History Section
Abstracts accepted for presentation at IAMCR 2015 in Montreal, Canada

Id: 9262

Title: La révolte des images. Sur l'art comique du caricaturiste Louis-Marie Bosredon dans le Paris de 1848

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Abstract: Coup d'estoc, insinuation parodique, croquis cinglant : après la chute de la Monarchie de Juillet en 1848, les images lithographiées se lancent à l'assaut du politique. Désacraliser la majesté monarchique : tel était leur premier défi. Dès le printemps 1848, Louis Marie Bosredon, ouvrier socialiste, participe à cette révolte. Il multiplie les caricatures, notamment avec une série de douze dessins édités par Lordereau, rue Saint Jacques et une autre d'une dizaine de pièces publiées par Bes et Dubreuil, rue Git-le-Coeur. Comme pour mettre à bas l'éminence visuelle du roi. Dans l'une d'elles, Louis Philippe est montré à genoux. À ses côtés, un souverain se prosterne, sans doute Louis 1er de Bavière. Face à eux, deux insurgés, debout, l'½il narquois : ils savourent leur victoire. La couronne ' Là voilà foulée au pied par une Marianne coiffée d'un bonnet phrygien. Comment ses estampes, aujourd'hui presque sans vie, sont-elles entrées en insurrection ' Quel rôle le rire a-t-il joué dans cette recomposition du sacré en politique ' Pour le savoir, il faut expliciter de quoi se nourrit la révolte graphique de Louis Marie Bosredon, seule façon de comprendre en quoi la caricature a pu donner libre cours à sa critique du gouvernement représentatif. En creusant le lien de ces estampes avec la naissance de la bande dessinée (Varnum, Robin, and Christina T. Gibbons, eds. 2002), cette communication s'efforcera de retrouver le temps et la narration de ces images fixes (Baetens, Jan and Mireille Ribière, eds. 2001). L'idée est de comprendre en quoi ces tirages participent de l'événement politique (Barker, Keith, ed. 1993)La république n'a pas seulement ouvert, en 1848, un espace de libertés. Celui des rires de lèse-majesté. Elle a tenté de donner son éclat à la souveraineté d'un peuple-roi. Quelques centaines de dessin d'actualité et de caricatures, comme un essaim rageur, ont prétendu en composer la figure (Ségolène Le Men, 2004, Philippe Kaenel, 2004). Bosredon s'y est employé. C'est pourquoi ce dessinateur resté longtemps inconnu n'a pas juste ri des grands qui chutaient. Il s'est efforcé de mettre en scène une autre formule de grandeur. Pour le comprendre, il faut interroger l'art comique de ce graveur. Non pas se contenter d'interpréter chaque dessin, en posant d'hypothétiques « significations », mais renouer avec leur structure sociale, notamment au travers des projets et dispositions qui, concrètement, ont pu les inspirer (Geipel, John. 1972, Szabo, Joe et John A. Lent, 1994) Une direction d'enquête qui oblige à expliciter la nature des relations qu'entretiennent avec une forme un certain nombre de circonstances (Hess, Thomas B. et John Ashbery, eds. 1970 ; Horn, Robert E. 1998). Une orientation qui aide à fixer le domaine d'enquête de cette communication : éclairer le lien qui attache ces estampes comiques diffusées dans le Paris ouvrier à la volonté de figurer un peuple entré en souveraineté ("La République démocratique et sociale").

Id: 9267

Title: Cosmopolitan Relations in the Colonies: The implications of technology, politics and communication to cosmopolitan community building in colonial St. Croix.

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Abstract: The paper relates to the themed subject of Media, Communication and Empire and specifically to the practices of resistance towards imperial power structures. Bringing together a reading of a selection of articles chosen from the newspaper The Herald, published between 1915-25 in the colony of Denmark, St. Croix, and a theoretical foundation that challenges traditional media theories' focus on effect or production, the paper asks: What interconnections and relations are at play between technology, societies and subjectivities in the development of historical cosmopolitanism as colonial resistance in The Herald, St. Croix 1915-25 and what lessons about technology and political agency may we take from the case'The Herald came about on the initiative of political agitator, socialist, and descendant of enslaved workers: David Hamilton Jackson, who traveled to Denmark to argue for his right to freedom of expression and for a chance to publish the first independent newspaper on the island. Jackson was granted the right and on his way back from Denmark he picked up the technology needed, a printing press, in New York City. Arguably, the way in which it came about as well as the content of The Herald is of a cosmopolitan quality. Jackson built a transnational community for the African-Caribbean workers in St. Croix and connected them to the contemporary African-American political culture in New York as well as a Danish radical movement through social and political ideology and modern technology. Much like the way in which digital media platforms may operate today to connect far away corners of the world, technology entangled with political agency and the urgency of communication have also in the European colonial past created opportunities for cosmopolitan connection to emerge and grow. However, this is not an unproblematic cosmopolitanism as it is likely to grow from an identity based politics, availability of technology, and historical, political and cultural particularities. The paper argues that if the idea of cosmopolitanism is understood as a call for planetary solidarity and connectability, it is furthermore a rhizome created through historically grounded processes of mediation and developments of relations between technology, the political, and communication. It follows that cosmopolitanism's claim to universality needs to be rethought and critically assessed in the process of discussing the entanglements of communication strategies with technology and subjectivities. The concepts and ideas of entanglement, subjectivities, and technology as actor are drawn from the theoretical framework of new materialism. The paper explores new materialism's bearing on communication studies by acknowledging the self-organizing and 'transforming ability of matter and technology. This move allows for new perspectives that trace the intricate

implications of technology, politics and journalistic communication in the case of The Herald in order to argue for grounded cosmopolitan relations. The aim is therefore not to discuss the idea of cosmopolitanism only but moreover the paper asks if indeed this kind of political engagement ' fuelled by social and historical specificities ' may be able to add a perspective to the present day's political and citizen generated communication online.

Id: 9283

Title: The Ferrymen of Culture: the Transfer of the Jewish Press Centers from Europe to America in the Second half of the 19th Century.

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Abstract: The pioneer of the Jewish press in English in the United States was the monthly The Jewish (New York, 1823-1825) which intended to counterbalance Christian missionary activities. The first weekly appeared in 1843: Isaac Lisser's The Occident in Philadelphia. The 1880s were years of growth of the Yiddish press encouraged by the massive immigration from Russia and formation of the Jewish Labor movement. But already in 1872, the first Hebrew weekly Ha-Tsofe ba-Aretz ha-Hadasha appeared in New York. The transformation of the new immigrants' Yiddish from an aural and verbal medium to a set of printed signs was first fraught with difficulty .The first Yiddish periodical in the US was Henry Gerson's Die Post in 1872. The Hebrew press was mainly leaded by East and Central Jewish journalists and intellectuals who transferred to America their interest for the European Jewry and its problematic, but also their ideological battles and professional disputes (such as M.L. Rodkinssohn , the 'leftist Hassid', and his main critic and detractor Ephraim Dinard). Others escaped from political persecutions, as A.S. Liebermann, the editor of the first Hebrew socialist journal Ha-Emet. The first Yiddish daily: Yiddishe Tagenblatt appeared in 1885. In 1897, the famous radical activist 'Abe' Cahan founded Forverts, the 'biggest Yiddish daily in the world', first socialist, then Zionist).By the 1920's the Yiddish Press in the United States had come to define Jewish identity more than any organization or movement. The gradual Americanization of new and previous cohorts of immigrants put an end to the 'Golden Age' of American Yiddish Press. But it spread in other Jewish diasporas oversees, such as in Latin America; while the Hebrew Press found almost exclusively its main cultural and industrial center in Palestine.But classical and conventional description in the current research regarding Hebrew language and culture -of a simple transfer of cultural centers: publishers, literature and daily newspapers in the early 20th century from Europe to Palestine-Israel, ignores the very important and significant transfers in the second half of the 19th century from Europe to America; Each wave of emigration to the New World brings with it its "equipment" and its cultural representations ,first from Germany and then Russia; the emigration, forced in most of the cases by the general anti Jewish hostility and immediate events, is also that of writers and journalists. They are as they were already in this period in Europe, cultural entrepreneurs, holders of cultural transformation of Jewish society; their departure, often precipitated, sometimes programmed, makes them 'ferrymen of culture'. And as all transformations and patterns of Jewish thought in the late twentieth century pass through them, they are going to export and install them in the new Jewish world that is built on the other side of the

ocean, while integrating them into the surrounding culture.

Id: 9306

Title: The ambiguous power of mainstream media: the case of Prisa in the Spanish democracy

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Abstract: Prisa has been considered as the most powerful media group in Spain after the end of Franco's dictatorship in 1975, in terms of both influence and profits. It started with the launch of the daily newspaper El País in May 1976, although its great expansion as a multimedia conglomerate came throughout the two next decades. Since the mid-2000's, some failed commercial operations and the general recession made Prisa to fall into serious economic problems, reaching a debt of more than 5,000 million euros. Throughout its life, it coexisted and grew with governments of all political colors 'centrist, socialist and conservative' but also preserving a center-left political position.Related fields such as media history, media and politics, media policy, and political economy of the media can contribute to a better understanding of the development, growth and decline of this leading company, along with the roles that Prisa played in relation to the different governments and other economic powers of the establishment, of which it took part.After a thorough bibliographical review and the analysis of some exemplary cases occurred during these almost four decades, we will get some conclusions regarding the advantages and risks of having become a de facto power. Being a part of the hegemonic establishment created by the long-lasting socialist government (1982-1996), its independence and credibility were put in doubt. As collateral damages, its leadership also brought about suspicion and resistance from other media groups, and positioned it at the core of the political, economic, and cultural establishment until the present day, so that the recent indignados movement deemed it part of 'the system'. Together with the rest of mainstream media and politicians, Prisa was included in their famous slogan: 'they do not represent us'.Only a few monographs of different kind have been published about the history of Prisa and/or El País (Sueiro & Seoane, 2004; Cruz Ruiz, 1996; Espantaleón 2003; Imbert & Vidal Beneyto, 1986). More articles can be found about specific points of its history, especially during the last years when some studies have been published about their economic difficulties (Almirón 2008; Almirón & Segovia 2012). Books dealing with the history of contemporary Spanish media devote some pages to El País and development of Prisa group (Alférez 1986; Barrera 1995; Fernández & Fuentes, 1997). Lots of scattered references can also be found in many books about Spanish politics. Nevertheless, there is a gap with regard to how it managed its privileged position in the public sphere in times of both prosperity and crisis to preserve its influence and reputation. In other words, how Prisa used its ambiguous power.This paper tries to match the general theme of the conference with the specific interests shown in the call for papers of the History Section, especially those referred to

'media biography and history', and 'critical historical approaches to cultural and media industries'. The story of Prisa group intends to shed light on the hegemonic mainstream media practices and the dark side of their behind-the-curtain influence in politics.

Id: 9328

Title: The State versus Nelson Mandela and Others: Media Coverage of the Rivonia Trial and the Anti-Apartheid Movement

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Abstract: 'To most of the world, [the Rivonia trialists] are heroes and freedom fighters, the new George Washingtons and Ben Franklins of South Africa' ' New York Times, 1964Nelson Mandela's appearance at the Rivonia trial in 1963 and 1964 is commonly accepted as having boosted his international profile, and several scholars have written about the transformative rhetoric of his famous speech from the dock (see Broun, 2012; Kaplan, 2014; Sitze, 2014). Mandela and his fellow accused used the trial as a platform to discredit the legitimacy of the South African court and to clarify the ANC's (often misunderstood) political vision.The substantial media presence at the Trial was important. Monitored by the rest of the world, the trial became the first of the ANC's many strategic successes in harnessing the power of global media to pressurize the apartheid government into capitulating to its demands. Through the media, the international community condemned the government both during and after the trial and, following the extensive coverage of the case, the UN issued statements appealing against the expected death sentences. Some have gone so far as to claim that particular editors and newspapers were responsible for circumventing the death sentence and saving the ANC leadership (Mulholland, 2013). Although none of the trialists were ultimately sentenced to death, the final life sentences were still severely condemned, and opposition to apartheid increased in the wake of the trial. As Broun has pointed out 'the Rivonia trial was a critical milestone that helped chart the end of apartheid and the future of a new South Africa' (2012: 23).This paper analyses, not the trial or the speech, but various media portrayals of the Trial trial period, both within the domestic context and abroad (particularly the US and the UK ' 'the only two countries with any effective leverage on South Africa' (Broun, 2012: 47). The paper examines the coverage in several papers ' including the Times, the Guardian, the Observer, the NY Times, and the Washington Post, as well as several South African newspapers across the political spectrum, looking at the interplay between the apartheid government's various racial policies and the Western world's mounting condemnation of events within the country. It argues that, although complicated by the politics of the Cold War, coverage of the trial became a means of raising awareness of events within SA around the world, leading to its increasing isolation and setting the stage for the future battle against apartheid.References:Broun, Kenneth S., (2012), Saving Nelson Mandela: The Rivonia Trial and the Fate of South Africa. Oxford: Oxford University Press.Kaplan, Howard, 'Apartheid on Trial: Mandela's Rivonia Speech from the Dock, Half a Century Later' (2014), Social Education, Vol. 78 (no. 2), pp. 63'67.Mulholland, John (2013), 'Without the Observer, and David Astor, Mandela would

have hanged', the Guardian, 8 December 2013 (Available at: http://www.theguardian.com/world/2013/dec/08/without-observer-mandela-would-have-hanged -- viewed 6 June 2014).Sitze, Adam, (2014), 'Mandela and the Law' in The Cambridge Companion to Nelson Mandela, edited by Rita Barnard. Cambridge: Cambridge University Press.

Id: 9345

Title: PANEL: The unbearable lightness of Communication Research

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Abstract: IAMCR Panel proposal 2015The unbearable lightness of Communication ResearchConvenors: James Anderson (University of Utah) & Jan Servaes (City University of Hong Kong)There are at least six deficiencies in communication research. First, we have never developed our own set of disciplinary problems on which science depends. Instead we have been derivative. Second, we are following the dead-end trail of cognitivism, which makes little sense in what is a dynamic field. Third, we are still using methods developed nearly 100 years ago. Our statistical sophistication far outstrips our ability to measure and quantify. Fourth, we have failed to return something of value to society. Instead, we chase technology, culture, and participate in moral panics. Fifth, we are not paying enough attention to what is going on in other disciplines, and are therefore not interdisciplinary enough. And last, we have no clinical practice, meaning that we have very low utility to society at large. And maybe a seventh, we are far too content with our current state and our "also participated" trophies.These frank and provocative statements will form the starting point for an hopefully engaged and forward looking discussion, starting with the panelists mentioned and then engaging the audience as well.Panelists:James Anderson, University of Utah, USAClaude-Yves Charron, UQaM, CanadaShelton Gunaratne, Minnesota State University, USASonia Livingstone, London School of Economics, UKJan Servaes, City University of Hong Kong

Id: 9384

Title: Streamlining the Black Box: IBM's Early Postwar Aesthetics and the Electronic Super Brain

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Abstract: The computer began in the future. Entering popular consciousness in the 1940s, news of the Harvard Mark I (ASCC), Electronic Numerical Integrator and Computer (ENIAC), and Selective Sequence Electronic Calculator (SSEC) was carried and embellished by a press struggling to comprehend the mechanics and implications of America's early computers. These unique and colossal devices, with their complex mechanics and secretive military use, fast became objects of fantasy. Operating on super-human timescales and challenging the security of the mind's priority as a thinker, the computer of the 1940s easily evoked science fictional motifs and an acute sense of temporal distortion. At first blush, the story of the computer's public unveiling presents itself as a simple tale of shock, wild speculation, and gradual normalization. As constructed in standard views of this history, the media's inflammatory coverage is typically blamed on the esoteric nature of the new devices, deeply wedded in form and purpose to the cultural vocabulary of engineers and physicists rather than a lay public. Taking this view, however, obscures the deliberate aesthetic and rhetorical strategies employed by the stakeholders of these early devices, many of whom worked towards contradictory goals to actively shape and color the meaning of the computer in American society. One stakeholder, more than any other, was successful in nurturing and profiting from its futuristic glamour. As evidenced by journalistic, archival, and oral historical sources, Thomas J. Watson Sr.'s IBM willfully and repeatedly sought to mystify the computer through carefully cultivated visual design projects and press spectacles. As the media histories of the ASCC and SSEC attest, the fantastical character of the computer was not merely incidental, nor were its effects necessarily short lived. This paper traces the production, design, and reception of these two early IBM computers, giving particular attention to the work performed in service of and by the machines' futuristic aura. In qualifying the limits of the devices' innovations and in questioning the innocuous character of their ensuing popular interest, this paper seeks to approach early computers outside of the usual teleologies of technical progress. Drawing on the theoretical and methodological observations of Walter Benjamin, it will argue that the IBM's public relations campaigns succeeded in forming a distinct auratic mode, inverting the spatial and temporal relations that captivated the German pre-war media theorist in order to instantiate an new American postwar technological legacy.

Id: 9391

Title: Reuters and the International News Business at the End of Empire

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Abstract: At the end of the Second World War, Reuters' status as a leading independent world news agency was problematic. It sought to be a 'world agency' but its ownership was vested entirely in the British press. It wanted to be 'international' in its scope and outlook but, in achieving this, was burdened by its long history as a British imperial institution closely aligned with British government interests. Rather like Britain itself, the Company faced the prospect of decline in its global business and international prestige in the face of US and Soviet ascendancy. It also, like Britain, needed to adjust to an era of decolonization. The war had also irrevocably altered international news markets in ways that enhanced the competitive position of the major US agencies, AP and UP. In response to these problems, Reuters embarked on a process of post-war reconstruction, under the leadership of managing director, Christopher Chancellor. Chancellor sought to strengthen Reuters' finances and gain global reach by re-constituting Reuters as a Commonwealth-wide, rather than just British, agency. His plan was to broaden Reuters' ownership by offering a stake in the Company to the national press associations of Australia, New Zealand, Canada, South Africa and India. In this way much needed new capital would be obtained and Reuters' 'territory' secured. In the event, the plan largely failed. Canada and South Africa declined to join; India maintained its shareholding for just three years. Only the press associations of Australia and New Zealand remained part-owners. The plan proved unrealistic in its proposition that the diverse interests of the proposed partner organizations, both commercial and national, could be accommodated within an expanded Reuters. Using documents from the Reuters Company Archive in London and the Fairfax Company Archive in Sydney, this paper examines the negotiations between Reuters and the press association of each of the above mentioned countries and analyses their outcomes. In doing so it critiques the idea of a 'commonwealth of interest' in matters of international news (safe-guarded, it was assumed by a shared commitment to 'objectivity' in agency news reporting) that underpinned Reuters' plan. As the case of India demonstrated most strongly, this idea was unsustainable under the pressure of de-colonization and newly-emerging national interests. The story of Reuters' Commonwealth plan evoked the complex interplay of geo-political, technological, governmental and business factors in the changing international news landscape of the post-war period.

Id: 9442

Title: New political players in newspapers during the Portuguese Revolution of 1974

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Abstract: Portuguese revolution of 25 of April 1974 put an end to 48 years of dictatorship and a repressive apparatus that affected the media in several ways. The initial moments of joy lived in the streets soon gave space to a continuous instability and the subsequent events, as well as the main characters gained an inevitable space in the national and world headlines. The streets turned into a stage of rallies and confrontations as a result of the conflicts that became the dominant note in every sectors of Portuguese society, the protagonists of the military coup included. Portuguese newspapers gave notice of this shift of power as well as a new political dominance that sought control of newsrooms. The first period of transformations in the newspapers structures occurred between April 25, 1974 and November 25, 1975, corresponding to the political events known as PREC, the Ongoing Revolutionary Process. A drift to a radical left-wing 'path to socialism' overshadowed other editorial guidances, by putting in place new forms of censorship. These new features granted deep changes in the whole news production context. The first and most obvious is related to the very political events, since journalists were, for the first time, confronted with an enormous amount of facts that can be considered as hardnews (Schlesinger, 1987, Bell, 1991, which demanded news coverage. An entire new world was open to the newsrooms that faced the need to respond to a permanent flow of information, in a clear opposition of the lethargy lived during the dictatorship. Daily newspapers covers provide the means to study both the news factuality of this period and the development on the journalistic framework (Goffman, 1986; Entman, 1993; Reese, 2001). The press headlines can also give the extent of propaganda on front pages. The aim of this study is the analysis of newspapers cover in order to evaluate the shift of political dominance during the Ongoing Revolutionary Process (PREC. The study of the front pages permit to understand the impact of this political cycle in terms of news coverage framework and the influence of propaganda on news. The headlines and news will be considered according to a table of categories for an initial quantitative approach and other data, like photo coverage, the actors in the news, sources and slogans will provide the analysis of content. The methodology also includes the study of available documentation, such as official reports, legislation and contemporary testimonies. The focus the study is on the covers of three daily papers, on some of the crucial events occurred between the military coup and the end of the revolutionary process, in November, 1975. Keywords: revolution, newspapers covers, headlines, propaganda, political actors

Id: 9468

Title: The Brazilian biographical documentary about the military dictatorship and the resignification of the history

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Abstract: In this paper we aim to analyze how the contemporary biographical documentaries made in Brazil about the military dictatorship (1964-1985) have changed throughout time alongside the mutations in the history presented in the movies today. This allows a subjective view of the history, proposing its reconstruction and serving as a counterpoint for the official history by the intervention of the real through the creation of sense and affection.We will analyze the following documentaries: Diário de uma busca (Flávia Castro, 2010), Marighella (Isa Grinspum Ferraz, 2011), Os dias com ele (Maria Clara Escobar, 2013). These documentaries bring intimate reports of close relatives of political activists. Their oneness resides in a camera that reveals non-victimized characters as a means of understanding the traumatic facts. As they reclaim the activist's emotional fragility and ideological power, the topicality of the political is demonstrated in those narratives. These documentaries bring up the past that doesn't end and keep their central role as coercive agent in the contemporary Brazilian society; depoliticize their theme in an implicit manner and (re)politicize it in another way through the search for affective reparation that builds a political critique. Behind the disenchantment proposed by the characters/activists, what is left is the irrepressible dream of another world, besides an uncontrollable reality of a flop that appears in a deeply tragic conception of reality. The consciousness devastated by a rupture and marked on behalf of a utopian political project makes the politics resignified in the present.

Id: 9497

Title: Bringing America to China: American Broadcasting in Shanghai, 1923-1941

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Abstract: This study explores how Americans operated radio broadcasting in Shanghai during the 1920s and 1930s. It elaborates how Americans used radio broadcasting as a means to expand American economic and cultural power to influence Shanghai and Sino-American relationship, both through the radio technology itself and through the messages it conveyed. Therefore, we can investigate the origin, operation, evolution, code of the broadcasting management in the Sino-American relations from a cross-cultural perspective and obtain deeper understanding regarding the society, politics and culture in Shanghai during that period. In short, the study of the American broadcasting in Shanghai can make up the gap in the scholarship of broadcasting industry of the Republic of China and thus promote the study of the broadcasting history of the Republic of China significantly and provide a new perspective for the study of the history of Shanghai. China was experiencing a dramatic political transformation by the late 1920s and Shanghai was then the place where Eastern and Western cultures collided and where Western and Chinese political and cultural systems collided and converged mutually. Radio was one of the most important cultural carriers in the cultural exchange between China and the West. The civil war, rising Chinese nationalism, and Chinese state-building initiatives all sought to reclaim lost sovereignty against accelerating Japanese expansion throughout the era. Americans involved in radio struggled to adapt to the challenges confronting China, and the result turned out to be failures because Americans failed to understand the complexity of China and its regional and international relationships. How was the evolution of the broadcasting in modern Shanghai, and what were the characteristics of this evolution' Broadcasting and State-building: the broadcasting management system of Nationalist Government. Broadcasting as the center of power game: entertainment, politics and business' To solve the above problems, this study uses the traditional historical research methods to examine the creation and modification of the broadcasting management system in Shanghai by the nationalist government and American powers under the complex social background.In the context of modern Sino-American history of media research, the role played by the American radio in Shanghai undoubtedly has very important research values. Obviously, the American approach to broadcasting in China during the 1920s and 1930s bears a strong relevance to various historical problems in Sino-American relations. Concession authorities, the Chinese Nationalists, civil society and other multi-power conflict between the 1920s and 1930s have resulted in the complex pattern of the broadcasting management system in Shanghai, which reflects the mode of cultural policy-making of the authoritarian national government in the cross-cultural context and, at the same time, dimensions of the

modernization process of Shanghai.

Id: 9580

Title: Rethinking the American Dream in Captain America's comic books after september 11 attack

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Abstract: This work aims to analyze and discuss how the attacks of September 11, 2001were represented in the Captain America comics ' published between June and December 2002 ' written and drawn, respectively, by John Ney Rieber and John Cassaday. These authors redesigned and featured the Captain America as a superhero tasked with a mission that goes beyond defending the American people, because in this new setting he became a sort of 'incarnation' of the values of the American Dream. The research focused on the analysis of speech and visual elements present in comics, using as support works of historians who analyze images, and authors of semiotic and analysis of discourse. Also seek to verify how the fictionality in the comic books contributed to establish a reflection about the contemporaneity at same time which makes a bridge with fictional elements of the American past.

Id: 9641

Title: Social media and memory in South Africa

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Abstract: Post-apartheid political and cultural discourse in South Africa has been characterized by debates on history and heritage. The proposed article explores the role social media plays in the debates around public history and national identity in South Africa. With the growth of the Internet, the construction of a new national history (or histories) has taken place in a new, networked form. Social media has become a cultural artefact and space for people to construct a sense of a contested past.The article will focus on social networking site Twitter, exploring how it contributes to a process of social transformation in South Africa through expressions of personal and collective memory. Social media plays the role of a modern archive, where social power is continually negotiated and contested. Of particularly interest is how memory travels across digital and connective media, how memory is semiotically mediated, and the discourses of memory narrated via Twitter.Drawing on a qualitative content analysis, the article will explore how Twitter becomes a form of curated past, which reflects the narrativization of individual and collective identity. Through its production of historical narratives, the collective practice of reconstructing the past via Twitter, sometimes through the merging of heritage, allows for an expression of collective trauma and cultural memory. The participatory culture of social media has allowed for the creation of networked meanings, acting as a space for cultural production and digital memorials, for example in the case of Nelson Mandela. The news of the death of former president and liberation hero Nelson Mandela was met by an outpouring of Twitter tributes. 7.2 million tweets were posted within the 5 hours after the news broke, and at its peak, there were about 95 000 tweets per minute paying tribute or commenting on his death.The proposed paper explores this interconnectedness of media and memory, the interplay of personal and collective memory and the affordances of a digitally networked and increasingly mobile media ecology.Tanja E. BoschCentre for Film and Media StudiesUniversity of Cape TownTanja.Bosc @ ct.ac.za

Id: 9661

Title: Latin America as a region of cultural interactions through literary criticism

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Abstract: The Brazilian José Veríssimo (1857-1916) was the main literary critic in Brazil in the first decade of the 20th century. In his writings, published at major newspapers, he linked literary analysis to social and political challenges. Sharing a common background with many intellectuals of his time, Veríssimo was not only committed to build national identity, but autonomous and independent identities in Latin American countries in face of United States growing powers. But differently from most of his pairs in Brazil, who wrote traditional book essays, Veríssimo used literary criticism of authors from different countries of the region to spread his ideas to Brazilian readers. In order to sustain his deep knowledge on Latin American writers he was part and contributed to a very active web of cultural exchange connecting Latin American intellectuals. He's among the authors that initiated a comprehensive tradition of cultural critique and resistance in Latin America (that can be found in works such as Ariel, by Rodó, and still exists in different formats in contemporaneity, although sometimes forgotten). The fact that he published most of his writings in newspapers, nevertheless, made his work less known nowadays, although very influential in his generation. The objective of this paper is to map the web of Latin American cultural interactions in which Veríssimo worked. The text is going to analyze the communicative circuits that, according to Darnton, create a system of connections between producers, printers, distributors and readers. Such a system is linked to others with different political, economic and social characteristics. Taking as a basis his main texts on Latin American writers (in that case, those from Latin America that are not Brazilians), the work is going to connect those texts to other documents (such as letters). The cultural interactions between Brazil and others countries in Latin America is commonly defined as null (the catalogs of the publishing houses from different countries of the region show that this cultural interaction is indeed very difficult). However, as this paper will show, an effervescent web of ideas helped to shape a cultural tradition that probably the new media of the 21th century is ready to recover one more time.

Id: 9721

Title: Radio Club of Mozambique and the dissemination of Portuguese Colonialism

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Abstract: Portugal established the first and the longest lasting colonial Empire in the world that only came to an end in the last quarter of the 20th century. Even though the colonial mission of the Portuguese became a pillar of the dictatorship that ruled the country starting in 1933, Salazar never invested significantly in radio transmissions to the Empire, which opened the way for private radio stations to flourish in the territories under Portuguese administration. Among these, Radio Club of Mozambique (RCM), that broadcast from Lourenço Marques (today Maputo) became the most important broadcaster, achieving significant success in the colony and in neighbouring countries, namely South Africa, North and South Rhodesia, Nyasaland and Madagascar. Contrary to most broadcasters that emerged in the Portuguese and also in other European empires, RCM, besides having a professional management, adopted a commercial strategy inspired on the American model of broadcasting. Aiming to conquer and please large audiences, from its emergence until the 1960s RCM assumed as its main mission to conquer significant potions of the advertising investments, namely in South Africa, that soon became the station's major market in terms of revenue and number of listeners. Against this background, the proposed paper aims to present a contextual history of RCM from its emergence to the outbreak of the colonial war in Mozambique, discussing how the Portuguese dictatorship led by Salazar controlled and used a private station to promote the regime's colonial policy between the 1930s and the outbreak of the war in Mozambique in 1964. Even though it perceived itself as a commercial station, it will be demonstrated that RCM took an active and relevant part in the dissemination of the benefits of colonialism. Its propaganda broadcasts reached not only Mozambique but also other Africa territories under Portuguese administration, which makes its history of particular interest in order to understand how colonialism was disseminated through the airwaves in the territories under Portuguese rule. Based on document research, including documents from the Ministry of the Colonies and from RCM's management, the paper demonstrates how a private station with clear commercial goals was used as a propaganda weapon by an authoritarian regime committed to maintaining its Empire intact even after the changes that took place in the international arena after the end of World War II. Particular attention will be given to transmissions in local African languages that started in the mid-1950s. These were sponsored by the dictatorship after Portugal became a member of the United Nations and therefore was pressured into discussing the independence of the colonies. Furthermore, the paper will also discuss how RCM created and operated different channels in order to balance its commercial activities with the need to broadcast colonial propaganda that would allow it to keep on good

relations with those in power.

Id: 9888

Title: History Section - French correspondents in China before 1950: a late and limited immersion journalism

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Abstract: Foreign correspondent is a exceptional job in the journalistic world. « Like anthropologists », newsmedia foreign correspondents are engaged in reporting, representing, interpreting from one part of the world to another (Hanners, 2004). They seem to be « key players » in the flow of international information (Hanners, 2004). In many ways, ther are also » mirrors of the society they exist in and write about » (French, 2009, p.1). Since the arrival in Beijing in 1898 of the british correspondent of The Times George Ernest Morrison, foreign correspopndence in China has evolved in the last 110 years. These « strange foreigners » (Bourdon, 2013) wrote for an audience back in Europe or America, Japan or elsewhere and they were the major interpreter of China to the outside world. Their reporting for newspapers, newsmagazines influence the audience's judgment of China and their construction of ideology and affects the formation of public opinion and foreign policy toward China. What is the historic evolution of French media in China before 1950' Who are these French « strange foreigners » in China responsible for presenting a picture of China to the French audience' How do they exercise their journalistic work there' What are the limitation ou the obstacle in their journalistic practice in China' My paper try to answer these questions. Theoretical concept : immersion journalismMethods : literature review and archive's ducumentsReferences : FRENCH Paul, Through the Looking Glass: China's Foreign Journalists from Opium Wars to Mao, Hong Kong University Press, 2009HANNERZ, Ulf, Foreign news: exploring the world of foreign correspondents, Chicago, Chicago University Press, 2004.HESS, Stephen, International News and Foreing Correspondents, Washington, Brookings, 1996.LIN Shu-Shen, Histoire du journalisme en chine, Thèse pour le doctorat présentée à la Faculté des lettres de l'Université de Lille, l'Observateur, 1937. NEVEU, Érik, « Immersion journalism » aux U.S.A ' Quand le journalisme aide à comprendre le monde social, Communication au colloque international « En immersion », 27-29 novembre 2013, CRAPE/IEP de Rennes

Id: 9921

Title: The Medium of Public Resistance: Histories of a City Square in Kabul, Afghanistan

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Abstract: The standard media history in Afghanistan considers the emergence of printing press as the starting point of communication media in the country. These linear and technology-based narratives fail to address the ways people, particularly in the cities, communicated the news and other informational content prior to the printing press. In this paper, in exploring the evolution of media in Afghanistan'where modern media forms have a relatively short history and limited reach, I examine Chawk Square in Kabul city. Chawk is a public square at the centre of the city that for centuries, in addition to its commercial and social functions, served as a medium of communication. In exploring the communicative functions of Chawk, I will focus on the role this public space played as an alternative news source producing a counter-narrative to the official news which were disseminated by the authoritarian regimes. Afghanistan, due to widespread illiteracy and insufficient communication infrastructures, is a country where oral culture is dominant. In 1875, the government decided to change that by introducing printing press and using the validity of the printed word to discredit oral channels of communication. However, it was challenged by a public resistance: people soon realised that the printed news were ideological, incomplete, or false. They instead continued to use the Chawk Square as a source of information in order to resists sate censorship and combat ideological propaganda embedded in print media. Drawing mostly from primary source materials, this paper is informed by the recent debates in spatial humanities on the dynamics of media and space. It concludes by arguing that the traditional forms of communication are still significant in how ideas and messages are communicated, despite the increasing importance of digital media technology in our everyday lives. The contemporary revolts and revolutions taking place in city squares all over the world from Cairo, to Istanbul, and from Kiev to Hong Kong, indicate the paramount vitality of public spaces as tools of communication, organization, and assembly.

Id: 9968

Title: 'A STRANGE ALCHEMY': THE STATE OF AUSTRALIAN PRESS PHOTOGRAPHY

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Abstract: From the darkroom to digital, glass plate negatives to multi-platform content, cable to immediate dissemination and unwieldy cameras to smartphones, Australian newspaper photographers have been both hostage to, and liberated by, seismic technological change. They are now also working in an industry, which is struggling with audience relevance, plunging newspaper circulation and funding models in free fall. It is a paradox that with the divergent and expanding platforms, the appetite for photographs has grown exponentially. Tumblr accounts meme distributors, instragram, You Tube, twitter, facebook, other social media and increasingly, newspapers actively pursue a viable business model where photographs are sourced free or by cheaper agency and freelance contributions. Consequently in Australia, where media ownership is highly concentrated and only two newspaper owners (Rupert Murdoch's News Corp and Fairfax) account for 86% of print media sales in Australia in 2011, compared to 54% for the top two newspaper owners in the United Kingdom and 14% for the top two in the United States, the situation for photographers is dire. Redundancies at News Corp's Herald Sun were issued in 2012 and the termination of 45 photographers was also announced nationally. In 2014, thirty Fairfax photographers lost their jobs. In the same year, some regional newspapers were stripped of their photographers under a plan to make journalists take their own photographs and other newspapers expected their remaining staff photographers to cover more assignments. The photographic services at Fairfax's broadsheet newspapers have now been outsourced to Getty Images and News Corp also rely heavily on agency photographs.The devastating loss of staff photographers reflects a global demise where the Chicago Sun-Times dismissed its entire photographic staff of 28 photographers and replaced them with freelancers and journalists armed with iphones in 2013. The publishing giant, Time Inc, has continued the trend this year with its decision to fire the remaining six photographers at Sport's Illustrated.Using interviews with past and present Australian press photographers, this paper will for the first time reveal the implications of the decimation of staff photographers, the empowerment and problems of technology and the corresponding lack of opportunity. This research is funded by an Australian Research Council's Linkage Grant (LP120200458) with support also provided by the National Library of Australia (NLA) and the Walkley Foundation, which celebrates excellence in Australian journalism, as partner organisations. One of the most important objectives is to interview sixty prominent Australian photographers for the NLA's oral history and folklore collection.By enlisting oral history and memory as a theoretical perspective, the paper will explore the impact of technology and the

democratisation of photography both on the photographers' expanding autonomy and the problematic ramifications, the influence on newspaper content, the diminished working conditions and the power and role of professional photojournalism. It will argue that while Australian newspaper photographers have always experienced particular challenges in relation to their working conditions, parity and resources, the digital revolution has compounded both the difficulties and opportunities. The findings will reveal how photojournalists work as the print media employs fewer staff and the consequences on the Australian public.

Id: 10051

Title: Fanning the Flames and Taking the Reigns of the First Fan Base: Promotional Strategies in 19th Century American Theatre

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Abstract: In assessing the impact of radio and film in the first decades of the 20th Century, historians have assumed that a mass audience emerged with the introduction of those revolutionary mediums and the maturation of the newspaper and photography industries. But what Carey calls The Great Audience began to appear in the 19th Century, was being addressed by established institutional practices and had developed specific aesthetic instincts before it 'interfaced' with the new, electronic communication technologies that would come to dominate the modern era.Sahlins has examined the essential role played by institutional decision-makers in the creation of 'public thought,' and notes how 'hucksters of the symbol' in the fashion and advertising industries become adept at making cultural connections in establishing successful relationships with their audiences in the shifting marketplace. This paper argues that the 'synaptic relationship' that is uniquely characteristic of the contemporary popular entertainment industry was forged during the emergence of the American theater in the 1800s.One means of gaining access to the emerging popular audience for theater, the character of performances and the machinations of theatre managers is to examine existing promotional materials. Shaped by management's profit-motivated sensitivity to evolving social attitudes and popular taste, advertising for theatrical performances attempted to construct an identity for the product (the plays), an identity for the distribution venues (the theaters) and an identity for the consumers (the ticket-buying public). Original documents ' theater playbills -- from the era offer direct evidence of how theater managers came to recruit, address and respond to the emerging audience for popular art. These kinds of discursive practices catalogued aspects of popular plays and distilled features of the play-going experience. The playbills that helped establish and maintain an implicit contract between entrepreneurs and audiences, provide a 'social trace' that can illuminate conditions surrounding the reception of original theatrical performances by the first permanent mass audience for entertainment in America. This paper will examine the dialogue that developed between one theater in New York City ' The Olympic Theater -- and its nightly audience. Original theater bills from several seasons at the Olympic, from two rival theaters in New York City (The Park and The Bowery) and from selected theaters outside of the city were examined to track information dispensed to audiences on a regular basis. Original bills archived at the Harry Ransom Research Center at the University of Texas at Austin were examined. Newspaper reports, autobiographies, critical reviews and other secondary sources were examined to elaborate on data culled from the Bills. The state of the theater in New York City during the 1830s-40s is examined; texts describing

audiences and audience behavior are analyzed; and specific promotions, announcements and other notations that reflect management's developing perceptions of the audience and the productions are analyzed. Finally, the paper considers specific features of contemporary entertainment forms in light of the discursive practices employed by the 19th Century American theatre.

Id: 10072

Title: The irruption of national identities in the discourse of the democratic press in Spain after General Franco's death

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Abstract: The objective of the present communication is to analyze the irruption in the Spanish press of national identities discourse during the Transition to Democracy occurred after General Franco's death (on November 1975). Throughout 40 years the Francoist dictatorship had only recognized Spanish nationalism and the sacred territorial unity of the State. Therefore, the publication of new newspapers that were committed to the democratic cause pushed the topic of peripheral national identities (mainly Catalonia and the Basque Country) to the forefront of public debate, both in terms of political and legal claims as well as social and cultural ones.The appearance, during the first years of the Transition, of newspapers that were undoubtedly committed to the democratic principles, altered the 1970's Spanish Media ecosystem, controlled until then by the official francoist press and the preexisting newspapers that had survived the dictatorship era. Thus, five newspapers have been chosen for the present study. Two of them played a relevant role throughout the transition and located their main newsroom and corporate headquarters in Madrid: El País (published for the first time in May 1976), a progressive, center-left newspaper; and Diario 16 (published in October 1976), defender of civil liberties and individual rights.Furthermore, the newspaper Avui was published in Catalonia and was completely written in Catalan language. It became the spokesperson of moderate Catalan nationalism. Basque press that appeared after 1975 have been equally analyzed, such as Deia, that published its first number two weeks before the first democratic elections (1977, June 15th) and that gave public voice to the moderate Basque nationalism. It is also the case of Egin, founded at the end of September 1977 and that, as a defender of radical leftist Basque nationalism, by November 1978 openly defended armed fighting and supported ETA group terrorist actions.The present investigation has a

qualitative orientation and the technique used is content analysis, focusing on editorial articles published within the period 1975-1982 and that include any reference to the process of democratic transition and the irruption of national identities. The investigation describes the stance taken by the targeted papers in relation to the identity of Catalonia and the Basque Country, the configuration of modern Spain as a social and democratic state after the approval of the Constitution of 1978, the decentralization of the political power through the creation of 'Autonomous Communities', the phenomenon of terror and violence, social and cultural claims.The study is included in a comprehensive research project on journalism -El papel de la prensa diaria en la Transición democrática. Proyecto I+D, funded by the Spanish Ministry of Economy and Competitiveness, 2013-2015- and pretends to check if the press that emerged in the Transition, strongly committed with fundamental rights and democracy, contributed to consolidate national identity beyond centralism in the journalistic debate and called on a new political and legal status for the historical and peripheral Spanish regions.Key words: Press, Transition, nationalism, identity, Spain, Catalonia, Basque Country

Id: 10179

Title: Radio in transition: the South African Broadcasting Corporation (SABC), 1948-1960.

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Abstract: The South African Broadcasting Corporation was established in 1936, organised along the lines of a miniature BBC. During World War Two, the Corporation mirrored many of the traits of its sister Commonwealth public service broadcasters. However, the strains of a divided society, and the ascendance of the Afrikaner-led National Party in 1948, became increasingly apparent in the ethos, structure and programming content of the broadcaster. The period under review in this paper, 1948-1960, marks the transition from a nascent public service broadcaster of the 1940s to the commercially-oriented, highly politicized organisation it would become in the 1960s. Purpose and content of the paper: The paper explores the transitional nature of the period including the replacement of moderate personnel with arch-conservatives after the 1948 election, pushing out moderate Gideon Roos and installing arch-conservative Piet Meyer as Director-General and the concommitant change in the content of radio programming. In-house newsrooms were set up in place of the previously political-neutral South African Press Association (SAPA) service and the BBC-originated overseas news. The commercial Springbok Radio was introduced in 1950, with the dual purposes of raising money and counteracting the influence the externally-beamed rival Radio Lorenço Marques (LM Radio). Technologically the medium wave ('AM') broadcasting network was expanded massively, and the experimentation with Frequency Modulation (FM). Among African-language listeners, the emphasis was on the expansion of the Re-diffusion service in serving township areas, and its later contraction in anticipation of 'Radio Bantu' in the 1960s. All these changes were reflected in the legislative process culminating in the the Radio Act (Amendment), 14/1949; the Broadcasting Act (Amendment) 32 /1952 and the entirely re-written Broadcasting Act of 1952.Theoretical Approach: The study employs a political-economy approach that situates the industry ' in this case, broadcasting; and the enterprise ' in this case, the SABC - within the vortex of economic, political, social and cultural circumstances of the society at large. This approach allows the research to tease out the contextual complexities of the organisation, while identifying the specificities that have resulted from the intervention of particular people and events. Thus, while the SABC is seen as a window through which we are able to glance at the historical progression of South African society, it does not slavishly follow either an economistic nor a politically affiliated trajectory; rather, these elements are moderated by numerous external influences as well. Such an approach requires an integrated account of legislative and policy environment of the Corporation, taken together with its financial and economic sustenance, while at the same time accounting

for the programming content. The relevance to the section lies in an addition to the body of work examining the early years of broadcasting as the genesis current broadcasting systems.

Id: 10328

Title: Soviet Estonian journalists' professional values and moral dilemmas from biographical retrospect

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Abstract: By using 58 biographical retrospective narratives (both first-person accounts about the narrator's life as a journalist and career biographies) collected and published by the University of Tartu in 2004-2009 this study asks what moral dilemmas journalists (born in 1915 ' 1963) recall retrospectively. The analysis is based on biographical syncretism. This means that the life stories are present interpretations which derive from different times and different phenomenological realities. Empirical results are presented as case studies. This study more specifically asks about the moral sensitivity (awareness of possible lines of action) and moral motivation of the professional community members (Rest 1994) who worked as journalists during the Soviet time.The empirical analysis show that journalists quite a lot recall the loyalty dilemmas: autonomy, loyalty and trust towards colleagues and aversiveness towards the power holders.The other group of dilemmas are linked to the truth-telling. Several journalists recall how they did not recognize that there could be other perspectives, hidden facts and stories or just lying. Other journalists recall events they were censored. This study, by using discourse analysis is more concerned about the reflection of value clarification presented by these narratives.The third aspect is linked to the exterior factors that influenced ethical thinking. For example: Heimar Lenk (life stories III, page) recalls how he did a documentary when he was a student at Moscow State University. The film was about the mother who's son was the fist Estonian to get got a donor kidney:' Our film was almost complete and I was almost ready to show it in Estonia. I was telling about this film to professor Sergei Muratov and he suggested to postpone the showing. He warned me that I went too deeply into the private life of that family and asked if I would wish to be shown in this miserable condition of the while Estonia. But if he would not survive' ' the professor asked from me. /'/ I saw that women later and she was thankful that I abandoned to show this film. /'/ She was intelligent women and understood that I was forced to forfeit my creation for humanity and ethics of journalism" (life stories III, page 470) This example enables to illustrate that moral reasoning was rather accidental not systematic, carried on in planning phase. This extract also reflects the external reasoning concerning human dignity and the loyalty of the journalist between himself and the people he reports about.

Id: 10397

Title: The newspaper in changing systems. The (Nord-)Deutsche Allgemeine Zeitung (NAZ/DAZ) from 1851 to 1945

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Abstract: Mass media do not exist in a vacuum. They are in fact determined by a couple of objective and subjective factors. Media research tries to specify and systematize these factors. Within these attempts several models have been developed. The perhaps best-known in recent years is the model of Hallin and Mancini (2004). Although their criteria include certain historical elements, they cannot be applied easily on earlier periods of. media history.Nevertheless research in media history must try to extract factors determining media development. This will be done in this paper investigating an exemplary case study. Its object is the (Nord)Deutsche Allgemeine Zeitung, for one hundred years one of the most important German newspapers. Its origins go back even before 1848.The analysis will be proceed in four steps.1.   Political system and political actorsThe NAZ/DAZ underwent in Germany four different political systems. It was founded in a pre-national constitutional monarchy (Prussia, German Federation), it existed in the Deutsches Kaiserreich (German Empire), continued in the first German (Weimar) Republic and was further published in the dictatorship of the Third Reich. These different political systems did influence the newspaper in its appearance and content. For decades it was more or less a semi-official paper used by Bismarck and the Prussian/National government to 'inspire' the public.. In the Weimar Republic attempts were made to make the newspaper more independent from governmental ilfluence. And the paper struggled for that further under the Nazi government.2.   The technical-economical complexDuring its history the NAZ/DAZ changed several times its ownership, institutionalizing new actors in the technical-economical complex of the newspaper's production. At the beginning the government itself owned the newspaper, later on private entrepreneurs bought it. New owners became active during World War I and in the Weimar Republic. After a professional printer's death the newspapers became part of an industrial complex.3.   The journalistic actorsBesides of political actors and representatives of the technical-economical complex journalists determined the development of the NAZ/DAZ. Twelve editors-in-chief managed the newspaper between 1851 and 1943. White the first of them worked for a lot of years if not for decades, there were four from 1920 to 1943. This speaks for a growing fluctuation. The number of journalists increased over time from four to more than twenty. While the first editors were rather dependent from the political system, they tried to become more independent during the Weimar Republic.4.   The readershipThe development of the NAZ/DAZ was determined by its readership. At the beginning only several hundred copies were printed, from the 1860s there were more than 2.000. The circulation increased but varied over

time. Not before 1914 more than 10.000 copies were produced, 1919 there were 20.000, 1935 60.000 und 1944 375.000. Only late the newspaper reached a degree of mass production.The analysis will be based on the newspaper itself, secondary sources of NAZ/DAZ's history and on the already existing research literature.

Id: 10477

Title: American Realism as Hegemony and Resistance in the History of U.S. News Events

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Abstract: U.S. news media have been struggling with the transition to the digital era, and a key question is what led up to the crisis. Media historians have forwarded several explanations for previous changes in the media, such as the early 'Great Man' tradition, technological determinism, or the impact of economic forces and patterns of social organization. All of these may still have some explanatory value. In the current crisis, key individuals likely play a role but seem less central than technology, at least in popular thinking. But during periods of innovation, news media have searched for technical advances, sometimes adopting techniques that fail while still trumpeting their innovations, but on the whole have tended to lag behind. Professionalism, which in journalism arose and changed along with previous waves of economic and content competition, has also played a role for the past century, although the profession seems fairly powerless in the current crisis. Another dimension of change in media is the surrounding intellectual setting'major currents of thought and beliefs about knowledge which accompany periods of transition. This essay explores the emergence and decay of twentieth-century American realism as another level of explanation. Series data from previous studies have revealed trends in the events that news stories presented from the 1880s to 2010s across different media spanning print, TV, radio, and online. The essay considers how what counted as an 'event' over the period tracked with the course of realism, its successors such as naturalism, and its competitors such as modernism. The invention of the 'journalist' accompanied and was another expression of American realism, which had emerged in literature and the arts by the Progressive Era. The content of news appears to have followed the trajectory of realism, remaining largely faithful to the idea of showing concrete events on the ground even as news workers adapted to later movements, such as the naturalism implied in the 1970s New Journalism. But as realism declined in the late twentieth century, into what observers call the 'irreality' of the digital era, the alignment of news content with realism appears to have placed journalism at odds with the emerging intellectual climate and with everyday practices of users who work across a shifting sensibility for what constitutes an event and how concrete it must be to seem newsworthy. The essay suggests the value of taking a broad and inclusive view of individual, technical, economic and professional, and intellectual currents to understand the predicament of mainstream U.S. news and to understand media history.

Id: 10551

Title: The Luddite aspects of Hackerdom: Critical Engineering Practices in the North European Hackerspaces scene

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Abstract: Hackers are often pictured in the literature as developers, inventors and innovators ' early adopters who revel in new technologies. Yet, my five year ethnographic study of technology usage in hacker clubs produced some counterintuitive results. Many hackers refuse to carry smartphones; they install programs on their computers which make it harder for them to browse the World Wide Web; and use a social media (IRC) from 1988 rather than Facebook and Twitter. Moreover, an ever proliferating flotsam of old and obsolete hardware marks the landscape of hackerspaces. Furthermore, hacker discourse takes on a fundamentally suspicious tone when it comes to 'the industrial civilisation and its consequences', (Kaczynski 1995) best summarised in the Critical Engineering Manifesto (Oliver, Savi'i', and Vasiliev 2011).In this presentation I theorise non-adoption drawing on literature from classic historians of the Luddites (notably Thompson 1963; Hobsbawm1964b and Sale 1996), the sociology of critique and recuperation (Boltanski and Chiapello 2005), as well as studies of technology adoption and non-adoption in Science and Technology Studies (Oudshoorn and Pinch 2003; Gillespie 2006; Kirkpatrick 2013).First, historians show Luddite machine breakers were not against technology per se, but against innovations with detrimental social effects. While in the cottage industry families of craftsmen engaged in all aspects of production integrated into a way of life, the conveyor belts of factories alienated them from labour and lead to proletarian existence in urban slums. Hackers look back on the Internet of the 1990s with nostalgia: in the era of webmasters craftsmen controlled all aspects of production and joined the HTML Writers Guild. In contrast, the labour process today offers jobs for discrete web development steps: stylesheet writers, website builders, graphic designers and system administrators even speak a different language.Second, Boltanski and Chiapello analyse how capitalism responds to critique and builts it into its next iteration, often through reorganising the world of work and the landscape of technological products. They assert that one precondition for strategically informed resistance is a historical horizon. Luddites witnessed the rise of industrial capitalism first hand, hence it was relatively apparent to them how its machines transform the lives of craftsmen. Hackers acquire such a consciousness through continued appreciation of old technologies that they can compare to new ones. Thus nostalgia can be a source of political agency.Third, STS researchers understand that non-adoption can be technologically prolific and rich in innovation. Non-adopters find ways to fit technologies or their lack into their everyday life in creative ways. In a similar vein, a hack is often defined as a clever solution to a severely constrained situation, making use of

little.Indeed, the irony of the story is that hackers have to build new machines in order to break old ones, since they work complex technological systems. Hackers often warn that they are not only makers but also breakers. This study complements their understanding as technology enthusiasts by exploring the Luddite aspects of hackerdom.

Id: 10668

Title: A Study of the Institutionalization of Modern Journalism in South Korea during the Japanese Colonial Period;Focusing on the case of Lee Sang Hyup's journalist activities in the 1920s~1930s

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Abstract: This research paper discusses the rise of modern journalism in Korea during the Japanese colonial period which coincided with the arrival of modern society in Korea in the 1920s. Immediately following the 1920 first anniversary of the March First Independence Uprising, the Japanese colonial power in Korea implemented a campaign of cultural politics in order to assuage popular sentiment and to lay the foundation for long-term stability of the regime. As part of this policy of appeasement, the Japanese colonial power in Korea allowed three journals which gave rise to the creation of a distinctive media space whose legacy remains to this day.Research on the colonial period of Korea with a historical perspective have largely stopped short of going beyond the narratives of a colonized society governed by a dominant ideology. However, the early media development during this period defies a simple, binary narrative of the suppressor versus the suppressed. With this in mind this research paper aims to reconstruct the development of the media of the period by highlighting the journalist Sang-Hyup Lee (1893~1957). Lee, in his career spanning the three newspaper organizations, The Chosun Ilbo, The Donga Ilbo and the Jungoe Ilbo, had laid foundation in Korea for journalism ' a career distinguished by his role in the education of journalists, the introduction of newspaper comics and opinion columns. This research paper analyzes Lee's role with the view that the development of journalism in the 1920's has had a lasting influence on the trajectory of modern media organizations in Korea. We focus on inferences which would explain the contexts of journalism of Korea in the 1920s ' administration, coverage, editorial practices ' based on research of the history of the period. We find that the media space during the 1920s-1930s colonial Korea amounted to an important opportunity for the elites, and the budding media space had given birth to a cadre of professional journalists. Also, this specific time in history gave rise to the institutionalization of modern journalism in Korea. This research paper reveals the response of the elites to and also the influence of Japanese colonialism on the institutionalization of the media. This research goes beyond understanding modern media in Korean society to shed new light on the relationship between unilateral imposition of colonialism and development of a modern society.

Id: 10729

Title: Framing and Flows of News in the Struggle to Abolish Slavery in Antebellum Kansas

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Abstract: From 1856 to 1860, the struggle over whether slavery would be allowed in Kansas Territory preoccupied editors for anti-slavery newspapers in the North and pro-slavery newspapers in the South. The period and place were critical because Kansas posed the first test for the doctrine of popular sovereignty, which required the citizens of new U.S. territories to decide for themselves through the ballot box whether to allow or abolish slavery. For abolitionists, it was vitally important to attract partisans to settle, vote, and fight if necessary to keep Kansas free. While guerrilla leaders such as John Brown pleaded in person for money and weapons in the abolitionist stronghold of Boston, editors and correspondents carried out the war of words from afar by producing eyewitness descriptions in the West that were then circulated by an early viral network, the newspaper exchange system. The main question of this project asks how locally produced news about the Free State fight filtered into the national press in 1857 and 1858, the two critical years that followed federal adoption of popular sovereignty. The project aims to describe news accounts and trace their spread from local origins in the Free Soil papers of Kansas into the Whig and Free Soil newspapers of New England, which sent the money, weapons, and supplies to arm Free Soil settlers and guerrillas. It is hoped that doing so will contribute to understanding how the exchange system functioned, in John Nerone's words, as a nineteenth-century viral network. Accordingly, this project relies on a theoretical framework that builds on two-step-flow theory and agenda-setting theory. Primary sources include the Lawrence Republican and Quindaro Chindowan, two leading anti-slavery newspapers in Kansas Territory in the period of the study, and the Boston Journal, the leading Whig newspaper in the cultural, political, and economic center of New England. The project examines on private correspondence from the Kansas State Archives and the Massachusetts Historical Society and newspapers consulted at the Library of Congress, Boston Public Library, Kansas Archives, and American Antiquarian Society. As an analytical tool, the project relies on Robert Entman's conceptualization of framing to make sense of the ways Kansas correspondents selected aspects of the reality of the conflict over slavery and made those aspects of reality more salient in order to promote their cause, lead readers in New England to see pro-slavery partisans as barbaric and lawless, and subsequently give money, materials, and manpower to help the Free State cause. Preliminary findings indicate that news from Kansas focused on descriptions of polling irregularities, intimidation of Free State voters by pro-slavery guerrillas, and constant politicking by Free State partisans, some of whom doubled as newspaper correspondents for newspapers in New England. This content

provided grist for editorials urging support for anti-slavery settlers.

Id: 10825

Title: Translating Foreign Cultures. The International Literary Agency against Fascist Hegemony

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Abstract: My paper will discuss a study of literary translations in Italy in the 1930's and 1940's. The research originated from the following questions: if potentially subversive editorial proposals took place under the Italian Fascist regime, who were the proponents and the translators' Can we identify a network of translators committed to a cultural and political renewal of the country'As Lawrence Venuti and André Lefevere's studies have shown, translations represent a threat to political and cultural institutions, which, consequently, usually monitor foreign books with the aim to manipulate society. This potential conflict between translations, translators and political power emerges with even greater emphasis within Fascist dictatorship, when political authority claims a monopolistic power even in the field of knowledge. Giorgio Fabre, Guido Bonsaver and Christopher Rundle's research has introduced this 'power turn' in cultural studies, investigating the "defence mechanisms" implemented by Fascism, from censorship to cultural operators' 'self-censorship'.My approach to answering these underlying questions is by studying the creation and the workings of the International Literary Agency (Agenzia Letteraria Internazionale, "ALI") and the group of intellectuals who worked for it. Founded in Turin in 1898, ALI was headed by Augusto and Luciano Foà. It relocated to Milan in 1931 and played an important role in disseminating European and American authors in Fascist Italy. It was also in contact with foreign writers, publishers and literary agents and sold translation rights to the major Italian publishers.The editorial line of ALI was characterized by a strong sense of anti-establishment and included translations of some renowned German anti-Nazi writers (for example Klaus Mann and Erich Eyck), works by British, French and American authors (Richard Aldington, James Joyce, Zora Neale Hurston, Roger Martin du Gard, among others). Even post-1936 when the Italian regime laid down a new framework for cultural exchanges with Germany, Spain and Japan, ALI continued to propose translation rights of authors from Mussolini's reviled 'plutocratic countries'.After the mid-1930's, when Fascist cultural censorship intensified, the ALI "intellectual resistance" became even stronger, supporting and nourishing the "heretical" aspirations for a united and peaceful Europe. With this aim, ALI tried to launch authors such as Julian Huxley, Lionel Robbins and Wilhelm Röpke. Cross-referencing ALI correspondence, documents of publishing houses, memoirs and letters written by translators at the time, my paper will outline the context of cultural upheaval pioneered by ALI and the network of intellectuals connected with it, including Adriano Olivetti, Roberto Bazlen and Alessandra Scalero.Reconstructing ALI history means dealing with some of the key historiographical issues from that era: the problem of

acquiescence to Fascism by certain Italian intellectuals, literary censorship and the agency's opposition to regime's cultural hegemony. Due to its privileged relationship with translators, ALI played a pivotal role in influencing the beliefs and tastes of a large readership and profoundly affected the Italian cultural landscape by encouraging and supporting the creation and circulation of ideas.

Id: 10832

Title: Hegemony or Resistance: On the Ambiguous Power of Communications and the British Empire in India during the 20th century

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Abstract: Hegemony or Resistance: On the Ambiguous Power of Communications and the British Empire in India during the 20th centuryBritain in the 19th and 20th centuries was a Communication Power - that is to say, it possessed the ability to transmit civilians, soldiers, produce, information, and ideas around the world. Britain was also an Imperial Power, i.e. it controlled and directed the affairs of large parts of the world. These were two distinct states of affairs. Yet there were close and reciprocal links between the two. If conceptually distinct, they were not so in practice. It has been widely accepted that communications power helped create and sustain imperial hegemony, and this imperial power in turn reinforced and shaped the development of media and communication systems. At the same time, imperial commitments distorted the development of such systems and compromised their effectiveness. Although the complementarity between communications and empire will be stressed, this paper will also highlight the essentially paradoxical nature of the relationship between the two. Whilst each needed the other, it will be argued that, in the long-run, advanced communication systems weakened the British Empire and contributed to its eventual dissolution. This paper will highlight some significant elements of this relationship over the course of the first half of the 20th century. It will engage with a variety of media including print, telegraphs, wireless and newsreels, and different contexts ' British, Indian and American. This paper builds upon research encapsulated in Reporting the Raj (2003), Media and the British Empire (2006, 2013) and Communications, Media and the Imperial Experience (2014). But it also forms part of a new and on-going project considering the 1940s and post-colonial decades, and hopes to make an innovative contribution to the understanding of recent British and world history from a perspective which has been seriously under-explored by historians. In the process, it will integrate methodology from several disciplinary perspectives such as history including economic history, foreign policy, military strategy, propaganda studies, journalism, media and communication studies.

Id: 10879

Title: Ernest Dichter: Promotional Vanguard of la Révolution Tranquille'

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Abstract: Based on archival research, my paper examines the role of marketing guru Ernest Dichter's motivation research in producing'-as early as the 1950s--advertising for the Quebec market which used vernacular expressions and scenes to resonate with Francophone consumers. Dichter's role as both an exporter of American-style consumer democracy whose promotional activities nonetheless challenged dominant representations and practices in Quebec complicate our understanding of how hegemony and resistance operate in the commercial sphere. Dichter's practices challenge the conventional and mythologized narrative of Quebec advertising as one in which the formation of Jacques Bouchard's advertising agency in 1959, roughly coinciding with the election of Jean Lesage, marked the beginning of French advertising in Quebec that was not merely a reproduction and translation of American and English-Canadian ads. Quebec historians of the last two to three decades have questioned the established notion of la Révolution Tranquille as a moment of dramatic historical rupture and my research participates in that larger inquiry by bringing to light the commercial activities of a American-led motivation researcher engaged in local marketing to reflect a Quebec-specific sensibility prior to the sixties. I explore Gramscian-inspired critiques of advertising and suggest the need for a more malleable understanding of the dynamics of cultural production.

Id: 10900

Title: Comparison of media repression methods during the years of Nazi and Communist regime in Czechoslovakia

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Abstract: Paper is focused on repressive tools used by totalitarian systems in the in the process of media control. Two periods of totality in Czecho(Slovakia) will serve as an example: Nazi protectorate of Bohemia and Moravia (1939-1945) and first years after the Communist coup (the consolidation of the regime after the February 1948). Although the Nazi and Communist regime were ideological opponents, their goals and methods were, in the case of media control, almost identical. Paper describes the basic mechanisms of control of the media in these periods and proves that the Communists inspired themselves from the Nazis. The set of tools, which Nazi Germany used to strengthen control over the occupied territories of Bohemia and Moravia, also contained the consistent control of Czech public life. Part of this effort was also consistent control of media production (especially radio, film and press). The aim was to shape the media image corresponding to the needs of Nazis and especially the "manufacturing of consent" to Nazi ideology and its ideas about the organization of Europe. For this purpose, the Nazis built a sophisticated system of media instructions and their implementation. The core of the system was three-stage censorship of media content performed right in the editorial offices, weekly secret conferences of senior editors with Nazi representatives, 'purification' amongst journalists and an extensive set of repressive tools, including job loss, arrest, torture and even execution for journalist and other media employees. Special attention was paid to reduce the possibility of listening to foreign radio broadcasts, mainly from Great Britain, the USSR and the USA. For this purpose, the Nazi regime even imposed the obligation to withdraw from the recievers component for shortwave broadcast receiving. Listening to foreign broadcasts was of course forbidden under penalty of imprisonment or even death. After the war, the renewed Czechoslovakia enjoyed a very brief period of relative freedom. In February 1948 Communist Party took power in state and began with building the new society on the soviet model. One of the principal tasks of the new regime was swift control of all means of public discussion and prevention of potential adversaries to participate in this discussion. Quick domination of the media (which, however, the Communists to some extent achieved even before the February coup) should be again provided by cleansing among journalists, sharp preliminary censorship (performed without any support in the legislation), regular secret meetings of leading editors with representatives of the Communist Party and, again, an extensive set of repressive tools (job loss, arrest and even execution). Like the Nazis also Communist regime devoted considerable resources in order to prevent its citizens listening to foreign radio broadcast (GB, USA, West Germany). In all these areas, the

Communists used similar and often exactly the same methods as the Nazi regime.

Id: 10925

Title: Constructing Journalism as Digital Cultural Heritage

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Abstract: While many libraries are busy developing new ways of working with journalism as a cultural heritage made possible by digitalisation, news institutions are beginning to realise the value of their archives. The 'complex of organisations' that make up a heritage (Stuart Hall, 'Un'settling 'the heritage', re'imagining the post'nation. Whose heritage'' Third Text, 1999) is thus in the process of shifting. The public interests are obviously different from those driving private news institutions. Yet, common to these competing, complementary and overlapping approaches is a belief that digitalisation changes the value of archived journalism and, with that, the possibilities of participating in the construction of history through journalistic texts.By looking at public policy documents and practices regarding journalism as a digital cultural heritage in Denmark and the EU and stated goals and examples of some private institutions offering structured access to their pasts, this paper seeks to raise and discuss issues related to these different but overlapping constructions of the past. In relation to this, a significant aim of this paper is to begin an analysis of how public and private ideologies and/or community constructions intersect and compete.The overall public or policy background for such a discussion consists of European national and EU-level policy and research grant institution documents aimed at developing cultural heritages in the hope of heightening their cultural and relevance while pushing innovation within digital technologies. This is also linked to efforts to develop new digital research infrastructures (e.g. Digital Humanities Lab Denmark). The backdrop of the private interests is found in what is known as the newspaper crisis, i.e. the continuous breach between the social and economical value of journalism and different attempts to align these. Developing engaging modes of retrieving and contextualising the past is ' by some news institutions ' seen as a possible way of building more sustainable communities and increasing revenue streams. Thus, while libraries increasingly have to relate to journalism offered as a cultural heritage by private institutions, these will ' if, paradoxically, some of journalism's future may be found in its stored pasts ' have to be less focused on the contemporary. This means that both private and public possibilities of engaging with the past through journalism will increasingly be available and competing on the Internet. Important parameters of difference and competition will probably ' in addition to inclusiveness and heterogeneity ' be interactivity, personalization, visualization and, with that, implied (individual) pleasures of engaging with the past. Public archives are therefore increasingly forced to think about new ways of bringing their heritages alive. The moment of forming archives is, as Stuart Hall has argued in a different context, precisely an ordering that must be 'an object of reflection and debate' ('Constituting an Archive',

Third Text, 2001). Engaging with the public and private possibilities of constructing journalism as a digital cultural heritage at a relatively early stage may thus help raise awareness of and public positions towards collaborative efforts that can ensure the journalistic past as an open and live one.

Id: 10959

Title: THE DEATH OF THE GREAT FATHER FIGURE KEKKONEN ' Media rituals and the Finnish political culture in the Finnish media in 1986

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Abstract: Drawing from the perspectives of media history, the study of political culture, and media anthropology, the paper analyzes the media rituals of the death and funeral of one of the most prominent political figures in the modern Finnish history. President Urho Kaleva Kekkonen died in Helsinki in 1986 after having been out of office five years. The paper argues that certain features of the Finnish political culture are revealed in these mediatized rituals. Kekkonen is portrayed as a father figure who protected his 'family' and 'children' from threats of national and foreign powers and conquerors. The Finnish political tradition dating back to 19th century and Snellman emphasizes the nation as having one mind. In the symbolic reading of Kekkonen's death the nation lost a leader who had personified the mind and will of the nation. In him, the trust of the nation and its elites was personified. His funeral symbolized the end of an era in the history of the Finnish nation. Media played a significant part in constructing the common national rituals, at the same time reflecting the political culture and also re-creating it. The media material analysed in this paper is collected in Helsingin Sanomat, Ilta-Sanomat, Iltalehti and YLE.

Id: 10980

Title: English-Language Press in Colonial Mozambique (1894-1975)

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Abstract: The history of Portuguese colonial press is largely ignored and the one written in English is completely unknown. Despite newspapers were introduced in Portuguese East Africa in 1854, the first newspapers who used English-language in the news appeared forty years later, circumstances revealing the growing cosmopolitanism of the region in the context of southern Africa. This type of journalism revealed a remarkable dimension in Mozambique when compared with other regions of the Portuguese Empire until the independence of the territory in 1975. What function was reserved for this type of press in the Portuguese colonial panorama' This main interrogation unfolds in a series of essential sub-questions to get a clearer view about the role of the press in the lusophone colonial world: who read it and who buys it' Who were the editors' What is the geography of its publication' What kind of news was published here' What are the main differences between this news and the ones published in Portuguese colonial newspapers' Starting from a "long duration" approach, this paper analyzes the evolution of the press published in English during the phase of construction (1894-1930), consolidation (1930-1964) and resistance (1964-1975) of the Portuguese colonial project in the region. The communication want to define this type of publications, explain their cosmopolitan nature and understand their place in the creation of a colonial communications network. In addition, we intend to study the importance of these papers in the construction process of the social and political relations among the various foreign communities crossed in Mozambique and realize how the use of this journalism functioned as a Repertory of resistance to Portuguese colonialism from the beginning of "national liberation" war. Finally, and following a comparative perspective, the aim of this communication is to realize the limits of the dialogue established with the press published in the territories under British administration in the region and later independent, as well as with other parts of the Empire such as Angola or the Portuguese India, in an effort of understanding the mediation role assigned to this means of communication in relation to the colonial reality.

Id: 11026

Title: 'Broadcasting Satellites, U.S. Global Power, and the Francophone World'

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Abstract: Subject and findings:My paper focuses on the development of satellite television in the 1960s and early 1970s, a time of geopolitical upheaval as well as important advances in broadcasting technology. During this period, the United States enjoyed global preeminence in satellite broadcasting, having conducted the world's first satellite-television broadcast in 1962 and spearheaded the creation of the Intelsat consortium of global satellite communications in 1964. Media experts in the United States and Europe could agree that educational programming, rather than commercial content, should come first in the decolonizing world: Television's careful extension, pursued in consultation with international authorities, offered an economical means of expanding schooling in new nation-states (not to mention an attractive market for Western technology and educational-media industries). Yet this vision of orderly progress was shattered by the reality of American communications preponderance. As the United States pushed for the unhindered flow of satellite transmissions across borders, and as Intelsat receiving stations began appearing in distant locales, Western European states raced to develop satellite technology in order to ensure their transnational influence. The paper shows how these geopolitical and technological shifts intersected with changing cultural cartographies. Specifically, in the Franco-American context, technological competition was shot through with linguistic conflict, as French planners began to embrace a Francophone imaginary (la francophonie or le monde francophone) that linked France with former French colonies stretching from Quebec to West Africa: a postcolonial cultural mapping meant to check the audio-visually enhanced spread of English. Even as American and Anglophone experts championed the use of satellite technology to promote global English, French television experts would draw up ambitious plans to provide French-language programming to France's former African colonies, largely in response to U.S. satellite hegemony. Main questions:' How did Western European states respond to U.S. satellite hegemony in the 1960s and early 1970s' How did satellite television realign media relationships between European powers and their former colonial territories' ' How might postcolonial media dynamics whereby ex-imperial powers attempted to dampen U.S. satellite hegemony in postcolonial states lead us to complicate or qualify the antinomy of hegemony and resistance'Aims:' To integrate the history of early broadcasting satellites with the geopolitics of language in the postcolonial world' To reconsider the relationship between ex-imperial powers and newly independent states immediately after decolonization' To provide historical background to the critique of English-language imperialism by unpacking French responses to U.S. satellite hegemony during the 1960sFramework and methodology:

The paper builds upon an emerging body of historiography that connects political, economic, and technological power to language practices (see two forthcoming books for examples: Michael Gordin's Scientific Babel: How Science Was Done before and after Global English and Thomas Mullaney's The Chinese Typewriter: A Global History). The paper also bridges Anglophone and Francophone media-history scholarship by examining how the development of satellite technology intersected with genuine cultural and linguistic anxiety over the rise of global English, the latter often marginalized in Anglophone scholarship. The paper is based on original archival research conducted in the United States and France.

Id: 11137

Title: The role of the Spanish press in the political transition to democracy 1975-1982.

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Abstract: The role of the media in political transitions and its contribution towards the consolidation of emerging democracies is currently under analysis both from the field of media history and international communication. The oft-cited archetypal model for recent case studies covering countries such as South Africa or Bosnia is very often mid-Seventies Spain. This year Spain completes four decade of post-Francoist rule and parliamentary monarchy and provides an opportune moment to reflect from a historical angle on the role played by the local press in the Transition process. This paper offers the first results of a three-year (2013-2015) Spanish government- funded project to analyse the role played by a dozen newspapers from all across the political spectrum in the construction of the emerging democracy which was late-Seventies Spain. At Durban 2012 this team of researchers presented their results of a project concerning the role of the international press and foreign correspondents but at Montreal 2015 the team aims to present its preliminary reflections on the role of the Spanish press itself from left-wing publications all the way across to the neo-Fascist titles still on sale at newsstands in the late Seventies and early Eighties. The paper tries to answer questions such as: What was the editorial position of these papers towards the monumental political events taking place at the time such as the political amnesty or the legalization of the Spanish Communist Party' What was the real contribution of the media at the time' Do newspaper archives coincide with the crucial role that the media has often lent to itself at this time' What was their level of compromise with the democratic process and how accurate was its diagnosis of events' These results can be offered after an exhaustive analysis of all the Transition-related editorials and leader pieces in eleven dailies from the death of Franco in November 1975 through to the victory of the Spanish Socialist party in October 1982. Data was cross-checked through individual interviews with surviving journalists and editors and focus groups both in Madrid and Barcelona in order to study the dynamics linking political power, the construction of democracy and the influence of the press.

Id: 11159

Title: #cometothestreet too, advertising: The branding and the brazilian protest, from dictatorship to Tropical Spring

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Abstract: In Brazil, the last two years was marked by a lot of conflicts and protests against the political investments for the World Cup. In the midst of this time of political and social instability, a number of advertisements appropriated these events to produce emotive campaigns using slogans that have emerged in their own streets, while they set up new slogans that were reappropriated by protesters. But through a historical analysis, we perceived that this phenomenon of advertising appropriation, although very particular characteristics enhanced by social networks, is not entirely new. Other movements of intense social participation in Brazilian politics throughout the century also had approaches to advertising. Assuming that advertising began to emphasize emotional campaigns from the second half of the twentieth century (Klein, 2009), from four historical periods, whose social participation was intense, we aimed to understand the relationship between advertising and protests politicians. They are: the military dictatorship during the 1960s and 1970s; the movement of the Diretas Já in favor of direct elections in the 1980s, the movement of student called Caras Pintadas (painted faces) in favor the impeachment of President Collor in the early 1990s and the protests against the World Cup in 2014. In each of these periods, the Brazilian advertising is positioned according to the prevailing political and social contexts. While during the dictatorship the fear for censorship and the possibility of financial support from the military government ruled the advertising agencies, in the 1980s and 1990s the relationship between advertising and policy has become narrower. In the twenty-first century, with the recent protests started in social networks and occupying the streets, the relationship between advertising and social movements did not become so evident mainly due to the critical consumer and the support of major brands for the World Cup. But through a critical and historical overview, it allows us to diagnose these approaches in current events. So, the purpose of this paper is to understand the role of advertising in the social construction from the appropriation of factual events which have massive implications for socio-political participation. Assuming that advertising can be understood as a psychosocial diagnosis of a time (VESTERGAARD; SCHRODER 1988), we seek to identify the advertising positioning from the following moments also cited. We seek to understand how this political participation and advertising has been over the decades relating to a construction and reinterpretation of brands.

Id: 11178

Title: FROM PARTISANSHIP TO PERPETUAL NEUTRALITY' TRACING THE HISTORY OF GOVERNMENT COMMUNICATION IN GERMANY

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Abstract: In the field of government communication legal constraints are of elevated importance; there is consensus that it often is an area of conflict. In Germany, there is a legal obligation to communicate to the electorate; journalists are entitled to information. Yet there have been major debates regarding possible legal limitations. Oppositional parties have lamented infringements of their rights, and subsequent rulings have not only prohibited certain communicative measures, but sometimes even went as far as to invalidate elections (Kocks & Raupp, 2014; Schürmann, 1992). We seek to trace the history of government communication in Germany between 1949 and 2014 by approaching the development of its legal constraints, and the ways in which communicators sought to adapt to these constraints.Today government communication in Germany faces comparatively severe constraints (Sanders, Canél, & Holtz-Bacha, 2011; Vogel, 2010). Communicators sometimes find themselves in deadlock between mandatory communication and the perils of infringements. Communicative liberties are quite small. Yet this current state is the result of identifiable legal and political developments since the foundation of the Federal Republic of Germany in 1949. Tracing them allows tracing the history of government communication in Germany.In order to do so we conduct a qualitative document analysis. We focus on 19 governmental proceedings, 7 activity reports of the information office and 18 court rulings. We seek to identify consistencies and changes in the legal perspective. We then evaluate the ways in which communicators adapt to legal constraints, asking about the ways in which they conceptualise government communication over time. Findings show that communication is of elevated importance right from the beginning; it is professionally planned and organised. Initial usages often resemble political campaigning. In this period, government communication is used in a decisively partisan way. There is a strong and direct

identification between governmental bodies and the parties occupying them.Early rulings underline a governmental right and duty to inform the electorate. Later rulings begin to draw limitations. They call for a halt to any governmental campaigning. Government communication is now required to be explicitly neutral. Communicators partially adapt to these demands. Communications become less partisan and new participatory functions are established. Impartiality and neutrality are increasingly accepted as principles. Yet the debate continuously gains momentum; the lamenting of infringements and subsequent rulings become more regular. No consistent canon of rules and regulations emerges, governmental communicators find themselves in a state of fierce tensions and uncertainty. Our analysis shows a process, leading from partisanship to a principle of neutrality. We also see an increase in professionalism. Yet there is always a cycle of implementation, lamenting, proscription and adaptation, and a field of tension between the demands of modern political communication and an inconsistent yet severely sanctioned body of rules and regulations. This largely defines the history of government communication in Germany.

Id: 11354

Title: A Regal Rift: Poor Communication Almost Unravels a Monarchy

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Abstract: Few twentieth-century public figures have been as widely publicized as the late Diana, Princess of Wales. The public's love affair with Diana Spencer was ignited well before her marriage to Prince Charles, the heir to the British throne, and it intensified over the following fifteen-year period during which their marriage faded and finally dissolved in divorce. Even the most mundane aspects of Diana's life attracted the attention of the press. But it was her sudden death in a Paris car crash in August of 1997'and the events of the turbulent week leading up to her funeral'that rocked the very foundation of British society and challenged the hegemony of the British monarchy itself. The tragedy in Paris quickly escalated into a dangerous political crisis during which the British public turned on both the press and the monarchy. I propose that, when examining the crisis that engulfed the United Kingdom in the wake of the unexpected and untimely death of the Princess of Wales, it becomes clear that poor crisis management strategies on the part of the Royal Family, as well as the unethical actions of the press, escalated the situation into a political crisis which severely damaged the public's perception of the press and, more importantly, threatened the legitimacy, hegemony, and very survival of the British constitutional monarchy.While it may be true that, at first glance, the death of a princess'who no longer held the title of Her Royal Highness in the wake of her divorce from Prince Charles'in a car crash in a foreign country may not appear to be properly classified as a political crisis, closer analysis will reveal this to be a hasty assumption. The case study based paper I propose will be divided into two sections and will proceed in the following manner: First, I will examine the miscommunication by the Royal Family in the initial days after Diana's death as a form of failed crisis management that facilitated public resistance to the dominant political hegemony. To this end, analysis will be directed towards how the lack of clear and transparent communication by the Windsors was primarily responsible for an unprecedented possibility: a growing sentiment among the British public that advocated a rejection of the monarchy in the days immediately following Diana's death (Miller, 1998). In this vein, I will draw on the work of Benoit and Brinson (1999), McGuigan (2000), and Miller (1998) to discuss how the Royal Family's inability to communicate adequately centered on the Queen's apparent unwillingness to grieve for Diana which was noticeable almost immediately after the news of Diana's death first broke. Second, attention will be given to how Queen Elizabeth II subsequently attempted to repair both her image and that of the monarchy within a society that was moving towards dismantling the monarchy in favor of a republican system of government. That discussion will be contextualized by revisiting the work of Benoit and Brinson (1999) and Marriott (2007).

Id: 11429

Title: The Dark Side of Argentina's History/The Bright Side of Commercial TV

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Abstract: This paper analyzes 'Television for Identity,' a television cycle broadcast in 2007 in Argentina to commemorate the 30th anniversary of the Grandmothers of the Plaza de Mayo, the organization of grandmothers looking for their grandchildren seized as spoils of war by the last Argentine dictatorship (1976-1983). In a systematic plan, pregnant political prisoners were brutally tortured but kept alive until the moment of giving birth. In most cases, mothers were assassinated and their babies given to military families or their accomplices. An estimated 500 children suffered this fate, including toddlers kidnapped with their parents. Thanks to their unyielding efforts combining investigations and media campaigns the grandmothers have already recuperated 116 grandchildren, now in their late thirties. 'Television for Identity' was produced and broadcast by Telefé, a major television network. It presented fictional representations of real cases of recuperated grandchildren. The cycle was a success, showing that commercial television can portray with accuracy a historical period. It generated good ratings, won several awards, including the 2008 Emmy International for best miniseries, and prompted an increase in calls to the offices of the Grandmothers by young people thinking that they might be children of disappeared people. I explore the collaboration between a much-respected human rights organizations and a major media corporation for producing a communication strategy promoting the Grandmother's work. I seek to answer simple questions: how does Television for Identity portray the period of state terrorism' How does it serve the Grandmothers' What was involved in its production' I frame my analysis focusing on the role of television as a narrator of historical events. I incorporate concepts of: production studies, human rights media, entertainment education, and of television's impact over audiences, particularly the actions it may prompt from media witnesses. My methods include: textual analysis of the episodes, review of published statements by its creators and producers, interviews with a writer and three actors, interviews with members of the Grandmothers' organization. Overall, I argue that 'Television for Identity': 1) demonstrates creativity in successfully incorporating human rights content in commercial and entertainment television. 2) Shows the effectiveness of television as an important vehicle for writing history and placing memories of terror in the public sphere. 3) Illustrates a production process that weaves excellent professional skills with dedication to a cause. 4) Confirms the possibility of producing high quality programming that both contributes to social change and generates ratings.My presentation is organized as follows: 1) an introduction to the concepts framing my research. 2) A background of the project, including a synopsis of the programs and their representation of state terrorism and the grandmothers' activism. 3) A discussion of the

production process, from the development of the idea to the airing. This section is the core of the paper and illustrates how the commitment of those involved was key in securing an outstanding account of historical events. 4) An evaluation of the impact of the cycle at the service of the Grandmothers' goals.

Id: 11537

Title: 20 years of digital journalism in the Iberian Peninsula

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Abstract: We recently attended the anniversary celebration of the 20 years of the digital journalism in Spain and Portugal, since the creation of the first and leading online digital news services on the Iberian Peninsula.In this paper we carry out a historical journey through the various stages in the evolution that has taken place since the first digital versions of print editions until the arrival of the 'strict meaning' digital media. At the same time we review how the university and academic discipline of studies on digital journalism was historically formed, highlighting the main issues and challenges facing this area of study in the geographical area of the Iberian Peninsula.In addition to geographical and cultural proximity, many interests and experiences are shared by Spain and Portugal. Thus, it is possible to observe a unique phenomenon in both countries. The emergence and proliferation of online media in the Iberian Peninsula has been accompanied by the establishment of the field of study of Digital Journalism in universities. Thus, it is possible to identify various stages in the historical development of this subject area, characterized by the clear parallel between the conformation of the profession, on one hand, and the academic field on the other.At present, in the context of a ars nascendi that is currently under development, not only digital media have passed the age of majority with the establishment of its main features, characteristics, delineation of areas of study, etc., but also we have seen (almost in unison) the arrival of maturity in studies of digital media and online journalism.In these twenty years we have witnessed the creation of a real critical mass around the study of digital journalism in Spain and Portugal. With the emergence and subsequent consolidation of courses on digital journalism in the curricula of universities, the creation of the first research groups dedicated to the new phenomenon, the implementation of research projects (increasingly on more specific topics) or the increasingly frequent publication of specialized monographs and scientific studies around the digital journalism and its surrounding

issues.When studying and analyzing the 20 years of digital media in Spain and Portugal we decided to conduct an analysis of the main media of both countries to see how they have addressed the digitization and the adaptation to the web, with special attention to the processes of inclusion and promotion of readers' participation, creation and development of digital storytelling, promoting interactivity, etc.Finally, and making an overall assessment, although that progresses both professionally and academically have been remarkable, it is necessary to make some distinctions. It is possible to note the presence of mixed results, with the emergence of very innovative and valuable experiments (many of them emerged, paradoxically, with the economic crisis) while it is possible to detect certain historical reluctance by traditional media that undoubtedly have delayed advances in the field. Hence it is necessary and suggestive to make a fundamental distinction between native digital media and those dependent on a previous medium, mainly written.

Id: 11590

Title: Harold Innis, media archaeology and logistical media studies

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Abstract: Few have understood the ambiguous power of communication better than Harold Innis. Late in his career, the Canadian economic historian became convinced that communication media are the dominant force that shape the character of civilizations, marshalling social, political, and institutional life toward certain tendencies: spatial conquest, as with Rome and its parchment administration, or temporal endurance, as with the religions of the papyrus book (see Innis 2002; 2007). Innis became increasingly fixated on the ambiguity of the relation between media and empire, and his warnings that Western civilization risked being thrown out of 'balance' became ever more urgent.The Innisian approach is foundational for what John Durham Peters (2008) calls the 'civilizational' stream of media and communication research, which has remained relatively marginal in Anglo-American debates'crowded out by the dominant interpretive triangle of text/audience. Because this stream prepared the conceptual and methodological ground for the recent turn toward infrastructure, logistics and materiality, I argue it should be foregrounded on the contemporary research agenda. This paper therefore re-situates Innis within such debates'specifically those around media archaeology (Parikka 2012), cultural techniques (Siegert 2013) and logistical media (Peters 2013).Innis' proto-media archaeology is not limited to the late communication texts. His early fieldwork, 'dirt' research conducted in the 1920s and 30s, reveals a structuring role played by nonhuman factors, activities and agents in the unfolding of Canada's economic and colonial history. The Fur Trade of Canada (1930) is an archaeology of trade and infrastructure that shows how nation states, economies, cycles of accumulation and circulation, and national identities emerge from encounters with terrain, waterways, and problems of navigation, i.e. the movement of things, people, and information. The forces involved transcend individual human bodies and decisions. The temporary trade routes, locations of exchange, and navigational patterns established by seventeenth century fur trappers over time became fixed in place as infrastructure. Material forms of information created by the early trappers enabled such development'maps, recipes, histories, etc. Based on his extensive field research'traversing canoe routes, mapping terrain, etc.'Innis developed tools to understand how such infrastructural development shaped the character and rhythms of the Canadian nation state that emerged in subsequent centuries.This work anticipated by 70 years recent debates around material culture and offers a rich set of conceptual and methodological resources for contemporary communication research. I identify three specific pillars of Innis' work that serve an architectonic (though understudied) role on the field: (1) his conceptual innovations, specifically around space and time. These are unacknowledged

forerunners of media archaeology and logistical media studies, approaches that allow us to more accurately grapple with the materiality of digital culture and its global supply chains; (2) Innis' methodological nomadism, which inspires an emphasis on practice-based engagements with media and communication that engender a media literacy rooted in both hard- and software; (3) his formal approach to research and writing, with its generative rather than analytical bias, which inspires a rich tradition of experimental research and writing.

Id: 11615

Title: Politics of the beautiful, healthy and productive body: The use of technology as a resistance or subjection to the political calls of contemporary media

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Abstract: In contemporary society, many of the decisions of individuals regarding life and consumption are guided by discourses presented by the media. Through the creation of narratives and presentation of cognitive/semiotic maps, the media propagate ways of being and policies for the production of a beautiful, healthy and productive body. The current study presents a reflection on the biopolitical calls of contemporary media (new and traditional media) as regards the emphasis on technology in discourses on the body and caring for oneself. Media discourses on the concept of a beautiful and healthy body achieved through technological possibilities are analysed from the Foucauldian concept of biopower, taking up the thought of the French philosopher to discuss the transformations of the strategies for the manifestation of biopower and their implications in the context of the subject. The disciplinary policies of body control, according to Foucault, emerged with modernity and will intensify with the development of the consumption phenomenon. The control devices have transcended state institutions and began to be present in media discourses, and contemporary media technologies assume a protagonist role in this scenario. The production of narratives promoted by the media that boosts the consumption for the purpose of producing a beautiful, healthy and productive body has social, cultural and political importance for playing the role of a change agent in any society. This production is also included in a neoliberal logic in which an ill and weak body, or being uneducated, is no longer a social concern and becomes the responsibility of the individual.In the set of interdisciplinary studies that characterise the field of communication, this work focuses on the following problem question: What are the possibilities of resistance from these hegemonic discursive manifestations' Thus, the following are the specific objectives of this research: 1) to map the methods of biopolitical calls in media discourses on the beautiful, healthy and productive body, and 2) to discuss the notion of resistance in contemporary media practices of biopolitical calls, which seem to promote new ways of political action, characterised by the emphasis on the subject and use of technology.As for the theoretical framework, this study returns to the works of Michel Foucault, particularly those that discuss biopower and caring for oneself, to discuss the biopolitical calls and means to take care of the body with support

from technological possibilities that are presented in the contemporary media scene. Further, this work cites communication scholars who investigate the biopolitical calls of the media, particularly discourses on the body, namely, Vigarello , Courtine, Aidar Prado, and Fernanda Bruno. The intended outcome is to contribute to the debate on the tension between resistance and hegemony in the media policy scenario as well as on the political actions of the subject articulated at the biopolitical calls in the context of consumption.

Id: 11726

Title: Negotiating hegemony and resistance via journalism practice in Radio Free Europe's Central Newsroom

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Abstract: The US Cold War international broadcasting organization Radio Free Europe was at once, for American sponsors and managers, a tool of Western hegemony, and, for East-Central European émigré broadcasters, a means of resistance to communism in nations of origin. Inside RFE, between management and the language services broadcasting across borders into Poland, Czechoslovakia, Bulgaria, Hungary and Romania, lay an internal wire service, a central newsroom (CN) staffed by Western journalists from 12 nations (1950-95). This study, taken from a larger study of RFE's journalism communities, is an historical ethnography based on 100 interviews with 70 former staffers, along with documents from personal and institutional archives, was produced from a position of scholarly, documentary absence: Although American managers and East-Central European broadcasters published memoirs, and historical examinations of RFE from a public diplomacy standpoint and studies of language service broadcasts have emerged, this study is the first on the CN. RFE's corporate archives (Stanford University) and Research Department archives (Open Society Archives) contain little material from the CN. CN journalists did not use bylines and had to be located via word-of-mouth, and US and European travel. In-depth interviews and ongoing correspondence, concentrating on CN journalists, were conducted 2005-12. Documents were gathered from journalists' personal files.The CN was established to sift fact from rumor, official government information, planted stories, and inaccuracies in wire service and other feeds entering the Munich newsroom from East and West, for a unique news wire that language services used to select news for broadcasts and to inform features and analyses. The study positions CN staffers as journalistically stateless, viewed as tainted, tools of hegemony by journalists in home nations because of their employment in a government-funded (CIA 1950-60s, US Congress after 1973) organization, while serving broadcasters who disrupted closed media systems of home nations. It describes CN journalists as occupying a unique space of between-ness, and an evolution of practice that negotiated both the political pressures of American management and the political passions and learned-on-the-job journalisms of broadcasters. RFE's mantra was that the CN would practice "American-style" journalism, but evidence reveals evolution toward a hybrid, the product of American practice and a newsroom dominated by journalists from British Commonwealth nations. Hybridity included adoption of the BBC's two-source rule long before U.S. newsrooms. CN journalists also developed a hyper-vigilant practice that both "repatriated" them as journalists-in-good-standing and allowed them to serve as models of practice for language services. Hyper-vigilance included suppression of

Western news impulses to "get it first" in favor of interrogating sources and information in order to "get it right". Hybridity and hyper-vigilance combined to allow the CN to negotiate its positon between hegemony and resistance.The study posits that the CN presaged contemporary conditions of practice where journalists of disparate training and media systems work together, and where rumor, falsehood, government information, and considerations of intelligence surveillance and source protection swirl together to challenge practice.

Id: 11765

Title: Press and institutional breakdown: The military-mediatic coups d'état of 1936 in Spain and 1964 in Brazil

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Abstract: Stimulated by the theme of the IAMCR 2015 conference, which offers reflections on the ambiguous power of communication (hegemony or resistance'), we bring to the debate a comparative analysis of the role of the press in two important events which marked the 20th century: the Spanish Civil War (1936-1939), and the 1964 Brazilian civil-military coup d'état, which established a dictatorship that lasted 21 years. In spite of the geographic distance and the nearly three decades that separate them, these two events have in common the key participation of mass media.The Spanish Civil War confronted antagonistic world views: progressive leftist ideologies on the side of the republicans; conservative stances of a fascist nature on the side of the insurgent military (Pena-Rodríguez; 2014). It was a conflict of an eminently symbolic and ideological nature, during which several communication strategies, techniques and technologies were developed and tested for the purpose of political propaganda. As such, it is helpful in understanding the political, ideological and mediatic aspects of many different historic events in the 20th century, including the military dictatorships that spread through South America between the 1960s and 70s. The civil-military coup d'état that brought Brazil under a dictatorship could also be called a mediatic coup (Silva; 2014). The mass media actively contributed to the atmosphere of political instability and to the legitimization of unconstitutional actions which led to the removal of President João Goulart. The coup had in common with the Spanish Civil War the role of the media in defining the events as 'historic crossroads'. According to the fanciful Brazilian mainstream media, as well as to the pre-civil war Spanish press, the country was cornered by the communist threat, left with no alternative except the intervention of 'forces in defense of legality and democracy'. In order to understand the particularities of the journalistic discourse in these two events, we have employed the method of Critical Discourse Analysis ' CDA (Van Dijk; 1990; 2005). This theoretical matrix understands social power as corresponding to control ' or influence ' over minds and actions. Such power can be exerted through laws, regulations, norms, habits and also through consensus building (which Gramsci designated as 'hegemony').We have divided our work into two stages. The first is a bibliographical study on the role of the press in the Spanish Civil War (Martínez; 1987,

Figueres; 2004) and in the 1964 Brazilian coup d'état (Silva; 2014, Larangeira; 2014). The second is an empirical analysis of news stories published by the monarchist daily ABC in Spain during the Civil War and by the Brazilian newspaper O Estado de S. Paulo, during the few months before the 1964 coup. We have sought to understand the macro-structural strategies and resources employed by the press to frame the events during both occasions (the communist threat, the use of terror propaganda; the cult of personality, etc.).