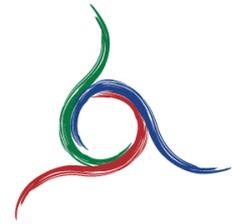


# IAMCR 2018



## Popular Culture Working Group

Abstracts of papers accepted for presentation at the annual conference of the  
**International Association for Media and Communication Research<sup>1</sup>**

### IAMCR

**Eugene, Oregon, USA  
20-24 June 2018**

Report any problems with this document to [support2018@iamcr.org](mailto:support2018@iamcr.org)

Version: 18/03/18

---

<sup>1</sup> These are the abstracts of the papers accepted by IAMCR section or working group named above for presentation at the 2018 annual conference. This publication will be updated prior to the conference to include the papers that will actually be presented at the conference.

**Id:** 17333

**Title:** From ViKi to Netflix: Crossing Borders via Content Streaming Platforms

**Session Type:** Individual submission

**Authors:**

Name: Oranit Klein Shagrir

Email: oranitkl@openu.ac.il

Country: IL (Israel)

Affiliation: Hadassah Academic College, Jerusalem

**Abstract:** "Broadcast TV is an essentially national activity" (Ellis 2002, p.5).

Ellis's assertion is still valid as far as broadcast TV goes. Nowadays, however, consuming televisual content can also be a global activity thanks to online fandom communities and international content streaming services (Lee 2017), such as Netflix and ViKi, which cross national and cultural borders. At the same time, they transform TV viewing into an individualized activity as well. In recent decades, the media environment has been undergoing a series of fundamental changes, with "old" mass media meant for "passive" consumption being joined by numerous "new" media that afford interactive communication (McQuail 2010) which viewers access, consume, and interact with audiovisual content, and become producers of media messages. Thus, the line between the traditional spheres of media production and consumption are less clearly drawn (Rice 1999; Roig et al. 2009). For many people the act of television viewing is now less national and more personal and individually determined thanks to the new technologies (Groshek and Krongard 2016).

This paper considers the series *Dramaworld* (2016) as a case study of a "streaming televisual form" and its analysis will make it possible to examine the transformations in the production, distribution, and consumption of televisual content as video streaming becomes globally and commercially prevalent. The discussion will reveal the crossing of cultural, national, lingual and medial borders, the meshing of cultures and professional practices and the changing role of the viewer in the digital age. *Dramaworld* is a comedy-drama set in Los Angeles and Seoul. It tells the story of Claire, an American student and avid fan of Korean dramas, who gets "transported" into her favorite show. The analysis of *Dramaworld*, a series produced by one streaming service (ViKi) and distributed by another (Netflix), reveals not only the impact of new platforms for production and distribution of content, but also the changing role of the media consumer and the shifts in viewing habits. The series also throws a spotlight on other changes in the media world today: the growing global fandom of televisual content; the developing market for international content and formats; international joint production projects; and the conversion of illegal practices, such as crowdsourced subtitles, into professional procedures. The paper argues that as the media environment transforms due to technological, cultural and commercial developments numerous long-standing traditional lines are becoming blurred, borders are being crossed, and previously defined dichotomies are crumble.

References

- Ellis, John. 2002. *Visible Fictions: Cinema: Television: Video*. London & New York: Routledge.
- Lee, Hyunji. 2017. "A 'Real' Fantasy: Hybridity, Korean Drama, and Pop Cosmopolitans." *Media, Culture & Society*.
- McQuail, Denis. 2010. *McQuail's Mass Communication Theory*. 6th ed. London: Sage Publications.
- Rice, Ronald E. 1999. "Artifacts and Paradoxes in New Media." *New Media & Society* 1, no. 1: 24-32.
- Roig, Antoni, Gemma San Cornelio, Elisenda Ardèvol, Pau Alsina, and Ruth Pagès. 2009. "Videogame as Media Practice: An Exploration of the Intersections between Play and Audiovisual Culture." *Convergence* 15, no. 1: 89-103.

**Id:** 17369

**Title:** A Shoppable Life

**Session Type:** Individual submission

**Authors:**

Name: Emily Hund

Email: emily.hund@asc.upenn.edu

Country: US (United States)

Affiliation: University of Pennsylvania

Name: Lee McGuigan

Email: lee.mcguigan@asc.upenn.edu

Country: US (United States)

Affiliation: University of Pennsylvania

**Abstract:** In 2017, Tommy Hilfiger introduced a mobile app that lets users shop for apparel and accessories by photographing items they encounter in advertisements, on billboards, and worn by celebrities, runway models, or even fellow passersby. The app uses “visual search” technology developed by a startup called Slyce. “Through the power of visual search,” Slyce promises in a promotional video, “the physical world becomes a storefront.” The company’s website invites prospective users to simply “shop the world you see.”

The notion that almost anything in our visual environments can be linked to and procured from a digital retail platform is only the latest expression of what we call shoppable media. As part of a broader condition of ubiquitous connectivity to markets that many people experience as a taken-for-granted reality, shoppable media manifest one of the most alluring affordances of internet-enabled devices: the ability for users to purchase products that appear in professionally-produced or user-generated content. Shoppable media span a wide range, from clumsy direct-response TV infomercials to the more technologically seamless “buy now” buttons that users click to shop from YouTube videos, Facebook ads, and Pinterest posts. Tommy Hilfiger and Slyce are among those engineering the next phase of electronic commerce—a fully shoppable world.

Keeping these myriad configurations in mind, this paper focuses on a more mundane and more mature arena: shoppability in fashion and lifestyle-oriented blogs and Instagram feeds. Drawing on interviews with actors in this subsection of “influencer marketing,” and tracing the commercial and logistical networks of associations behind this phenomenon, we begin to conceptualize the political and cultural economies involved in producing a shoppable life. The term shoppable life is meant to capture both the idea that bloggers perform and document aspirational lifestyles whose constituent elements can be bought instantly, as well as the idea that sociality unfolds within platforms that increasingly encode marketplace logics, capacities, and proclivities into their physical designs and cultural forms. This phenomenon is distilled potently in the worlds of influencer marketing and fashion blogging, where the careful construction and commodification of self-brands pairs with social media shopping technologies, propelling a multibillion dollar industry that increasingly impacts what we see and do online.

Interviews with participants inform our understanding of the affective and commercial motivations and outcomes for the people enacting a shoppable life. We also use industry texts, including trade publications, websites, and other promotional materials, to apprehend the economies operating in the background. Into this empirical description, we weave potentially fruitful analytical perspectives for interpreting critically the expansion and acceleration of shoppable life. We look particularly to Zygmunt Bauman's work on consumerism, research by danah boyd and Alice Marwick on celebrity and self-presentation online, and critiques of digital labor (including the "aspirational" elements of work analyzed by Brooke Duffy). These perspectives guide our exploration of the question: What does this marketization of existence, this shoppable life, reveal and portend for these social worlds that comprise reality and lived experience for more and more people?

**Id:** 17432

**Title:** It was being so camp as kept them going: Sandy Wilson and the Nostalgia of Camp

**Session Type:** Individual submission

**Authors:**

Name: Deborah Philips

Email: d.philips@brighton.ac.uk

Country: GB (United Kingdom)

Affiliation: University of Brighton

**Abstract:** The Boy Friend and Salad Days were the hit musicals of 1953 and 1954, and both made use of pastiche that parodied the music and the styles of the 1920s; both were written by gay men in the context of a Britain where homosexuality was illegal.

Pastiche is in its very nature nostalgic, working as it must with a form and mode that belongs to the past, and The Boy Friend references a very particular version of the past. The lyrics and music invoke the revues of Wilson's Oxford days, the wit of Noel Coward and the glamour of Ivor Novello's pastiche 'mittel-European' operettas. The 1920s was the period of Wilson's childhood, now seen through the prism of war time experience, which gave it a particular glow of safety. It is also the context for the first book of the 1945 novel Brideshead Revisited, in which Charles Ryder and Sebastian Flyte meet as students at Oxford. Titled 'Et in Arcadia ego' the sequence references a lost utopia of youthful, homoerotic love, before the advent of family, marriage, Catholicism, addiction and divorce.

The queering of nostalgia complicates its politics. There were particularly good reasons for homosexual men to be nostalgic in the mid 1950s, a period which saw 'a new climate of intolerance' towards homosexuality. This paper argues that nostalgia for an apparently happier time was a strategy for coping with the very real threat of imprisonment, and a means of articulating a camp assertion of homosexual identities.

**Id:** 17453

**Title:** Films, Representative Ways, Changes of Images, and Cultural Implications: A Comparative Study on Changes of Images of the 'Comfort Women' through Korean Films

**Session Type:** Individual submission

**Authors:**

Name: Jeong-ah Yoon

Email: jayjayoon@naver.com

Country: KR (Korea, Republic Of)

Affiliation: Doctoral Student, Dept. of Journalism and Communication Studies, Sungkyunkwan University, Seoul, Korea

Name: Yiming Huang

Email: huang.iming0215@gmail.com

Country: CN (China)

Affiliation: Graduate Student, Dept. of Journalism and Communication Studies, Sungkyunkwan University, Seoul, Korea

Name: Jinju Baek

Email: superhaley@naver.com

Country: KR (Korea, Republic Of)

Affiliation: Graduate Student, Dept. of Journalism and Communication Studies, Sungkyunkwan University, Seoul, Korea

**Abstract:** The issue of Japanese military sexual slavery (hereafter comfort women) has emerged as an international controversy demanding justice for the crimes against humanity committed to numerous unknown innocent young girls and women not only in Korea, but also in many countries including China, Philippine and Malaysia. The 'comfort women' has been regarded as one of sensitive themes to be produced as a commercial film genre because of the unsolved issue related to victims forced into sexual servitude by the Japanese Imperial Army during World War II.

In Korea, a film has played the major role which has brought the issue to the centre of public attention through various genres. For instance, documentaries focused on interviewing victims and sketching their lives have contributed to recording their memories to combine with individual testimonies to represent the issue since 1990s. Additionally, animations with the narrative voice of victims based on their memories appeared on YouTube in 2010s. There were also several commercial films which indirectly represented the image comfort women for the last two decades. However, notwithstanding of those contributions to film studies, the violent and sexual images of comfort women shown in some commercial films (e.g. *The Last Comfort Women* (2014), *Spirit's Homecoming* (2016)) have been criticised by the ethical problem in terms of the representations of the image of victims.

Some recent films such as *Snowy Road* (2015 on TV; 2017) and *I Can Speak* (2017) seem to bring new perspectives on the phenomenon. Those films lead the audience to discuss the sensitive issues within the more comfortable context and genre such as a drama and local comedy-drama. They

have been successful in the box-office hit in Korea, China and US and also won several international film awards. It can be seen that the new approach to genre, context and characters contributes to attracting the audience. The familiar character of former comfort woman (e.g. a grumbling granny next door) and the background of real life with some touches of reminiscence could be alternative ways to approach the issue. In other words, it attempts to suggest a new direction for both the victims and the others, especially the second/next generation who may have the responsibility to resolve it in the present and future. It also leads us to concern the role of the media and popular culture that represent the history and victims of certain issues in the society.

This study aims to explore how Korean films represent the image of comfort women in terms of genre and context through comparative analysis of selected productions. It also examines how those features have reflected the change of the societal perspectives on the unsolved issue that films have portrayed. As for this approach, a semiotic analysis is used to find signification of signs which each film serves as mediums to communicate with audience concerning the issue of comfort women.

**Id:** 17506

**Title:** SUSTAINABILITY AND POPULAR CULTURE: HOW COULD MADONNA BE SO TRENDY FOR THE LAST 30+ YEARS'

**Session Type:** Individual submission

**Authors:**

Name: PINAR ASLAN

Email: pinaslan@gmail.com

Country: TR (Turkey)

Affiliation: ISTANBUL UNIVERSITY

**Abstract:** Madonna has been one of the most important icons of popular culture with her extraordinary character and work. She holds many titles such as “the most famous woman in the world”, “the most successful female performer”, “best-selling female rock artist of the 20th century”, “highest-grossing solo touring artist of all time”, but it is also equally important to mention that she is the symbol of women’s empowerment. She is always present in our lives, she is never out-of-date. Her iconic features seem to keep her motivated to follow and more importantly co-create the zeitgeist of the moment and they also make her deserve the title “nasty icon of the 20th century” since she is an icon who enjoys and rather makes use of this nastiness: She is even referred as the “bad girl who is rewarded for her sins” by Faith and Frances (1997, 55). Madonna has been a pioneer of many issues regarding music, art, and even culture. The way she wrote, produced, performed music has always been a matter of cultural studies. John Fiske comments that “Madonna, who has been a major phenomenon of popular culture throughout the late 1980s, is a rich terrain to explore. Her success has been due at least as much to her videos and her personality as to her music—about which most critics are disparaging” (2011, 95). As one of the most studied and analyzed celebrities, it is no wonder to see that every move of Madonna has been over-analyzed in books, articles, and different media texts. Literature study shows that Madonna successfully controlled and rather manipulated the content created about her; it is possible to say that she co-created the content of Madonna which resulted in a Madonna universe where her fans and scholars carefully follow every move of hers to either comment and take action accordingly. This study deals with Madonna’s iconistic features. The way she is powerful, exemplary, representative, ideological, stylish and controversial is explained in detail through literature study and her work. Her life, songs, tours, movies and literature regarding her career are all taken into account to come up with a road map to “marketable nastiness”. Her businesswoman skills and her creativity are also paid special attention. Madonna representation in popular culture and how she represents herself are carefully studied to be able to make sense of how media creates the content about her and how she gets involved in this process co-creating this content. The results of such a study could definitely give us some hints about the way popular culture shapes our lives since “Madonna had the most impact in the United States on the social construction of identity, fashion, and sexuality” (2003, 264) as Douglas Kellner puts it. With the globalization of American culture in consideration, it is no wonder that Madonna has become the icon of popular culture symbolizing the cultural hegemony of the United States and actively contributed in the construction of contemporary female identity all over the world.

**Id:** 17507

**Title:** Desiring the Other: Queer Palestinians in Israeli Films

**Session Type:** Individual submission

**Authors:**

Name: Shehram Mokhtar

Email: Shehramm@uoregon.edu

Country: US (United States)

Affiliation: University of Oregon

**Abstract:** 'Oriented' (2015) is the latest in a series of documentaries such as 'The Invisible Men' (2012) and fiction films such as 'The Bubble' (2006) and 'Out in the Dark' (2012) made by Israeli directors and producers that focus on and represent queer Palestinians. A civil society organization called 'alQaws for Sexual & Gender Diversity in Palestinian Society' posted a critical response to the documentary film. The opinion piece posted on alQaws website exemplifies how local queer Palestinians are raising their voices to dispute their representation in Israeli films. However, this website and its content do not circulate in the transnational flow of gay and lesbian culture and politics through film festivals and pride events. While Palestinian's physical visibility in Israel is largely restrained, they keep appearing in fiction films that represent cinematic fantasies of Israel-Palestine queer desire or documentaries that focus on queer Palestinians seeking refuge in Israel. Queer Palestinians and their desire for Israelis are easier to represent in the world of cinema while on the ground experiences indicate harsh realities. In the context of Israel, scholars have used the term "pinkwashing" to demonstrate Israel's elision of any discussion of its occupation of Palestine portraying Israelis as gay-friendly, civilized, and democratic and Palestinians as barbaric, homophobic, and uncivilized. It is thus important to understand how this politics is systematically deployed through cinematic discourses of queer desire. For this purpose, I will present a critical analysis of issues with the help of close reading of two fiction films 'The Bubble' and 'Out in the Dark' and the documentary film 'Oriented.' In this paper, I argue that these fiction and documentary films systematically position queer desire to enable a world-making discourse in favor of Israel and against Palestine emboldening colonialism in the process.

**Id:** 17563

**Title:** Hope inside prisons: Analyzing the culture of writing inside prisons

**Session Type:** Individual submission

**Authors:**

Name: Vartika Nanda

Email: vartikalsr@gmail.com

Country: IN (India)

Affiliation: Delhi University, India

**Abstract:** This paper seeks to analyze the traditional form of communication still prevailing in prisons in South Asia, especially India. Of all the Asian countries, China, India and Thailand have the largest numbers of people in confinement. There are almost 1400 prisons in India. Prisons in India, and their administration, is a state subject covered under the State List in the Seventh Schedule of the Constitution of India. The presence of media in prisons is minimal because of the restrictions imposed both by the state and the central government. Prisons are an inevitable part of every society, but they are not discussed in the civil domain for reasons that are known. Prisoner populations are regarded as sub-cultures further imprisoned to various internal and external constraints. Despite this, prisons have made huge contributions in the field of art, literature and culture of various societies and given a fresh perspective to the existing approach towards life. Before independence, large number of Indian leaders were imprisoned. They continued their struggle for a free country and penned down their thoughts that still bear the imprint of the bygone era. From Jawahar Lal Nehru to Bhagat Singh, Oscar Wild to Hitler, examples of authoritative, political and journalistic writing are many.

Ranging from personal biographies to the depiction of prison life and comments on human rights, many words of wisdom have emerged from the four walls of confinement forcing the society to ponder. Struggling with the issues of overcrowding and slow judicial process, various prisoners have made a mark and have even contributed in publishing newspapers and books from the confines. Similarly, large number of films, both at the national and international level have also tried to show a glimpse of the prison life with their limited access to prisons and based on their own imagination of life inside the prisons. Sadly, this vast reservoir of literature and journalistic input that emerged during the period of incarceration have not been systematically explored yet.

This paper will be based on author's own understanding of prisons, contribution to promote the flame of writing in prisons and the results of the campaigns that are run inside to encourage the process of writing, as part of the popular culture. The research methodology will be based on direct interviews and qualitative analysis of the existing prison literature. This paper will aim at providing the almost untouched territory of the marginalized lives inside prisons deciphering stories of media literacy and media empowerment.

**Id:** 17591

**Title:** Rebellion and Reconstruction for Sustainability: Study on Cultural Derivatives Communication

**Session Type:** Individual submission

**Authors:**

Name: Xinyue WU

Email: wu\_xinyue@qq.com

Country: CN (China)

Affiliation: Communication University of China

**Abstract:** The history of modern museums could date back to the first public museum established more than 300 years ago, but museology(or museum studies) is just accepted in its wider sense for around 100 years(Carbonell,2004).According to Museology, modern museums originated from 300 years ago, which have experienced three major changes in this historical process, acquiring and preserving collected objects in the years 1880-1920 (Burcaw,1997), establishing relationship between Man and reality after the 1960s (Gregorová,1980), and being profit-making institutions related to management as the general evolution of economic theory in the last quarter of the 20th century (ICOM, 2016) .Under consumerism, how to realize sustainable development of museums through rebellion and reconstruction based on cultural derivatives is the focus of this research. As a public space of presentation and discipline, museum research could not differentiate apart from communication and information science. Cameron firstly combined information theory proposed by Shannon with museology, regarding the museum as a communication system and mentioning its educational implications in 1968.Later, Academy proposed the famous PRC model, which recognizes three functions of museums: preservation, research and communication. Communication itself includes education and exhibition, undoubtedly the two most visible functions of museums(François Mairesse&André Desvallées, 2016). However,facing the challenge of keeping up with new technological trends and competing global markets more than ever before, museums need to balances profit-making with its basic functions.Therefore, cultural derivatives become alternative strategy for those dominant museums. For one, due to musealisation and visualisation,cultural derivatives build bridges between that which is exhibited (seeing) and the meanings that these objects and sites may carry (knowledge),which match ICOM’s museal concept of “mediation”. For second, it is a commercial communication strategy for management, which mobilizes diverse craftsmanship around the collections exhibited to give visitors the means to better understand certain aspects of these. At last, cultural derivatives sometimes as of craft or artisanal products are a key component to assess the creative economy, which also beneficial to Sustainable Urban Development Initiative(UNESCO,2015).For reasons of historical significance, cultural derivatives can not be completely controlled by capital, changed by the market, or even assimilated.

This research explores how cultural derivatives resist the excessive squeezing of business mechanisms,and how to reconstruct historical narrative laws in the conflict of serious historical education and catering to the public interest. Textual analysis and virtual fieldwork were chosen as research method here, as well as Louvre Museum, British Museum and Palace Museum(Forbidden City) will be the case of comparison. Through extracting the historical symbols from the classical

cultural derivatives and connecting with contemporary social habits, institutional processes and other cultural contexts,we could get multilayered understanding of meanings. For another, the three-month(Dec.2017 to Feb.2018) and two-stage (observing and actively participating) fieldwork is being conducted in the cultural derivatives online community (Taobao, Weibo and WeChat) of Forbidden City and it is better to grasp the interactive relationship between museums and consumers.

**Id:** 17725

**Title:** Techno-panics, warnings and desires. Self-reflexive discourses on technology in Black Mirror.

**Session Type:** Individual submission

**Authors:**

Name: Tonny Krijnen

Email: krijnen@eshcc.eur.nl

Country:

Affiliation: Erasmus University Rotterdam

**Abstract:** Though technological developments have always been point of debate in society, the current progress in technology such as artificial intelligence, surveillance, big data, and house hold robots seem to not only lead to a surge in societal debates, but also form an inspiration for popular culture products. Experts on technology debate technology's (dis)advances in non-fictional media (p.e.newspapers, talk shows and documentaries). While on the one hand these experts warn for example against the consequences of artificial intelligence, others celebrate the new possibilities for sustainability and health care. Simultaneously, the science fiction genre in terms of literature, film and television seems to gain in popularity and present us with utopian and dystopian views of a technology based society. The Matrix (1999) and Minority Report (2002) form early examples of perspectives on technologically highly advanced societies, Mr. Robot (Universal Cable Productions) and Black Mirror (Zeppotron/House of Tomorrow) more recent ones. The science fiction genre allows an in-depth exploration of desires and anxieties revolving around technology and society.

Most technological developments are extremely complicated and forming a firmly grounded opinion about them is beyond the scope of the average audiences. For example, as a layman it is almost impossible to oversee what artificial intelligence actually means, what its possibilities and consequences are. Fictional media form the largest share of audiences' media diets; therefore we can expect popular culture to co-construct societal discourses on technology. Consequently, it is important to scrutinize which discourses on technology are (re)presented in popular culture products. What are the merits and downsides of technology presented? Whose voices or visions are presented? Which power structures are articulated with regard to technology? The leading research question in this study is: Which discourses on technology articulated in Black Mirror?

Black Mirror presents a new technology every episode, exploring a variety of possible scenarios and therefore is an excellent case. To answer this research question a Foucaultian discourse analysis of the first and second season of Black Mirror (7 episodes) is conducted. Based on Foucault's views, three steps of analysis are distinguished. First, the questions 'what is presented as technology?' and 'what merits and disadvantages are presented ?' are studied. Second, attention is paid to the power structures, questioning 'who gets to speak about technology?'. Third, the strategies employed to maintain the status quo will be scrutinized in terms of how consequences exclude or include visions and perspectives on technology.

Preliminary results show that Black Mirror sketches a bleak picture of new technologies in society as they interfere with what we might call humanity. Consequences of the use of technology are dire and unpredictable but supported by society at large, hence the series feeds into a techno-panic. However, the series confronts the viewer with him or herself as the society at large is continuously constructed as including the audiences. Hence, Black Mirror presents us a self-

reflexive discourse on technological advancement, bridging the gap between complex developments and everyday life.

**Id:** 17777

**Title:** "Reuse, Reduce, Recycle": Scripted format adaptation of Suskunlar as Game of Silence

**Session Type:** Individual submission

**Authors:**

Name: Aysegul Kesirli Unur

Email: aysegulkesirli@yahoo.com

Country: TR (Turkey)

Affiliation: Istanbul Bilgi University

**Abstract:** Sustainability is defined by the Merriam Webster Dictionary as “of, relating to, or being a method of harvesting or using a resource so that the resource is not depleted or permanently damaged.” (Merriam-webster.com, 2018) This definition implicitly corresponds with the vibrant flow of television programmes worldwide. Television industries all around the world have been recycling popular genres like soap opera, sitcom and police procedural for many years. Along with this on-going practice, they keep harvesting successful television shows from different countries to be broadcasted in various destinations in ‘canned’ formats. Format adaptation contributes to this movement by the localization of original programmes in several locations without their core being damaged permanently. In this way, what has been created is a sustainable television environment in which demands are met, diversity is preserved, programmes are easily accessed and television economics are connected in a global scale.

If this vibrant television environment is looked at from another perspective what could have been seen is the constant circulation of the similar stories in numerous locations in diversified forms. Turkish TV series which became instantly popular in a number of locations including the Middle Eastern and South American regions have just started to contribute to this movement of recycling stories. The Dutch TV series, Vlucht HS13 (2016) which is the scripted format adaptation of the Turkish TV series, Son (The End, 2012) very recently started to be broadcasted on Dutch TV channel, NPO 3. The U.S. TV series, Game of Silence (2016) which is adapted from Turkish TV series, Suskunlar (Game of Silence, 2012) broadcasted on NBC until its cancellation and became another example of how similar stories are recycled, keeping contemporary television environment ‘sustainable’.

This paper intends to discuss these practices by particularly focusing on the scripted format adaptation of Suskunlar in the U.S. as Game of Silence. By adopting a discursive approach, the paper takes off from the rumour of Suskunlar’s being an appropriation of the film, Sleepers (dir. Barry Levinson, 1996) and aims to investigate a wide range of information that is spread about Suskunlar and Game of Silence in the Turkish and American media sphere. Herewith, the paper intends to elaborate on the social, political and economic reasons behind making the decision of recycling the same story which actually originates from Lorenzo Carcaterra’s book written in 1995 and understand the dynamics that make it possible to discuss contemporary television environment in relation to the concept of ‘sustainability’.

**Id:** 17780

**Title:** Privileged or ignorant' : The discursive construction of 'conscious' and 'careless' fashion consumers in social media

**Session Type:** Individual submission

**Authors:**

Name: Johanna Arnesson

Email: johanna.arnesson@jmg.gu.se

Country: SE (Sweden)

Affiliation: University of Gothenburg

**Abstract:** Recent decades have seen an upsurge of a diverse set of ideas and practices in Euro-American societies which promote a notion that I refer to as 'ethical consumerism'; that global environmental problems and socio-economic inequalities can be solved through individual consumption choices and responsible corporate activities, rather than through regulations or political policy. This 'ethical turn' within late capitalism is framed by a growing politicisation of everyday life (Bennett, 2012), as well as by political brand cultures in which politics is understood through the language and logic of the market (Banet-Weiser, 2012). The fashion industry is one of the areas where such discussions have been pervasive in Swedish society during the last years, specifically in discussions on 'sustainable fashion'. This notion incorporates both the politics of fashion, such as the environmental impact of, and working conditions in, textile production, and politics through fashion, such as expressing political identity through personal style and fashion choices.

Drawing on the discourse-historical approach in critical discourse analysis (Reisigl & Wodak, 2009), this paper explores how emphasis on the market as the best 'solution' to sustainability issues, such as global warming, poverty, and gender inequality, is negotiated in public discourse (Koteyko, 2012). More specifically, it analyses strategies of self- and other-presentation among users on the social media platform Facebook, who comment on posts related to sustainability initiatives from Swedish fashion brands. As Van Gorp and van der Goot (2012) note, sustainability is a notion open for discursive struggle, used in a variety of ways by different stakeholders. The analysis therefore examines how different consumer types are discursively constructed in user comments, and how this actualises certain ideological conflicts. Results show that 'conscious' consumers often are presented as privileged and judgemental, while 'careless' consumers are lazy and ignorant. Further, different actors use similar discursive strategies to characterise the ideological 'others' as narrow-minded, emotional, ignorant, and unable to think for themselves, while the 'self' is open-minded, rational, enlightened, and capable of forming individual opinions. Thus, these actors propose an 'alternative consciousness' which incorporates neoliberal ideas of individualism and self-reliance.

**References**

Banet-Weiser, S. (2012). *Authentic™: The Politics of Ambivalence in a Brand Culture*. New York: New York : NYU Press.

Bennett, W. L. (2012). The Personalization of Politics: Political Identity, Social Media, and Changing Patterns of Participation. *The ANNALS of the American Academy of Political and Social Science*, 644(1), 20-39. doi:10.1177/0002716212451428

Koteyko, N. (2012). Managing carbon emissions: A discursive presentation of 'market-driven sustainability' in the British media. *Language & Communication*, 32(1), 24-35. doi:10.1016/j.langcom.2011.11.001

Reisigl, M., & Wodak, R. (2009). The discourse-historical approach (DHA). In M. Meyer & R. Wodak (Eds.), *Methods of Critical Discourse Analysis* (2 ed., pp. 87-121). Los Angeles: SAGE.

Van Gorp, B., & van der Goot, M. J. (2012). Sustainable Food and Agriculture: Stakeholder's Frames. *Communication, Culture & Critique*, 5(2), 127-148. doi:10.1111/j.1753-9137.2012.01135.x

**Id:** 17785

**Title:** The war between power, capital and body politics ---Taking the urban space history of Chinese electronic game as an example

**Session Type:** Individual submission

**Authors:**

Name: JUAN LIU

Email: rucjuan88@gmail.com

Country: CN (China)

Affiliation: University of California, San Diego

**Abstract:** •Abstract

The role of Internet in China has become part of a larger debate about the process of social changes and the nature of development itself. A wide variety of views exist about the role and relevance of cyber technology to development. Theory and research treat cyberspace as a homogenous space and gave it a potential role for body liberation, especially speaking freedom. However, these research just identified use of the internet as a common social behavior, ignoring that the cyberspace is full of body politics, capital and power battles. By using content analysis and discourse analysis, this article wants to explore this questions from the perspective of the urban space history of Chinese electronic games. On the basis of power, body politics and space politics theory, the research try to reveal the real social changes caused by such a technology modernity.

•Research questions

A. the prehistory of Internet games—Urban cultural space archeology

What is the state of Chinese urban cultural space before the advent of internet games, what kind of power battles exist in such a daily cultural landscape and what impact it have had?

B. Internet as an alternative space

What is the historical background of the Internet as an alternative cultural space? Why the internet can be treated as an alternative cultural space, namely what forces make the Internet as an alternative space for Chinese urban culture?

C. Body politics from real space to cyberspace

Which kind of capital and power war exist around body politics in new cyberspace game, and what is difference with the old electronic games? What kind of social changes and social problems have these wars caused? What do these changes mean to China? What is the real tension between technology modernity and China's traditional social pattern during these battles? What is the difference with the United States?

**Id:** 17892

**Title:** Transforming Sapucaí: urban art, aesthetic experience and gentrification in a Brazilian street

**Session Type:** Individual submission

**Authors:**

Name: Laura Guimarães Correa

Email: guimaraes.laura@gmail.com

Country: BR (Brazil)

Affiliation: Federal University of Minas Gerais

**Abstract:** City surfaces such as walls, facades, and buildings are potential canvasses used by dwellers as a place for communication, expression, and visibility in the urban landscape. Written and painted walls, therefore, separate and also connect; they prevent but also promote interaction. In 2017, prestigious street artists from different parts of the world were invited to create six large-scale murals over buildings in the central area of Belo Horizonte, Brazil, as part of Cura – Urban Art Circuit festival. The largest mural reaches impressive 50 meters in height. The festival’s organisers, with municipal support, selected the walls according to the visibility, as they wanted all the murals to be seen from Sapucaí, a street located in a lower middle-class neighbourhood, close to the city’s central train station. They aim is to transform Sapucaí Street into the first urban art viewpoint of the world. The festival was very successful: huge paintings are now part of the city, interfering positively in the city landscape. There is also a gendered aspect in the project: most of the murals were painted by female street artists; and most of the human figures depicted are non-white women. So, the festival had an aesthetic and also a political and transgressive character: a change in the distribution of the sensible.

The organisers, three young women, plan to have more buildings painted, attracting tourists and transforming the street into an “effervescent cultural corridor, with potential to equal the most charming, creative and interesting streets of the main cities of the world.” The festival carries ambivalences as the region has been a popular space of urban culture in Belo Horizonte, hosting events related to black music, street parties and street art. Nowadays, local population see the arrival of expensive bars and restaurants, which reveals the beginning of a gentrification process, i.e., “movement of rich, well-educated folks, the gentry, into lower-class neighborhoods, and the higher property values that follow them, transforming a declining district into an expensive neighborhood with historic or hipster charm.” (Zukin 2010). This phenomenon leads to conflicts regarding the commons. According to Rancière (2015), dissensus is precisely a disagreement about the boundaries between what is public and what is private. As a phenomenon of displacement, gentrification relates to the disjunctures between public and private life.

In the paper, through the analysis of Sapucaí St and Cura Festival, I explore street art’s power of changing urban landscapes and its connection with processes of cities’ consumption, commodification (Banet-Weiser 2012, Georgiou 2013) and gentrification, which can be understood as a global phenomenon. I conclude by stressing the importance of approaching street art as a creative communication practice that reveals the dissensus as well as consensus taking place in urban environments. Interventions in the urban landscape are relevant objects of research as they can provoke and reflect aesthetic experiences as well as the movement and the ambivalences in contemporary cities and societies.

**Id:** 17908

**Title:** Exploring Ads of the World: A Content Analysis of the Framing of Social Issues in Global Advertisements

**Session Type:** Individual submission

**Authors:**

Name: Mary Liz Brooks

Email: mbrooks@wtamu.edu

Country: US (United States)

Affiliation: West Texas A&M University

Name: Enyonam Osei-Hwere

Email: eosei-hwere@wtamu.edu

Country: US (United States)

Affiliation: West Texas A&M University

**Abstract:** Introduction

The United Nations' list of global issues of concern reads like an alphabetical, albeit abbreviated, showcase of international objectives to address in order to improve the lives of human beings globally (United Nations, n.d.). From problems in Africa to women's rights, every country is shouldered with overwhelming social obstacles. The list of issues seems to expand with every passing year. Aisch and Parlapiano (2017) show that the 80+ year old Gallup poll's categories of dilemmas have amplified in recent years.

Consumers become aware of global issues via pop culture references (Clapton, 2015; Sfeir, 2014; Tierney, 2007). Artists have written songs about racial inequality, relationship fluidity, gender equality and climate issues (Shipley, 2015). The cinema has brought social issues to the forefront through movies regularly used as teaching tools (Cosbey, 2010; Fehim Kennedy, Şenses, & Ayan, 2011; Olsen, 2015; Russell & Kenna, 2014). Entertainment awards shows have morphed from a who's who of fashions to a platform for activism (Giannotta, 2018). Consumers also gain knowledge about social issues through advertising. Brands feel pressure to align their image and messages with social issues with the hope of giving consumers favorable impressions of brands (Cone Communications, 2015).

**Theory**

The concept of framing is the theoretical framework for this study. Framing is how media practitioners structure stories. These stories often produce an effect as to how the public views an issue and how that influences the receiver's understanding of the message (Shah, McLeod, Gotlieb, & Lee, 2009). Framing is meant to "select some aspects of a perceived reality and make them more salient in a communicating text, in such a way as to promote a particular problem definition, causal interpretation, moral evaluation, and/or treatment recommendation for the item described" (Entman, 1993, p. 52). Through the positioning, manipulation and replication of words and images, framing allows fragments of information to become significant and noteworthy to media consumers (Entman, 1993). Reese (2003) defines frames as "organizing principles that are socially shared and

persistent over time, that work symbolically to meaningfully structure the social world" (p. 11). The purpose here is to explicate symbols, images and texts utilized in ads promoting social issues that perhaps shape how consumers view and understand these issues.

## Method

Ads of the World website is a repository of ads from around the globe. Ads include work from creatives in the industry as well as student work. The ads to be analyzed for this study will be generated from the Ads of the World Collection category. For this study, the focus of the content analysis will be on three specific topics within the Collection category. They include climate change, female empowerment, and gender equality. A total of 94 ads will be analyzed to understand the similarities and differences based on year of advertisement, country of origin, creator of advertisement, type of socially responsible advertising, message framing, medium, brand, product category and more.

**Id:** 17910

**Title:** The Global Netflix Strategy - A Critical Exploration

**Session Type:** Individual submission

**Authors:**

Name: Lothar Mikos

Email: l.mikos@filmuniversitaet.de

Country: DE (Germany)

Affiliation: Filmuniversität Babelsberg

**Abstract:** The online streaming service Netflix is the most famous video-on-demand provider in the world. Netflix offers its services in all countries of the world, with the exception of China, North Korea and Syria. In 1997, the company started out as a DVD retailer and experimented ten years later with the streaming of films. Gradually, the company became the most widespread video-on-demand platform, which not only licensed films and television series from other providers, but also produced series and films. In February 2013 the series House of Cards was put online with all episodes at once. Since then, Netflix has expanded its own productions, especially in the areas of dramas, sitcoms, feature films, documentaries and children's programs. The productions ordered by Netflix are produced by external production companies. The company gives creators creative freedom. From 2011 on Netflix went global, step by step, initially in Canada, the Caribbean and Latin America (Tryon 2013, 47), then in Great Britain, Ireland and Scandinavia, followed by other European countries such as France and Germany, and finally in 2016 it expanded to the rest of the world with the exception of China, North Korea, and Syria. Netflix tries to localize its original content. The series Narcos was shot in Colombia in English and Spanish. For the Mexican market, the series Club de Cuervos is in the second season and the series Ingobernable in its first. The Marseille series in France started a second season. In Japan, the Hibana, the Samurai Gourmet and Midnight Diner: Tokyo Stories series are produced, in Brazil the series 3% and Samantha, in England Black Mirror (3rd season) and The Crown, in Italy Suburra, in Spain Las chicas del cable, and in Germany the Dark series.

According to Webster (2014, 4) “the widening gap between limitless media and limited attention makes it a challenge for anything to attract an audience.” Netflix accepts this challenge by spending one billion dollar per year for marketing. The popularity of Netflix depends essentially on the marketing strategies of the company and the myths, which are created by the company. My paper will analyse the production strategy, the market strategy, and the marketing strategy of Netflix in the context of globalization and localization.

**References:**

Tryon, C. (2013): On-Demand Culture. Digital Delivery and the Future of Movies. New Brunswick, NJ & London: Rutgers University Press.

Webster, J. G. (2014). The Marketplace of Attention. How Audiences Take Shape in a Digital Age. Cambridge, MA & London: MIT Press.

**Id:** 17980

**Title:** Self-Presentation of Substitute Internet Game Players

**Session Type:** Individual submission

**Authors:**

Name: Fengyuan Yang

Email: 343276781@qq.com

Country: CN (China)

Affiliation: Beijing University of Posts and Telecommunications

Name: Pei Huang

Email: huangpei@bupt.edu.cn

Country: CN (China)

Affiliation: Beijing University of Posts and Telecommunications

**Abstract:** The continuously increasing numbers of game players and the maturing game market encourage a new vocation, game substitute player, in a grey area of Chinese game markets. In the reports of mainstream media, the group characterizations of game substitute players are possessing high incomes, helping others get high achievements and game tools, being labeled as “young flop” and “overwork death”, etc. However, few of people know that possessing a bi-identity as commercial group of players and high-end gamers, the substitute players have to do massive advertising apart from the substitute playing work in order to get reputation and be exposed to more audiences. They have to make efforts to maintain balance between running their commercial images and identity as game players. The researches on the new emerged occupation – substitute game player could contribute to the studies on the distinct culture of Chinese game industry. Based on the “front stage and back stage” dramaturgy of Erving Goffman, the current study adopted ethnography as research methods, enrolling three substitute game players and doing field research on the participants. The deep observation on their lifestyle and culture characters could provide the information about how they were trained to be the top players and the efforts they made in order to explore the common culture meaning. The interview of participants of the present study was analyzed, and it was found that facing difficult situation of being marginalized and inequity on spiritual as well as material aspects, the substitute players could still market their images through various ways, like participating game competitions, holding fans parties and attending online shows. The results of the current study shown that in the process of transferring identities between front stage and back stage, based on maintaining the high game skills and overwhelming high random, high repetitive and high fluid content of work, the substitute game players did self-presentation as building images with honesty, low price, professionalism and high efficiency. Besides, from the perspective of political economics, the present study tried to explore the culture meaning of the second industry in the game market of China by concluding the specialty of the self-presentation of substitute game players.

**Id:** 17990

**Title:** Why Stand Up' Notes on the archaeology of a cultural form

**Session Type:** Individual submission

**Authors:**

Name: Garry Whannel

Email: garry.whannel@me.com

Country: GB (United Kingdom)

Affiliation: University of Bedfordshire, UK

**Abstract:** Stand-up comedy is a well-established cultural form and at least in some instances, an example of popular resistance. Late night television in the USA is dominated by comedy (the Late Show, The Late Late Show, The Daily Show). Saturday Night Live is more than 40 years old, the LA-based club The Comedy Store has been going since 1972 (see Knoedelseder 2009), and the London equivalent since 1979. Top British stand-up performers regularly do lucrative 30-40 date tours, and provide the comic talent for many television shows. The social commentary observational monologue is now understood and established to the degree that comedian Stewart Lee can build an act around deconstructing it.

There is nothing new about standing up in public and telling jokes, but the distinctive socially oriented monologue has long roots. In the USA, from vaudeville, circus, jazz and medicine show roots, Lord Buckley and Professor Irwin Corey developed innovative performances in the 1930s and 1940s. In the 1950s, Mort Sahl, and Lenny Bruce broke with mainstream show business styles of comedy to develop a more social/political mode of delivery. They influenced stand up comedians in the 1960s such as Woody Allen, Flip Wilson, Dick Gregory, and Joan Rivers.

Not all of this can be considered as political humour. There is a distinction between making political comedy (politics as topic) and making comedy political (politics as perspective), issues explored in the play *The Comedians*, by Trevor Griffiths. Genuine political humour is a rarer and frailer object than we might think, and it needs nurture and support, in the form of venues, promoters, a favourable social and political climate and a receptive audience.

In this paper I want to examine the early forms of social monologue stand-up, to assess how this emergent cultural form was able to grow and thrive, how, where and why it was nurtured. I ask questions about the extent of its political engagement, and its longer term influence. I focus particularly on America between 1945-1968. My research is based upon histories, biographies, newspapers and magazines, and the vinyl albums that were, briefly, central to the winning of larger audiences for these forms of comedy. In particular I focus on the careers and work of Mort Sahl, Lenny Bruce, Joan Rivers and Dick Gregory.

Bennetts, Leslie (2016) *Last Girl Before Freeway: The Life, Loves and Liberation of Joan Rivers*,  
Bruce, Lenny (1975) *How to Talk Dirty and Influence People*,  
Dudden, Arthur Power, ed (1987) *American Humor*,  
Knoedelseder, William (2009) *I'm Dying Up Here: Heartbreaks and High Times in Stand-Up Comedy's Golden Era*,

Nachman, Gerald (2003) *Seriously Funny: The Rebel Comedians of the 1950s and 1960s*,  
Robinson, Peter M. (2006) *the Dance of The comedians: The People, the President and the  
Performance of Political Standup Comedy in America*, PhD thesis, Miami University

**Id:** 18027

**Title:** Sustaining Diversity in LGBTQ Representations in American Popular Culture: Mapping Anxious Displacement, Gaystreaming and Neoliberalism onto the Containment of Identities

**Session Type:** Individual submission

**Authors:**

Name: Niall Brennan

Email: n.p.brennan@alumni.lse.ac.uk

Country: US (United States)

Affiliation: Fairfield University

**Abstract:** The landscape of mediated popular culture in the US has become even more contentious and contradictory as of late. On the one hand, Hollywood and other mainstream cultural institutions have diversified their offerings to represent broader aspects of race, ethnicity, class and gender and sexual orientation identities (Becker, 2006) than previously, even if, as some commentators note, this stems from public pressure to do so (Cox, 2017). On the other hand, the anti-LGBTQ policies of the present US administration, which range from attempting to deny transgender individuals the right to serve in the military (Siddiqui and Redden, 2017), to taking a baker's refusal to serve gay clientele to the US Supreme Court (Goldberg, 2017), set the path of LGBTQ rights and visibility back by unknown degrees. Given this landscape, this paper maps a 'middle ground' established between the US media's ambivalent depictions of LGBTQ individuals in television, film, video games and online content, and an administration openly hostile to furthering LGBTQ rights. The premises of this map lie within the concept of anxious displacement (Cavalcante, 2014), in which the legitimacy of fictional LGBTQ characters in television are realized by the dysfunction of heterosexual characters surrounding them. It also lies in the tendency of gaystreaming (Moddelmog, 2009; Ng, 2013; Sender, 2003) to represent LGBTQ characters in film and television as more palatable to heterosexual viewers by way of the enlightened tastes and sensibilities of the former. Finally, the premises of this map lie in recognizing the ways in which a neoliberal agenda does encompass LGBTQ individuals in contemporary popular culture, but from a perspective that sees them as needing to contain themselves according to the socio-technological standards of a heteronormative world, namely in the realms of online dating (Roth, 2015), video file sharing (Meyer, 2015) and virtual gaming (Condis, 2015). This paper looks at present-day examples from each context of American popular culture -- television, film, video games and online content -- and finds that while anxious displacement, gaystreaming and neoliberalism indeed serve as conceptual markers of the containment of mediated LGBTQ identities, there does exist identifiable resistance on the part of both producers and consumers to not only sustain but also advance discourses of diversity and legitimacy in representing LGBTQ individuals.

**Id:** 18109

**Title:** Popular Culture and the Relentless Pursuit of Identity.

**Session Type:** Individual submission

**Authors:**

Name: John Benson

Email: J.Benson@latrobe.edu.au

Country: AU (Australia)

Affiliation: Dept of Journalism and Strategic Communication La Trobe University Bundoora, Victoria Australia

**Abstract:** Across mainstream media culture for several years a form of “psychological discourse” has emerged as a multifaceted weapon which may be deployed to achieve a variety of critical, political, narrative and audience engagement goals.

Like other powerful discursive formations, this psychological discourse assumes many guises. Recently, for example, in news and current affairs programs, several national political leaders had their psychological sanity and leadership capacity challenged. At the other end of the popular entertainment spectrum, the celebrity psychologist deals with the most intimate of personal issues and trauma- before a live audience. Moreover, in other formats celebrity psychologists act as consultants and actively counsel those who might be brave enough to participate in “ Married at First Sight” or other dating style programs.

At the heart of much of this appeal is contemporary culture’s concern with the nature of identity. The true self or the real self has become the promised focus, which will be interrogated or revealed by modern popular culture. Are the subjects and participants of these programs who they really suggest they are? Perhaps more problematically and echoing the validating power of the media is the implied statement of participants that “I will have an identity, if I manage to appear on television. It will legitimise my existence!”

Despite the fact that the new technology provides us with the most vivid means of transcending time and space we still want to know the intimate private self of the other and ourselves. The centrality of the private self, in the private world, which emerged with the advent of the novel and biography and earlier with the diary, provides the persistent narrative attraction in these new popular media. Perhaps the “selfie” and constant visual evidence of our existence as documented by these images is, in part, the modern equivalent of these earlier media forms.

In this sense, popular culture armed with the discourses of the psychological has found the perfect device to promise what it cannot deliver but relentlessly pursue.

Additionally, these programs lock directly into other discourses of competitiveness and individuality so that success or failure is often played out as evidence of personal resilience or vulnerability.

One problem, however, with this trend, is that it locates “a valued existence” in the totally private world of the self and the glitter of the media sophists and positions the individual outside of the political structures and entrenched power in which they are embedded.

Often these programs seem completely isolated and insulated from a social or historical context so that individual success is based on personality traits and attractiveness. In Undercover Boss, for example, a wage increase comes from a boss going “undercover” and appreciating work and effort rather than the concept of a right to a fair wage and conditions.

These issues will be explored at this conference and draw directly on the work of Foucault, Gramsci and Brooks and others.

**Id:** 18153

**Title:** Ideology of the popular: an analysis of Indian reality television programming

**Session Type:** Individual submission

**Authors:**

Name: Ajit Gagare

Email: gagareajit@gmail.com

Country: IN (India)

Affiliation: Department of Media and Communication Studies, Savitribai Phule Pune University

**Abstract:** The genre of reality television has proven an important contributing type of Indian television programming. Scholarly research from around the world has demonstrated the importance of television programming as an important form of cultural transmission within society (Millerson, 2007). Rieder (2000) notes, “when an entire nation is riveted by such reality spectacle, we can learn something about our society”. One of the central questions arising around reality television is how well this genre of programming is internalized by the television content creators and what social values and latent ideologies it disseminates? According to Fiske (1987), television works “ideologically to promote and prefer certain meanings of the world, to circulate some meanings rather than others, and to serve some social interests better than others”. There has been very little research on reality television in Indian context that deals specifically with these questions. Therefore, present paper tries to fill the gap in the existing literature by conducting an ideological analysis of some of the popular reality shows offered by mainstream Hindi general entertainment channels in the last decade. This paper attempts to illustrate how reality television may create, nurture and propagate certain ideological positions within our society and tries to determine if popular reality shows contribute to the mainstream views of Indian society. Textual analysis will be used as a method for primary data analysis as it enables the researcher to look beyond the interpretation already exists in a text, and allows the researcher to penetrate the latent meanings found within the text (Hall, 1980). Textual analysis is an appropriate method for analyzing television programming as it gives researcher an opportunity to review the selected artifacts to discover and examine themes and elements presented to the audiences (Lindlof, 1995). For the analysis, ten reality shows (from January 2009 to December 2016) are selected. For selection typology of the sub-genre of reality show suggested by Ouellette & Murray, 2004 is used to ensure the sub-genre representation. Two episodes of each reality show (total 20) are selected using a non probability protocol. The ideological analysis of the television text will be discussed in five general categories i.e. political, economic, educational, social and religious.

**Key Words:** Reality Television, Ideological Analysis, Indian Reality Shows

**Id:** 18162

**Title:** #metoo - The right to remember and to be remembered in the new media era

**Session Type:** Individual submission

**Authors:**

Name: Noam Tirosh

Email: noam.tirosh.ps@gmail.com

Country: IL (Israel)

Affiliation: Ben-Gurion University of the Negev, Israel

Name: Amit Schejter

Email: schejter@gmail.com

Country: IL (Israel)

Affiliation: Ben-Gurion University of the Negev, Israel

**Abstract:** The #metoo campaign, which originated on the social network Twitter, is probably one of the most successful examples of viral political campaigns undermining long established social norms and practices. Gaining momentum after the publication of a New York Times article about the sexual misconducts of Harvey Weinstein, a Hollywood magnate, the campaign encouraged thousands of people around the world, mainly women, to share their personal stories of sexual harassment and gender-based victimization; stories they have kept silent about for years. Consequently, Time Magazine chose “The Silence Breakers,” those who spoke out against sexual assault and harassment, as its 2017 person of the year.

While many aspects of the #metoo campaign were already discussed in both public and academic arenas, in this study we offer a different perspective. While being a popular attempt to resist oppressive sexual behaviours, the campaign is also an example of the need to recognize memory as a right. In particular, it highlights two of its elements -- the right to remember and the right to be remembered -- and their realization in the “new media” era.

Scholars of both media and memory studies have been examining in recent years varied aspects of the relationship between media environments and society’s memory. A much less discussed angle of these relations is the one between rights - anchored in information and communication policies - and society’s memory. Indeed, the establishment of the right to be forgotten by the European Court of Justice in 2015, created a rare opportunity to examine how rights, memory and media interrelate. Yet, as the #metoo campaign demonstrates, even if we acknowledge that individuals possess the right to approach search engines and request that specific results will be delisted when others search their name (which is the extent to which the right to be forgotten has been recognized) this is only a limited aspect of a much broader right to memory that should include a right to remember, to be remembered, and to forget, alongside the right to be forgotten.

This study, a component of a larger study on the right to memory and its expression over new media, will examine the #metoo campaign through a multimethod memory-driven perspective. These methods include both qualitative and quantitative analyses of tweets using the hashtag #metoo as well as the media discourse regarding the #metoo movement. By seeking common themes in both traditional and new media we will demonstrate how individuals are using this new

discursive opportunity to gain recognition in memories that have been repressed in order to construct their identities, and how a society's collected memory becomes cultural memory. This analysis demonstrates the necessity of recognizing memory rights in the contemporary media environment.

**Id:** 18227

**Title:** Title: Singledom and female subjectivity: fantasy, popular culture and lived experience

**Session Type:** Individual submission

**Authors:**

Name: Kate Gilchrist

Email: k.r.gilchrist@lse.ac.uk

Country: GB (United Kingdom)

Affiliation: London School of Economics and Political Science

**Abstract:** This paper fits with the theme of gender, race, class and sexuality and identity narratives within the Popular Culture Working Group. Census statistics show that over the past 15 years in particular, the number of single women (defined as never married or in a civil partnership) has grown sharply, from 27% in 2003 to 33% in 2015 in England and Wales (ONS, 2015), with similar figures for the rest of the UK. In the US, 25% of women were single in 2003, and this had risen to 29% by 2015 (US Census Bureau, 2003; 2015). As the number of single women has grown within contemporary Anglo-American society, there has been a simultaneous proliferation of images and narratives of the single woman within popular culture (Negra, 2004, 2009; Taylor, 2012). In this paper, based on my PhD research, I argue that there is a tension between contemporary mediated constructions of the single woman that concurrently draw on historical and postfeminist tropes to jointly stigmatize single femininity, and increased diversity at the level of lived experience of single women.

Existing research has largely examined cultural representations and the lived experience of single woman in isolation. However this research looks at both how the single woman is constructed in popular culture and the ways in which such representation may be impacting on the individual women's subjectivities. It takes Foucault's theory of subjectivity and technologies of the self (Foucault, 1988) as its framing, employing the concept of fantasy (Fuss, 1995) as a conceptual lens to investigate how the single woman is being discursively constructed and regulated through fantasies in popular cultural representations and in single women's narratives of lived experience. Methodologically it will employ a thematic and a Foucauldian discourse analysis to explore how single women negotiate what may be stigmatizing, regulatory cultural fantasies. Qualitative research in the form of 30 semi-structured interviews will be combined with an analysis of 10 popular culture media texts drawn from multiple genres, the initial findings of which will be presented. Such research is increasingly urgent in order to examine how, in the context of a growing number of single women, female subjectivities may be impacted by misogynistic, abject media representations of single subjectivity.

**Id:** 18395

**Title:** Examining a Bushman hip-hop subculture

**Session Type:** Individual submission

**Authors:**

Name: Itunu Bodunrin

Email: itunubodunrin@yahoo.com

Country: ZA (South Africa)

Affiliation: University of Johannesburg

Name: Ruth Teer-Tomaselli

Email: TEERTOMA@ukzn.ac.za

Country: ZA (South Africa)

Affiliation: University of KwaZulu Natal, Durban

**Abstract:** The Birmingham Centre for Contemporary Cultural Studies (CCCS)-derived subcultural theory used to make sense of the 1950s and 60s post-war popular subcultures such as teddy boy, mod and skinhead, retains its significance as a sophisticated and valuable framework for understanding popular youth formations and identities. The theory imagines subculture collectively as social groups distinguished from the dominant society by its own normative structures, rules, identities and styles (such as dress and musical taste).

However, the CCCS approach has been criticized intensely by scholars who consider it obsolete and inapplicable to the study of contemporary youth expressions. Critics contend that popular youth culture has progressively shifted focus from Western societies, to a more individualistic, diverse and fluid youth-cultural expressions and style. The subcultural discourse has morphed into an ongoing debate between pro-subculturalists who support CCCS 'collective' approach to youth study, and the anti/post-subculturalists who favour more 'individualised' understandings of young people.

Despite extensive theorisation of subculture and the subcultural approach across different contexts, the theory has rarely been applied in Africa and certainly not to rural Indigenous youth population.

Hence, this presentation will explore the applicability of this widely debated theory within the context of the hypermodernising indigenous San population of Platfontein, Northern Cape, South Africa. The !Xun and Khwe youth of Platfontein are descendants of San popularly known as Bushmen whose identity and practices have historically warranted the curiosity of researchers, journalists, filmmakers and tourists.

The various conflicting ideas and perspective of the subcultural theory are condensed to make sense of the young majority in Platfontein involved in the popular music culture of hip-hop and whose lifestyles differs significantly from their forbears. As a population currently in a transitioning state, they exhibit collective subcultural qualities, styles and class structure that are embodied in the subculture theory theorized by Dick Hebdige (1979) and his CCCS contemporaries. Using the participatory observation, interviews, focus group discussions and documentary photography, I argue that the subcultural theory speaks directly to the present-day reality of the contemporary !Xun and Khwe youth of Platfontein because the contemporary landscape in Platfontein is similar to the post-war British youth era when youths' when certain factors engendered the formation of style-driven youth subcultures. Despite embracing digital and new media technology, the Platfontein hip-hop subculture maintains a collective networked interaction via their closely knitted traditional

structure. The study, which reveals a sharp contrast between western and the southern contemporary youth landscapes contribute to discourse on the conceptualisation of contemporary youth cultures.

**Id:** 18443

**Title:** How love matters: the development of polyamory in the contemporary American society.

**Session Type:** Individual submission

**Authors:**

Name: Jungyoung Kim

Email: juk028@ucsd.edu

Country: US (United States)

Affiliation: University of California, San Diego

**Abstract:** This paper aims to understand the significance of romantic love in the contemporary American society and its change by focusing on the emerging sexual subculture of polyamory (consensual non-monogamous relationship). It claims that the growth of polyamory, albeit looking as a non-normative, marginalized subcultural phenomenon, implies how love matters in the contemporary American individuals' lives. Polyamory alludes to love as a practice of the self which allows an individual to explore, express and develop herself.

Romantic love, many scholars (Fromm 1956; Giddens 1992) claimed, is the Western modern construct that emerged with the rise of liberal individualism. Tied with the belief in a free, autonomous individual, the ideal of romantic love that one can choose a spouse to spend her or his life with developed. However, the practice of romantic love, as Beck and Beck (1995) indicated, soon clashed. Between commitment to a loved person and self-realization, romantic love thus became a unsettling, frustrating experience in the contemporary western societies (Illouz 2011). Swidler (2001) particularly observed that, with a high cultural value of individual independence in the American society, Americans tended to show anxiety over losing their independence in a romantic relationship. In line with the scholarly discussions of love, this paper shows how practice, expectation and value of love are portrayed in the discourse of polyamory in the US. A textual and discourse analysis was conducted based on polyamory books, polyamory podcasts, and polyamory activists' blogs for the recent 10 years.

The findings of the study shows that love is described as an essential way in which an individual constitutes the better self in the discourse of polyamory. Above all, love appears to be a practice of the authentic self. Polyamorists, rather than cheating on a romantic partner or hiding their desire for intimacy with multiple people, have non-monogamous relationships with their partners' full consent. As allowing an individual to be honest with not only herself or himself but also others, polyamory is, thus, considered as fulfillment of the authentic self. On the other hand, love is also portrayed as a practice of self-exploration. Resisting the ideal of monogamy that one settles with her or his loved person in a lifetime, polyamory is claimed to be a way in which an individual can explore her or his life through different romantic partners. In this sense, polyamorists portray that polyamory enables an individual to realize various aspects of the self. Lastly, love is regarded as a fundamental way of developing communicative skills of the self. While managing and negotiating with multiple partners' conflicting needs and emotions, polyamorists value polyamory as a practice of enhancing one's communicative skills.

In short, this analysis shows that polyamory, while it develops as a radical subcultural practice of love that subverts a social norm of monogamy, reflects a highly-individuated conception of the self in the contemporary American society. After all, this study contributes to scholarly discussions on how the culture reshapes people's practice, value and expectation of love.

**Id:** 18524

**Title:** Wakanda Forever: A critical reading of the cinematic reincarnation of Marvel's Black Panther and its cultural relevance to Africa

**Session Type:** Individual submission

**Authors:**

Name: Elastus Mambwe

Email: elastus@gmail.com

Country: ZM (Zambia)

Affiliation: Department of Mass Communication, The University of Zambia

**Abstract:** In 2016, Marvel Studios introduced their first African superhero, Black Panther, to the big screen. Driving a major arch in the film *Captain America: Civil War*, T'Challa, the Black Panther, despite being played by British actor Chadwick Boseman, was an instant hit with fans world over. This appearance paved the way for a solo Black Panther film in 2018. Based on a Marvel Comics character created by Stan Lee and Jack Kirby that first appeared in the 52nd issue of the *Fantastic Four* comic in 1966, Black Panther has become more than just a well-loved character, but an important cultural and political symbol. In his comic book career Black Panther has faced various challenges and villains, either in his resource-rich and technologically advanced African kingdom of Wakanda, or in other parts of the world. Black Panther has also tackled issues such as race, colonialism and nationalism, among others, making him particularly important to people of colour, not only in the United States, but in Africa too.

For Africans, the Black Panther mythos has come to embody sovereignty, strong traditions and values, independence and prosperity, among other things. For example, a sense of aspiration for a Wakanda-like Africa can be seen in some of the pan-Africanist developmental agendas to this day. Wakanda itself seems to be an idealistic manifestation of Ubuntu values and ideologies at work. Its blend of Afrofuturist sustainable technology with strong cultural appreciation makes it all the more appealing (Nama, 2009). The fact that it is a country that did not suffer the ills of colonialism and imperialism (cultural imperialism inclusive) at the hand of Western powers that the rest of the continent experienced, and the presence of a strong leader leader in T'Challa at the helm, adds to this interest.

However, despite this attention, there seems to be a gap in African scholarship on the themes that Black Panther and Wakanda presents, for both the comic and the cinematic rebirth of the character. For film and cultural studies scholars, the new cinematic retelling of Black Panther is important because it provides an opportunity for a contemporary and culturally relevant examination of the character. Using textual analysis and historical and cultural contextualisation, this paper seeks to provide a critical examination of the cinematic incarnation of Black Panther and Wakanda as presented in both in *Captain America: Civil War* (2016) and *Black Panther* (2018). This examination shall seek to determine what the film says about Africa, being African, race, nationalism, nature and culture.

It is not the aim of the paper to indict the film its authenticity or its North American/Eurocentric imaginations on Africa. However, it is inevitable to question whether Black Panther's re-imagination reinforces or departs from condescending depictions of Africa from dominant cinemas such as Hollywood, which according to Ukadike (1994), blatantly distorted African life and culture.

The paper also offers perspectives on the cultural relevance of the character for contemporary Africa.

Keywords: Black Panther, Africa, Marvel Studios, representation,

**Id:** 18571

**Title:** The control anxiety: The symbolic construction of digital technologies in Time magazine, 1950 ' 2017

**Session Type:** Individual submission

**Authors:**

Name: Delia Dumitrica

Email: dumitrica@eshcc.eur.nl

Country: NL (Netherlands)

Affiliation: Erasmus University Rotterdam

Name: Georgia Gaden Jones

Email: georgia.gadenjones@sait.ca

Country: CA (Canada)

Affiliation: Southern Alberta Institute of Technology

**Abstract:** Media coverage of digital technologies fulfills a double role: it contributes discursive repertoires (i.e. symbols, stock phrases, narratives, arguments, etc.) to the social imaginary of technology and it makes technology meaningful by relating it to existing social concerns and dynamics. In this process, media coverage participates in the symbolic construction of ‘legitimate’ social hierarchies and norms for leading a ‘good life’. In this paper, we examine the symbolic construction of digital technologies in the covers of Time magazine over the past 70 years. Working with a wide definition of digital technologies – which includes hardware, software, and networked technologies – we first outline the four themes identified across the covers: the ambivalence of the computer/human integration; the moral panics around children’s uptake of digital technologies; the celebratory techno-capitalist framing of digital technologies; and the question of trust in a digitized environment. The themes emerged from a discourse analysis of a corpus of 75 covers that took into account vocabulary choices (including figures of speech) and semiotic choices for illustration, along with the narrative/ arguments constructed by the juxtaposition of cover titles and images. Across all four themes, we chart the discursive transformation of talking about digital technologies. We note that, overall, the celebratory techno-capitalist framing has remained a constant, while the other themes have undergone important discursive shifts. We conclude by arguing that these four themes and the discursive transformations within them speak to a wider anxiety associated with the reflexive awareness of uncertainty in modernity (Beck, 1992; Giddens, 1990): control over one’s existence, control over the social body (Beniger, 1986). In line with Ungar’s suggestion that exaggeration of the threat posed by technologies creates new opportunities of using “moral panics to engineer social consensus and control” (2001: 276), we discuss how the themes identified in our research raise questions such as: what forms of control of the self and of the social body are legitimized by these symbolic constructions? And what allocation of power and social roles do they recommend?

**References:**

Beck, U. (1992). *Risk Society: Towards a New Modernity*. London: Sage.

Beniger, J. (1986). *The Control Revolution. Technological and Economic Origins of the Information Society*. Cambridge, Massachusetts, London: Harvard University Press.

Giddens, A. (1990). *The Consequences of Modernity*. Cambridge: Polity Press.

Ungar, S. (2001). Moral panics versus the risk society: the implications of the changing sites of social anxiety. *British Journal of Sociology*, 52(2): 271—291.

**Id:** 18639

**Title:** Valuing the "small" musical experiences: the living room concerts and tours as alternatives for the independent scenario in times of crisis

**Session Type:** Individual submission

**Authors:**

Name: Victor Pires

Email: victor.pires@delmiro.ufal.br

Country: BR (Brazil)

Affiliation: Federal University of Alagoas (UFAL)

**Abstract:** It is possible to see how the live music industry was portrayed as a promising segment for musicians, producers and even record labels in Brazil. But when discussing the independent scenario, usually portrayed as a constantly growing segment, there was a development of the sector linked to a culture of private and, above all, state sponsorships to guarantee not the sustainability of an event, but rather its achievement.

For example, in the Brazilian context, we realized that there was a need for independent festivals to be approved by state or federal cultural incentive laws (such as the Rouanet Law), or by companies such as Petrobrás, Conexão Vivo, Oi and Natura, to name a few examples. As a result of the economic crises of 2008 and 2011, the cut-off policy of several companies, such as Vivo and Oi, the scenario pointed to a significant slowdown in subsequent years and to the end of programs like Conexão Vivo, several festivals that were part of the network were affected.

But aside from this reality, there is still a strand of independent production that goes far from the sponsorship that sometimes go unnoticed in academic research. Although there are several festivals in all places of Brazil, it is possible to find agents who do not work within these logics and make their shows, tours and record production possible.

This paper aims to discuss how, from the economic crisis scenario and the retraction of public and private investments in the Brazilian independent music sector, new strategies for the realization of intimate shows in the living room have been placed as a possibility of sustainability and maintenance of the musical career. With the case analysis of the passage through Maceió of the "Na Sala de Estar" tour of the band Apanhador Só, carried out through crowdfunding, I intend to reflect on how these creative initiatives can revitalize the segment.

**Id:** 18780

**Title:** When 'Perfect Bride' meets 'Bachelorette India': an analysis of marriage reality shows on Indian general entertainment channels

**Session Type:** Individual submission

**Authors:**

Name: Ajit Gagare

Email: gagareajit@gmail.com

Country: IN (India)

Affiliation: Department of Media and Communication Studies, Savitribai Phule Pune University

Name: Madhavi Reddy

Email: emailtomadhavireddy@gmail.com

Country: IN (India)

Affiliation: Savitribai Phule Pune University

**Abstract:** Reality television is not a new phenomenon on Indian television anymore. Journey that started from game show 'Bournvita Quiz Contest (BQC)' in 1992 has lead to diversification of this 'mutating' television genre into its several sub-types. Several media scholars have proposed schema's that classify reality television into its sub types (Andrejevic, 2004; Ouellette & Murray, 2004) and 'dating programs' is identified as one of the prominent sub-genre. On global television scenario 'dating reality programs' have existed in some form since the emergence of 'The Dating Game' in the 1960s (Miller, 2007) but Indian television industry embraced this subgenre only in the beginning of the 21st century. In Indian context one can see a clear bifurcation in the way in which Indian entertainment channels approached dating reality programs. Indian Youth channels stuck to the original western 'dating' format, as these channels were more in sync with neoliberal ideologies while GEC's i.e. general entertainment channels had to mould this format into 'marriage reality show' to suit its viewers (family audiences). Present paper will start off by offering a brief historical overview of the evolution of marriage reality shows on Indian general entertainment channels. Then select episodes of two popular marriage reality show on Indian GEC's, Lux Perfect bride and Bachelorette India will be analyzed to illustrate how marriage reality shows may create, nurture and propagate certain ideological positions within the society. Television programming often reflects some element of the major beliefs and values of the time in which it was created. Engstrom (1999) notes "A Wedding Story helps promote traditional gender roles and consumerism through the display of the marriage ritual."

To understand how marriage reality shows reflects culture and society, textual analysis of the shows would be conducted. Through textual analysis ideology, narratives and myths within the sub-genre of marriage reality will be examined.

**Key words :** Indian Marriage Reality Shows, 'Lux Perfect bride', 'Bachelorette India', Textual Analysis

**Id:** 18791

**Title:** Political Internet Memes. Evidences from two Case Studies

**Session Type:** Individual submission

**Authors:**

Name: Michael Johann

Email: michael.johann@uni-passau.de

Country: DE (Germany)

Affiliation: University of Passau

Name: Lars Bülow

Email: lars.buelow@uni-passau.de

Country: DE (Germany)

Affiliation: University of Passau

**Abstract:** Internet memes gain more and more popularity among Internet users. They have become an essential part of modern digital and popular culture (Milner, 2016; Shifman, 2012, 2014; Wiggings & Bowers, 2015). Especially major political events such as the US presidential election or the annual G7 summits are increasingly accompanied by the ‘meme sphere’. Thus, Internet memes have become much more than a stylistic device of user generated content: They transport attitudes and public opinion (Shifman, 2014) and have considerable participatory power (Milner, 2016; Wiggings & Bowers, 2015).

Internet memes can be defined as “(a) a group of digital items sharing common characteristics of content, form, and/or stance, which (b) were created with awareness of each other, and (c) were circulated, imitated, and/or transformed via the Internet by many users” (Shifman, 2014, p. 41). Their broad and encompassing nature has been researched with focus on written text memes like quotes (e.g., Shubeck & Huette, 2015; Simmons et al., 2011), moving images such as YouTube memes (e.g., Shifman, 2012; Xie et al., 2011), and (often multimodal) image macros (e.g., Dancygier & Vandelanotte, 2017; Laineste & Voolaid, 2016; Ross & Rivers, 2017; Williams et al., 2016).

While these studies rather concentrate on content- and context-related aspects, the diffusion of Internet memes has largely remained unexplored (Spitzberg, 2014). Therefore, this study aims to investigate the question of how political Internet memes disseminate through the social web. Based on Spitzerberg’s (2014) multilevel model of memetic diffusion and on a content and network analytical approach we draw evidences from two case studies of image macros and reaction photoshops on Twitter: (1) the ‘Merkel-Meme’ (n = 4475), which disseminated during the G7 summit in June 2015, and (2) the ‘ThermiLindner-Meme’ (n = 4715), which spread prior to the German parliamentary elections in October 2017. In both cases, we primarily focus on the network level (e.g., networking, nodes, edges) and the individual user level (e.g., source credibility, user centrality, user propinquity) (Spitzberg, 2014).

The results indicate that the political memes’ diffusion is driven by the (1) early interaction of (2) well-connected and (3) credible users especially within a (4) journalistic user cluster. Based on

these results, we will discuss strategic potentials of political Internet memes, from political action and discourse (Ross & Rivers, 2017; Shifman, 2014) to viral marketing and advertising (Csordás et al., 2017). Overall, we want to contribute to the understanding of how political Internet memes are powerful forms of user participation in a modern digital culture.

**Id:** 18896

**Title:** Imagining Sustainable Futures in Popular Culture: Beyond Dystopian and Techno-fantasy Narratives

**Session Type:** Individual submission

**Authors:**

Name: Jeffrey Barber

Email: jeffreyhbarber@gmail.com

Country: US (United States)

Affiliation: Integrative Strategies Forum

**Abstract:** Considering the global threats and struggles being addressed in international policy discussions on climate change and the goals of sustainable development, the question arises as to the ways in which popular film and literary fiction address these issues, particularly how these struggles and outcomes might play out in imagined futures. In contrast to dominant trends toward dystopian, apocalyptic and techno-fantasy themes, to what degree are writers and filmmakers taking up the challenge of producing hopeful and plausible narratives portraying transitions to sustainable societies and communities?

Understandably most films and novels today are constrained by commercially risk-averse formulas of audience preference and return on investment as well as consumer culture permeated by neoliberal norms. Today film and publishing industries present audiences with an on-going stream of libertarian tropes celebrating vigilante heroes and violence in contrast to stories imagining movements and struggles leading to future worlds, achieving “a higher quality of life for all” (Agenda 21, 1992).

While such imaginative visions and narratives do not yet easily fit into mainstream criteria for marketable fictional products and investments, this should not prevent writers and filmmakers from nevertheless moving beyond current conventions to develop stories exploring the kinds of challenges and possibilities involved in sustainability transitions, i.e., social imaginaries of how humanity manages to survive and evolve in overcoming the kinds of threats and inequalities, political quagmires, and lack of hope which often drive audiences to the cinema and novels to escape the anxiety induced by a scary real world and future.

The research presented here draws on theories of sustainable transformation, e.g., socio-technical transitions, social-ecological systems, sustainability pathways and transformative adaptation (Patterson, et al., 2016) in conjunction with ecocinema and ecocritical theory (Rust, et al., 2013; Willoquet-Maricondi, 2010; Kaapa and Gustafsson, 2013) in examining a selection of films and novels set in the near future. These are considered with regard to creative opportunities and obstacles for filmmakers and writers in moving beyond consumer and industry demands for escapist entertainment to address the complex and controversial need for hopeful narratives of transition to ecologically and socially sustainable futures.

References

- Kääpä, P. and Gustafsson, T. (2013) *Transnational Ecocinema: Film Culture in an Era of Ecological Transformation*, University of Chicago Press: Chicago.
- Patterson, J., et al., (2016) "Exploring the governance and politics of transformation towards sustainability," *Environmental Innovation and Societal Transitions*.
- Rust, S.; Monani, S. and Cubitt, S., eds. (2013) *Ecocinema Theory and Practice*, Routledge: New York.
- United Nations (1992) *Agenda 21: A Blueprint for Action for Global Sustainable Development into the 21st Century*, United Nations: New York.
- Willoquet-Maricondi, P., ed. (2010) *Framing the World: Explorations in Ecocriticism and Film*, University of Virginia Press: Charlottesville.

**Id:** 19039

**Title:** Motivation and attraction to reality programming: An analysis of competition-based reality shows in Nigeria.

**Session Type:** Individual submission

**Authors:**

Name: Samuel Olaniran

Email: psalmuel35@gmail.com

Country: NG (Nigeria)

Affiliation: Plateau State University

**Abstract:** Television programmes portraying ordinary people in unexpected situations are almost as old as the medium of television itself. The explosion and global success of the reality television genre has made many people to continue to abandon their own activities for the voyeuristic other. Reality shows have not only amassed incredible popularity but have also become an object of severe, wide-ranging criticism. Although scholarly opinion on this subject has remained divided, some maintain that the show's appeal constitutes an extension of fictional drama, and is thus driven by positive feelings like empathy and compassion. Others claim that its viewers are driven by a voyeuristic desire to intrude on others and to see them in their most private and embarrassing moments. In Nigeria, reality television has inundated the networks, eliciting some of the highest viewership. It is therefore important to understand the motivations for watching these shows, what viewers gain from doing so and why certain reality shows appeal to many people. The study explores the influence of content in competition-based reality shows on viewer gratifications. Framed on sensitivity theory of motivation, the paper shall conduct a survey of five hundred and fifty (550) participants across six states (randomly selected from each geo-political zone) in Nigeria to determine viewing habits, general reasons for watching reality television and reasons for watching specific reality shows. The sensitivity theory of motivation offers a unique analysis of basic motivation based on what people rate to be their most important goals and motives. Identifying the most basic or fundamental motives of viewers may lead to a connection of these motives to desires to pay attention to and prefer one competition-based reality show to another. Data collected from the survey will be analysed through descriptive statistics and qualitative data analysis. The study shall make recommendations based on findings discussed.

**Keywords:** Reality TV, Competition-based shows, sensitivity theory, voyeurism, Nigeria.

**Id:** 19084

**Title:** Passion That Connects, But Is It For Sustainability': How Social Media During the 2018 Winter Olympics Interfaces With Sustainability

**Session Type:** Individual submission

**Authors:**

Name: Nahyeon Kim

Email: nh.kim@mail.utoronto.ca

Country: CA (Canada)

Affiliation: University of Toronto

Name: Niel Chah

Email: niel.chah@mail.utoronto.ca

Country: CA (Canada)

Affiliation: University of Toronto

**Abstract:** During the month of February 2018, all eyes will turn to PyeongChang, South Korea for the 2018 Winter Olympics. This major international sporting event brings together over 90 countries at a time when many global issues are gaining prominence, ranging from security concerns on the Korean peninsula, rising populism and nationalism sentiment, and anticipated economic disruptions from advances in artificial intelligence and machine learning. At the same time, modern information communication technologies (ICT) and social media (SM) platforms, such as YouTube and Facebook, allow the world to feel smaller and more connected. In the context of these three forces, we look at how the theme of environmental and socio-political sustainability is expressed in social media during the Winter Olympics. The motto of the 2018 Olympics is “Passion. Connected.” (Korean: 하나된 열정); our research asks if this passion is directed at all towards sustainability.

Our research will consider a time frame encompassing the official Winter Olympics dates, February 9-25, 2018, and up to one week before and after the event. The particular social media platforms that will be examined include YouTube and Twitter. On YouTube, prominent videos concerning the Olympics and sustainability will be analyzed for their video content and their comments analyzed against a classification framework by Madden et al. (2013). A similar classification approach may be applied to analyze tweets from Twitter. The all encompassing theme of sustainability during the Olympics will be considered along environmental and socio-political dimensions. For instance, the environmental aspect can include how social media is used to speak to the long term sustainability of the Olympic venues and locale. The socio-political aspect can examine how ideas of peace and international community, such as the perceptions of a unified Korea team, are fostered during the Olympics on social media. By analyzing these aspects of this major international sporting event, this research will contribute to improvements in the understanding of how social media is used (or not) to address the multi-faceted concerns of sustainability.

**Id:** 19160

**Title:** Phenomenal Woman as seen on HBO: Insecure v. Girls v. Sex and the City

**Session Type:** Individual submission

**Authors:**

Name: Paisley M. Benaza

Email: pbenaza@asu.edu

Country: US (United States)

Affiliation: Walter Cronkite School of Journalism and Mass Communication at Arizona State University

**Abstract:** Issa Rae, the creator, writer and star of the television series "Insecure" is the first black woman to have her own show on HBO (Roth, 2017). "Insecure" is a critically acclaimed HBO original comedy-drama series that initially premiered online on September 23, 2016, via HBO Now and HBO Go followed by a HBO television broadcast premiere on October 9, 2016. Issa Rae and Larry Wilmore created the show about the awkward experiences of a contemporary African-American woman. It is important to note, that the show was partially based on Issa Rae's popular YouTube series and resulting YouTube platform featuring content created by people of color.

As a student at Stanford University, Rae created the "Dorm Diaries" video series that was "a mockumentary about, well, being black at Stanford" (Deggans, 2016). Her follow up "Awkward Black Girl" series garnered over twenty million views and over 260,000 YouTube subscribers, therefore labeling Issa Rae as a breakout "social media star" who first established themselves through the unique identity of user generated social media content before crossing over into mainstream broadcast cable television.

The first two seasons of "Insecure" was comprised of eight episodes each starring co-creator Issa Rae (as Issa) and Yvonne Orji (as Molly) as the main protagonists in their late twenties who have been best friends since their UCLA college days. Moreover, "Insecure" uses the black female experience between four friends to explore career and relationships in Los Angeles.

Lena Dunham's HBO television series "Girls" is a candid and comical look at the lives of four young white women in their twenties living in Brooklyn, New York (Nash & Grant, 2015). Despite the difference of race, the author argues both "Insecure" and "Girls" follow in the footsteps of iconic popular culture television series "Sex and the City" (SATC) about four white women in their thirties, which is set in New York City. "SATC" is credited with helping jump-start HBO. Furthermore, "SATC" constructed friendships of women on television as a powerful influence in popular culture in terms of consumerism, fashion trends, and discussing social issues of relevance in contemporary US society.

The author's ethnographic research of "Insecure" (Seasons 1-2), "Girls" (Seasons 1-6), and "SATC" (Seasons 1-6), found that despite all three shows exemplifying post-feminist culture, the author argues through the lens of intersectionality (Crenshaw, 1989) that representations of feminine embodiment and sexuality are decidedly different in relation to race and city (Los Angeles, Brooklyn, Manhattan).

However, “Phenomenal Woman” the poem by Maya Angelou, from "And Still I Rise" inspired the author to apply the theme to all three protagonists: Issa Rae of "Insecure", Lena Dunham of "Girls", and Sarah Jessica Parker of "SATC" to tie them together under one common ideology. A comparative analysis through the lens of the “Phenomenal Woman” discusses endorsements, increased media exposure and leadership roles in society the HBO stars have attained off-screen. In conclusion of this qualitative study, the author urges women to become critical consumers of how their experiences are depicted on popular television.