip hop is a significant aspect of this globalized culture with the Nigerian musical industry playing a leading role in that regard. Early nationalists in Nigeria deployed the Press to mobilize the subjugated multi-ethnic people in their match to secure political emancipation from the erstwhile British overlords. But it was during the First democratic era in Nigeria (1960-1965) that the entertainment media became seriously involved in the democratic space. Legendary artistes and play-write, the late Hubert Ogunde, released his musical album 'Yoruba R'onun' (Yoruba, time for sober reflection) to call upon the Yoruba of South-West Nigeria to shun politics of murder of political opponents, arson, wanton destruction of lives and property, and politics of hate during the period. The long years of military intervention in governance in Nigeria introduced a new dimension. With his brand of music, the late Fela Anikulapo, was human rights activist, social reformer, and change seeker, all rolled into one. This radical approach turned music into a weapon of mass resistance and popular agitation. However, the trend during the second democratic dispensation in Nigeria (1979- 1983) was that musical artistes were less partisan as the entertainment media mobilized the electorates to participate peacefully in the electioneering processes. 'Nigeria Jaga jaga' (Nigeria, a country in disarray), was a musical album released by Idris Abdulkarim to direct public attention to wide scale corruption, impunity, decadence of social services and utilities, including constant power outage, particularly during the Olusegun Obasanjo precedency (1999- 2007). But the role of musical artistes during the 2015 general elections in Nigeria deserves a critical approach. Questions addressed in this paper are: To what extent are artistes in Nigeria partisan during the electioneering processes in the 2015 general election in Nigeria' Is music reinforcing the status quo or serving as vehicles mobilization of the people for mass resistance in the democratic processes' What are the potentials of the use of music for consensus building' Are political campaigns through music issues-based; image boosting; or image attenuation' What are the potentials of music for deepening the ideals of democracy in the 2015 general election in Nigeria' Using the critical scholastic tradition, the paper content analyzes musical albums deployed during in Nigeria by leading artistes and political parties during the March-April 2015 general elections and discusses the implications of selected cases on the democratic culture in Nigeria and the sub-Saharan Africa in general. Appropriate recommendations on the role of the entertainment media in the promotion of democratic culture are preferred.Key words: Entertainment media; consensus building; partisan; resistance; popular media.
Key Words: 488

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Id: 11584

Title: The determinants of winter wonderland: the roots of winter sports and the Winter Olympic Games.

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Abstract: One dominant narrative of the Olympic Games is that it was primarily an amateur sporting festival, created, nurtured and supported by a fraction of male European aristocracy linked to a European haut-bourgeoisie, that sought to regenerate a muscular Christian youth, for which the model was the reformed English public schools of the 19th century between 1840-1890. This model was subsequently colonised by commercialisation, transformed into a global event by television, to become the vortextual spectacle we are now familiar with. An alternative account holds that the self mythologising of the Olympic movement effectively masks the presence of commercial and competing national interests from the earliest years. These ideal-type models tend to underplay the tensions and contradictions that existed between different elements of the movement and different version of Olympism, as Olympic scholarship in recent years has demonstrated.Far less attention has been devoted to the Winter Olympic Games, and yet this smaller, and more limited winter child of the main Olympic Games, has interesting origins which, properly interpreted constitute a valuable lens through which to view the wider issues of the Olympic movement as a whole.The Winter Olympics (first held in 1924 in Chamonix in France) grew out of the growth of winter sports and associated tourism. Among its diverse roots, was a complex conjunction of entrepreneurialism, paternalism, and the sporting element of English education. The key figure, Sir Henry Lunn, was a Methodist, who, like his compatriot Thomas Cook, began promoting educational tours, often with a religious aspect. He established Lunn Travel, which much later, as Lunn Poly, played a significant part in the development of ski-ing based tourism. He also founded another travel company, Alpine Travel, and the Alpine Ski-ing Club, a sport at which his son became a leading exponent, promoter and innovator. Lunn Poly came into being in 1965, following the 1950s merger, engineered by airline company British Eagle, between Lunn Travel and the Polytechnic Touring Association.This paper will explore the ways in which this conjuncture, bringing together aristocratic adventure, English educational practice, and entrepreneurial endeavour can help us to understand the complex developments that shaped the modern Olympic movement. The presenter hopes to utilise the archives of the Polytechnic, regent Street (now the University of Westminster), where he was previously, in sequence, a technician, a student, and a visiting lecturer.

Id: 11589

Title: Downton Abbey: Politics of Nostalgia, Neoliberalism, and Empire

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Abstract: Downton Abbey, currently touted as one of the highest rated British shows in syndication as well as on public broadcasting channel in the United States, has become an important site to investigate media's role in propagating the dominant cultural ideology. Exploring IAMCR's current theme, investigating the ambiguous power of communication, this paper analyzes the show's nostalgic evocation of power and class privilege in the age of chauvinist empire building at a point of time when struggles denouncing these same privileges and injustices are being staged around the world. The paper argues that the show's nostalgic representation of the past reinforces cultural amnesia to erase social, political, and economic inequities of class and to negates the force of contemporary movements such as the Occupy that critique neoliberal globalization's aggravation of these tendencies. Downton Abbey evokes neoliberalism discourses and class ideologies, to validate a viewpoint that the problem lies not in the hierarchical social, political and economic structures, but in the drawing attention to them. The paper specifically examines elaborate and oft repeated rituals of dining, dressing, and socializing as enacted in the television series Downton Abbey, and argues that these beautifully crafted scenes employ aesthetic pleasure and rhythmic serenity to set historic wrongs of gross class inequalities right and to invalidate current critiques of similar injustices. This critical analysis maintains that the extreme servility and loyalty, as exhibited by characters Bates, Anna, and Carson, who bath, dress, and feed their masters with unflinching regularity, embody the infallible logic for uncritical acceptance of hierarchies as the only way out of current sociocultural and economic instabilities. Moreover, in analyzing references to the edifice of Empire in these everyday rituals, the paper argues that racial and geopolitical inequalities of colonialism are also upheld, and the Empire projected as bedrock of permanence and security, notwithstanding the imbedded iniquities, which are being resurrected with vicious vigor in the current phase of neoliberal globalization. And yet, the elaborations of 'hat and frock' regimes in the series elide these injustices, and even warrant them, excusing recurring tragedies that occur in sweat-shops of global south like Rana Plaza in Bangladesh to point one extremely tragic event.

IAMCR2015

Id: 11591

Title: Responsibility and resistance: Narratives of self-abjection and family in 19th Century temperance drama and Intervention

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Abstract: Now renewed for a 14th season, A&E's reality television programme Intervention profiles addicts and the struggles of their families to encourage them to undertake treatment. The Emmy-award winning programme is hugely popular, and in many ways mirrors a much earlier form of American popular culture'antebellum temperance theatre. As one of the tools of the temperance movement, these dramas spectacularized the potential harms of overindulgence and dependency on alcohol, and several were commercial successes. Both of these examples are not only pedagogical tools, acting as reinforcements of moral standards for substance use and abuse, but also entertainment. This combination of spectacle and morality is perhaps epitomized by the staging of The Drunkard by P.T. Barnum'who, beyond a savvy marketer of oddities and high-wire acts, was also a noted temperance advocate. In this paper I will suggest that the dominant narrative features of both examples construct addiction as threatening not to the individual or to society, but specifically to the family. By looking at both periods, I show that the popularization of narratives of abjection and redemption reflect long-standing anxieties about family unity and the performance of responsible family life. Drawing on Julia Kristeva's notion of the abject, my contention is that in these texts addicts are represented as self-abjectifying subjects. I will explore these narratives of self-abjection with attention to themes of responsibility and resistance in order to highlight the ongoing importance of family as a unit in contrast to dominant discourses which valorize individualism. These narratives exhibit tensions between family responsibility and choice, and loss and exertion of agency'ultimately, addicts and their families must choose to operate in 'responsible' ways. Is addiction, here, a form of resistance through a deliberate abjecting of the self, and recovery a way of re-solidifying dominant familial roles and practices'

To situate my arguments and examination, I will draw on diverse literatures which explore the family, temperance theatre and reality television in general. Very little has been written specifically on the programme Intervention, and nothing, to my knowledge, has directly compared these two textual groups. To gather data for analysis, I will read several of the most popular plays, and watch ten randomly-selected episodes of Intervention, paying particular attention to the ways in which tensions between individual and family are represented in both the overarching narrative structures and through close analysis of representative examples. In examining these texts, I will ask questions such as: In what ways are individuals pitted against families' In what ways is addiction framed as resistance to familial responsibility' In what ways is abject subjectivity corrected, and what are the roles of individuals and families in such corrections'

IAMCR2015

Id: 11599

Title: 'Problematic Faves': K-pop fangirls and micro-activism

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Abstract: From the formation of the Harry Potter Alliance, to the three finger salute from The Hunger Games being used in real-life protests and the crowd-funding of the Veronica Mars movie, the impact of participatory popular culture fandom has become more and more apparent. Popular culture texts and celebrities have served as inspiration for their fans to participate in activism around various social and political issues and with the rise of new media technologies such as social media, these fan based initiatives have garnered attention from those outside of fandom, generating debate and awareness around these issues. While the prominent, well-organised campaigns mentioned above have garnered the most attention, social media has also provided a platform for members of fan communities to engage in various forms of micro or small-scale activism within their chosen fandoms.This kind of micro-activism is present in several fandoms that are made up by a majority of what many consider to be the most passionate fans: teenage girls. Of those fans who are active on social media, a large proportion are teenage girls. As such, this paper focuses on the often overlooked teenage fangirls, and the ways in which their participation in fan communities, through the use social media platforms such as twitter and Tumblr, enable them to be more critical consumers of pop culture and more likely to recognize moments where micro-activism can transpire.The intersection of teenage girl-driven fandom, social media and micro-activism can be seen in the relatively small but rapidly expanding international K-pop (Korean popular music) fandom. A largely internet-based fandom, it often exhibits a bottom-up participatory culture: there is a history of active participation within the K-pop fandom, which can be attributed to the necessity for international fans to have regular internet access in order to keep up to date with their idols who are based in South Korea and usually not featured in the mainstream media of non-Asian countries. Though many fans, in particular teenage girls, are thought to uncritically support their favourite stars, a prominent contingent appear intent on offering support for their favourite group or idol whilst also speaking out about any problematic behavior or opinions that they encounter, both from within the fandom community and from the idol they support. The term (and popular hashtag) 'problematic faves' stems from the stance that a fan can support the object of their fandom while simultaneously being aware of, and vocal about, their faults. The 'problematic faves' term features regularly in online k-pop fandom, where social issues such as racism, sexism, homophobia, gender issues, and cultural appropriation are often discussed alongside the term. This paper will examine how, through these discussions of 'problematic faves' in K-pop fandom, teenage girls are educated on various social issues and then encouraged to become active in raising awareness of these issues, both within fandom and in their daily lives.

IAMCR2015

Id: 11638

Title: PANEL Press Red Note: characterization of popular culture in Mexico

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Abstract: In Mexico there is a radical distinction between two types of press to inform two model readers, both founded in opposite of discursive representation of social order matrices: the illustrated focused for intellectual sectors considered literate, serving varied subjects and discursive treatments that respond to ethical considerations. And the popular opposite as above, addressed to the people in general, which is considered impolite, and has to focus violent themes, murder, and their treatment of information violate ethical considerations (Martín Barbero Memoria narrativa e industria cultural, Guillermo Sunkel Prensa sensacionalista y lo popular). In this second type of press, there are three senses of the popular: a) thought as something close to people, represented and transformed to the protagonist of the information. B) As information of broad interest to a large sector of the population, mass-urban; and c) the popular as a relationship of domination, the use of meaning as symbolic power to structure social order and maintain certain types of domination, the John B. Thompson ideology concept in Ideology and Modern Culture, applied to the participation of press as a social institution in the social construction of reality through the news (Berger and Luckmann The social construction of reality).For this research, still under construction, covers two newspapers of general circulation in Mexico, El Gráfico and Metro, under retaken methodological approaches of Critical Discourse Analysis (Teun A. Van Dijk, Norman Fairclough); and also takes the concept of multimodality (Van Leeuwen and Kres). As categories of analysis we have: the themes of the news; spatial components (places of the events, and position information in cover); actors in the news, who they are and how they relate to them or their behavior; use of slang to refer the news; and images. Analyzed 240 covers, carried by two newspapers, selected at random from 2009-2011.Preliminary findings shed that the popular journalism of El Grafico and Metro is presented by its informative treatment, as the closest to the people; however the producers of this discourse responds to the thought of the ruling class, the media owner, in which a negative representation of the popular is constructed through integrating popular codes (forms of speech, black humor, realism and melodrama), which are re-meanings as a means of domination and social structure. The sensationalist press appeals to a popular-urban sector who characterized and represents, through information, as a subordinate class with negative qualities: exposes the violence suffered and causes, and so stereotyped in violent behavior; employs black humor as derision of the tragic situations in which it is represented, and exercise a performative power, as behavioral guidance on what is right or wrong done. Private companies such as the press, act as institutions of social order, as Ideological State Apparatuses (ISA) following Louis Althusser.

IAMCR2015

Id: 11677

Title: Focused Ethnography of Jazz Culture: Dynamics of Creative Communication in Musical Performance

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Abstract: Significant forms of popular culture in the 1930s included swing dance and jazz music. Criticism from society recognized jazz music as deviant because of the associations to cultural attitudes and behaviors. Today jazz music is performed at a variety of venues and includes many cultural interpretations of this genre of music. Street jazz or festivals are common outdoor events that engage many cultures. Creative performance in music, particularly jazz improvisation, is known to be the most liberating experience for musicians. Creative expression is both an individual and social practice. This interactive activity engages composers, musicians, and the audience. Participation between the musicians and the audience is an essential component of the creative process. Communication between band members is critical as they highlight their skills and talents. The primary goal of this focused ethnography (FE) was to document jazz culture in performance as a means to identify patterns and behaviors that were associated with creative thinking and performance. This study was documented in real-time in the natural setting in order to gain an in-depth perspective of jazz culture from musicians within that musical genre and environment. Their stories and lived experiences would not be articulated unless they were situated within their own culture and environment. The key characteristics of this ethnographic study were to: (1) gain an understanding of the behavioral influences that affected musical improvisation performances; (2) elicit unstructured data in the natural environment; (3) obtain a small sample of the population who were specialist in improvisation and performance; and (4) create a narrative description as part of the analysis to include an interpretation the significance and purpose of their behavior in musical performance. Jazz improvisation demonstrated both constraint and freedom in this creative environment. An analysis of the literature combined with visual documentation of performances examined the experiences and perspectives of individuals and the collaborative nature of creative thinking in musical performance. This research observed the development and structure of jazz music and its cultural influence. The way that the music was also consumed reflected cultural construction both individually and socially by grouping people into categories based on shared norms, values, beliefs, and behaviors. The advantage of using purposive sampling was to recruit specialists in their natural environment who have musical knowledge and experiences of jazz performances. New Orleans was chosen as the location for the observations due to the musical events and historic development with jazz music. Data was analyzed using an iterative, cyclical, and self-reflective process. Generalizations and explanations of patterns of behavior were abstracted as a result. Concentrating on jazz music and performance with a specific focus on patterns and behaviors helped to draw conclusions about improvisational creativity and communication in a social environment.

IAMCR2015

Id: 11695

Title: Why Are They Fanatical About K-Pop' : A case study on K-pop fans in the U.S.

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Abstract: I examine the ideological implications of the consumption of K-pop (South Korean pop music) in a considerable number of women in their late teens and early twenties in the U.S. using in-depth interview and focus group interview. This case study indicates double entendre in consuming subculture. The interviewers differentiate K-pop from Pop in the U.S. by pointing out its unique characteristics and function of liberation, escaping from the pop culture in the U.S. This differentiation works to make fractions between 'us' (the interviewers) and 'the others,' illustrating their 'taste' described by Pierre Bourdieu in Distinction. In explaining the reason why they are fanatical about K-pop, the interviewers implicitly express their resistance to the dominant culture. In doing so they enjoy a sense of achievements in their efforts to search the Korean culture of which information is not easily accessible compared to the one in the U.S. In contrast to the interpretation of their consuming K-pop as a subculture resisting and criticizing the current system of the dominant popular culture in the U.S., the consumption serves to reinforce another form of the system of popular culture in Adorno and Horkheimer's critical theory of capitalism. In their justification of their endeavors to find information about K-pop and their consumptions, they tried to show differences between their activities and mere consumption as one of audiences. Although the differences might come to buttress their feeling as emancipation, they could not elaborate how different their consumptions are from the others'. Instead of explaining their agency, they tend to refer exoticism of K-pop stars as the reason why their consumptions are different. This study suggests that the exoticism and foreignness in K-pop lead the fans to believe their subculture as resistance while implicitly encouraging them to surrender the similar system of popular culture rather than to challenge it.

IAMCR2015

Id: 11710

Title: Panel: Zombie U. : Humans vs. Zombies, Free Speech Restrictions and the Rise of the Uncanny University

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Abstract: Zombies are everywhere these days. In popular culture, at least, zombies are dominating our collective imaginaries and our entertainment dollars. The reasons commonly offered for this fascination are just as numerous as the hordes they attempt to understand: fear of an increasingly insecure planet; anxiety over economic instability; explosive population growth; concern that globalization has made infection (of our bodies, culture or financial markets) all too easy; worry that media and advertising have made us less reflective all-consuming beings; political polarization and the assumption that citizens with views different from our own are merely mindless ideologues, etc.We take measure of these anxieties by considering one of the latest territories overrun by the current zombification: college campuses. More specifically, we consider the controversy associated with an adult version of 'tag' called Humans vs. Zombies that, according to its organizers, has grown from its first games at Goucher College in 2005 to having been played at over '650 colleges and universities across the world, as well as high schools, military bases, summer camps, and public libraries'. While advocates of the game defend the game as a socializing event that reduces the stress of contemporary collegiate work and as a way to create a fun campus atmosphere, numerous universities have restricted or outright banned the game citing disruption to classrooms and campus environment as well as security risks that might be enabled by the use of Nerf® guns employed by the 'human' players.Our interests in the controversy reside not in determining the value or risk of the game itself so much as they do in demonstrating the ways in which the game exposes a larger debate over individual vs. communal rights to campus environments, the anxiety that free expression results in a type of 'contagion' and, indeed, over the very purpose of a university itself. By reading the debate associated with allowing or prohibiting the Humans vs. Zombies game we aim to consider the status of the contemporary university and to ask how the attempted exclusion of the zombie figure from college campuses might not, in fact, serve as an alibi for the increasingly uncanny nature of today's universities. Theoretically, we intentionally anthropomorphize the university reading it as a subject attached to a fantasy (in this case a classic case of subreption and belief in its sovereignty) which deadens the otherwise eventual possibilities of speech (however silly such speech may seem on its face) in order to advance the ultimate claim that we should more richly explore conditions of sublimation so that fantasies of control (whether of a border or of a university space) are less pernicious

Id: 11782

Title: Digital media and intimacy in youth cultures: Sexualities, desires and relationships as digital media practices

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Abstract: Intimacy in the everyday lives of young people has undergone significant changes during the last two decades. Scholars have written about the transforming historical meanings of intimacy and the way shifting notions of intimacy affect interpersonal relations, as well as how gender, sexuality and romance are currently understood. Examples of meta reflections are recent ideas on the democratization (Giddens, 1992; Beck and Beck-Gernsheim, 1995; Weeks, 2007), and informalization (Wouters, 2007) of intimacy, while others have coined metaphors such as 'liquid love' (Bauman, 2003) and 'cold intimacies' (Illouz, 2007) to capture the specificities of intimacy in current culture. This contribution will investigate the transformation of intimacy related to the increasing use of social media applications, such as social networking sites (SNSs), especially among young people. While SNSs are a specific popular medium in Western youth cultures, this paper will deal with broader media culture and illustrate how particular understandings of the media have the power to shape communicative interactions that, in turn, give meaning to intimacy (Hepp, 2012). Earlier work has linked transforming intimacies to the shift from interpersonal oral communication to use of digital media applications with specific technological structures and affordances (Schwarz, 2011). However, the specific role of media culture and people's ideas about the media are often overlooked. Therefore, this contribution serves as an illustration of the current mediatization of intimacy; how the social and cultural organization of intimacy is affected by an increasing media presence in the everyday lives of young people (Longhurst, 2007). To that end, these insights draw broader upon a four-year research project (2010-2014) on youth, digital media culture and intimacy. The project used qualitative research methods to inquire young audiences' (14-18) media-related practices. Research methods include online participant observations, focus groups with young people, and interviews with actors in the social media industry; this variety of data will be used as illustration to the theoretical arguments. The interest of this contribution is with the ethico-political consequences of the mediatisation of intimacy among young social media audiences (Bakardjieva, 2010). As the meanings of intimacy vary historically, I want to question the role of contemporary digital media cultures in (re)producing or questioning heteronormative ideologies in youth cultures. I will conclude how contemporary digital media cultures have the power to stimulate a growth of knowledge, imagination and creativity to make sense of intimacy in youth cultures, while equally introducing new emerging regimes of control of particular sexual identities, desires and relationships.

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