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Abstracts of papers presented at
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[1] We have endeavoured to ensure that these are the abstracts of the papers actually presented in Cartagena. Nevertheless, due to cancellations, additions and other factors, abstracts may be included here that were not presented and abstracts that were presented may not be included. Email addresses have been intentionally altered to prevent harvesting by spammers.

Id: 14276

Title: Historical Relevance of the Vernacular Press in the Global South: Tracing the History of Malayalam language Press through its Role in the public Action in Kerala, India -1923-2013

Session Type: Individual submission

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Abstract: Media is an essential institution in the public sphere wherein it may play a varied role contingent on the specific socio-political situation. It plays a critical role in the social transformation during nation-building especially in the global south. Broadly, we can categorize the role of media into different functions, such as spreading rational and scientific ideas, taking peoples' demands to policy makers, augmenting the fight against injustice, giving voice to peoples' resistance, discrimination and poverty and so on. Perhaps Kerala, the southern Indian state would be the one of the most discussed state among the Indian states in the social science domain of the country because of its peculiarities in many fields such as social reforms, left politics, achievements in education, health, governance and so on. Media in Kerala also has a unique position among the other vernacular media in the country, mainly because of its huge circulation and readership as well as its multiple roles in the society. Throughout the twentieth century, Kerala has remained as the most literate state in India and this feature played a crucial role in converting Malayalees into a strong newspaper reading community. Scholars who have studied the media scenario in Kerala have given various reasons for the strong newspaper reading habits in the state and places Kerala is the classic Indian case of politicization spreading to large sections of the population and creating a newspaper-reading culture. This paper seeks to explore the relevance of Malayalam language press through analyzing its role in the much celebrated public action in Kerala between the 1923s and 2013. This paper looks at five major Malayalam newspapers, which emerged during the period of this public action, and which are still widely popular: Deepika, Malayala Manorama, Mathrubhumi, Kerala Kaumudi, and Deshabhimani. Further the paper examines the role of these newspapers in struggles related to land, caste, and food to understand its importance throughout the 20th century. The initial analysis suggests that the Malayalam press had a varied position on different struggles that took place during 1923-2013, which clearly dismisses the popular assumption about media's positive role in the social transformation. On the whole, the strength of newspapers has historically contributed to the vitality of Kerala's political society. Yet, on key agendas, a section of newspapers played a complex, and sometimes regressive, role. With respect to these critical agendas, newspaper reporting reflected the sharp contestations that marked the political arena. As a result, progressive movements in Kerala had to fight not just the lobbies of the landlords and elite, but also the powerful media groups aligned with them, which makes the historical relevance of Malayalam newspapers a highly debatable topic in the public domain.

Id: 14330

Title: Information Society and Contemporary Media Culture: The contribution of Vilém Flusser, pioneer of communication and media studies in Brazil and Europe

Session Type: Individual submission

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Abstract: As early as 1965, Vilém Flusser, Brazilian philosopher and communication theorist, turned to the new science of what he called "communicology", and subsequently, founded the first course for communication studies in São Paulo, at FAAP-University - the first students began their formation in 1967 and concluded in 1971. This was a reaction to the challenges of the upcoming information society and the new media culture, outcome of the revolution of technical images and their impact, what made Flusser a pioneer in Brazil. But the intellectual climate under the military dictatorship was not favourable for academic enterprises, and só he left Brazil. After his return to Europe, first to France, in 1971, Flusser continued his efforts on image theory: he contributed with a theory on television to the symposion „Open Circuits: An International Conference on the Future of Television", held at the Museum of Modern Art in New York in 1974 -, then published on photography, and later on digital (telematic) society, with considerable success in Germany and its upcoming formation of communication and media studies. Flusser´s work provides insights to the history of the field on several levels, as his own perspective is historical: media is seen as an extension of bodily and sensorial functions following the historic line; he makes use of theoretical instruments like language philosophy and cybernetics, that form the field historically; and he reflects on old and at his time new media phenomena. He also realized the fundamental importance of communication for man and society, either in the form of interpersonal dialogue or mediated. While gathering support from phenomenology, he made use of one of the most flourishing philosophical paradigms of the twentieth century, to which, according to the specific character of communication, information exchange, he adds elements from cybernetics, and, as any communication depends on the mediation of a sign, operates with terms from semiotics. Being an institutional pioneer of the field of communication, Flusser drew together all these theoretical trends which are relevant to the field of communication and docuemnt its historical background. Beyond that, he anticipated the contemporary view of society as being characterized by information, communication and media, which also includes the structural changes resulting from this process. The contribution intends to elaborate these arguments and observations.

Id: 14430

Title: Revista Punto Final, a history of journalism and resistance

Session Type: Individual submission

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Abstract: Chile's Punto Final is one of the oldest political and progressive magazines in Latin America. It was established in 1965 during in the country's capital Santiago. The founders were Manuel Cabieses and Mario Díaz Barriento.

Cabieses and Díaz Barriento, both journalists from the Chilean left, wanted to create a newspaper able to provide a media where journalism could be freely exercise and able to cover in depth some of the major issues defining the historical transformation of the country.

The Christian Democrat Eduardo Frei was in government and the country – as many others in Latin America - was shaken by the fervency of the progressive movements of the 1960s. Since it establishment Punto Final has not been just a recorder of events, places and people. It has also been a historical protagonist.

It is a militant publication with a bent of advocacy journalism. Few of the reporters had formal journalism training and many of them came from the ranks of the Socialist Party, the radical Christian labour movement and from The Revolutionary Left Movement (MIR in Spanish).

The magazine – whose name can be roughly translated as Full Stop – is a magazine of records. As such each of its pages, articles, commentaries and analysis are valuable historical resources for the reconstruction of the political history of Chile and Latin America.

The aim of this paper is to tell, examine and analyse the history of this publication. In light of this the author will resort to oral history and archival methodology to assemble the first draft of the history of Punto Final. This article is the seed of a book the author of this article is writing about this key publication in the history of Latin American progressive magazines.

Id: 14475

Title: Representaciones de la Naturaleza colombiana en National Geographica Magazine (1903-1926).

Session Type: Individual submission

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Abstract: Preguntas de investigación:
(PI1) ¿Cuáles son las representaciones mediáticas que utilizó NGM (1903-1926) para comunicar la Naturaleza de Colombia?
(PI2) ¿Cómo se relacionan estas representaciones mediáticas con el contexto de producción de NGM?
(PI3) ¿Cómo se relacionan dichas representaciones con las ideologías del Positivismo, el Destino Manifiesto y la política del Pan-Americanismo?

Marco teórico y metodología:

La presente investigación se inscribe de modo general en la tradición Crítica (Kinchloe & McLaren, 2000, 2005; Prasad, 2005; Schwandt, 2007) y la Teoría del Construccionismo Social (Jørgensen & Phillips, 2004). Adicionalmente retoma elementos del Paradigma Crítico de la Comunicación intercultural (Collier et al., 2001; Delgado, 2002; Halualani & Nakayama, 2010; Martin & Nakayama, 1999; Mendoza, Halualani & Dzewiecka, 2003; Moon, 2010; Putman & Pacanowsky, 1983; Starosta & Chen, 2001, 2003) y de la Teoría de Comunicación Ambiental (Cox, 2007; Milstein, 2008, Milstein & Kroløkke, 2012; Peterson, Peterson, and Peterson, 2007 y Rogers, 1998).

La Metodología utilizada para el análisis textual fue el Análisis Crítico del Discurso (Fairclough, 1989, 1992, 1995) que retoma tres elementos centrales: (1) El análisis textual centrado en el estudio de las representaciones mediáticas y/o encuadres; (2) El análisis del contexto de producción del texto; y (3) el análisis de las prácticas socioculturales. Para el análisis de las fotografías se utilizó la metodología de Retórica Visual (Foss, 2004).

En total se analizaron cuatro reportajes que incluyen un total de 78 páginas y 75 fotos. Los reportajes analizados son: "Notas de Panamá y Colombia" (Grosvenor, 1903), "Latino América y Colombia" (Barrett, 1906), "Desde los Andes hasta Bogotá" (Chapman, 1921) y "En los alredededores de Bogotá. En la búsqueda de nuevas plantas y frutas en el bosque montañoso de la singular capital colombiana" (Popenoe, 1926).

Argumento central y resumen de los hallazgos más importantes:
En los cuatro reportajes analizados en este periodo de tiempo se encontraron tres encuadres mediáticos desde los cuales se representa la Naturaleza: "espectáculo sublime", "la tierra de las grandes oportunidades económicas" y un "campo extraordinario para la recolección de datos científicos". Desde la estrategia retórica (Spurr, 1993) de la vigilancia y la clasificación estos encuadres reproducen la ideología del positivismo y la política de Pan-Americanismo. La ideología

del Destino Manifiesto no aparece asociada con esta categoría de análisis para el periodo de tiempo analizado.

Id: 14502

Title: Information and political change. The success of Cambio 16 and Interviú during the Spanish transition towards democracy.

Session Type: Individual submission

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Abstract: This communication provides an analysis of the reasons why the weeklies Cambio 16 – based on the North American model as Newsweek- and Interviú –a combination of political journalism, sensationalism and eroticism- were successful during the Spanish transition towards democracy (1975-1978).

After the Spanish dictatorship that prohibited free political information and after the fierce moral censorship, each weekly increased their print runs of the highest Spanish level. In addition, they had an important political and social influence. On the one hand, in a context where the weeklies print runs had never exceed the one hundred copies, Cambio 16 exceeded three hundred thousand copies as a political weekly. On the other hand, Interviú print runs, which introduced the magazine covers with naked women without giving up the critical political information, had average annual records higher than half a million.

This investigation also analyses the causes of the emergence of a powerful weekly press market, after the crisis of the daily press renewal. In this case, the final results of the Spanish Transition were first, the disappearance or change of ownership of most daily newspapers from the Franco regime and, secondly, the disappearance of most general information magazines. Of the two journals analysed in this communication, only Interviú remains above one hundred thousand circulation copies.

The information magazines and other magazines with greater ideological content have been alluded as protagonists of a "Parliament of Paper". This concept is one of the goals of the research project "The Role Of Non-daily Newspapers in the Spanish Transition. News, Politics and Parties (1975-1982)" in which the results of this research are included. The project is the third and the last of a group of projects about the press during the Spanish Transition. The two previous investigations studied the paper of the foreign press and the one of the Spanish daily press.

Id: 14586

Title: How Progress was 'sold' to us: The Alliance for Progress and the Mediatization of Development Policy in Latin America

Session Type: Individual submission

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Abstract: This article poses that the Alliance for Progress is to be studied as one of the first systematic US propaganda efforts in which different media was used with the purpose of selling an idea of development based on progress, freedom and modernization, as opposed to what it was perceived as an imminent communist menace in the region. John F. Kennedy´s administration fully understood the relevance of managing public perceptions by shaping news media accounts of these policy efforts. Nonetheless, domestic and foreign media did not follow suit exactly as expected. An archive examination of historical documents from the John F. Kennedy Library lend support to the idea that bureaucratic bickering, problems of implementation and challenging media narratives of the policy contributed to irregular results in the media representation of the Alliance for Progress, offering unique insight into how and why development policy has afterwards became increasingly mediatized. Overall, this paper looks critically into the media reception of the Alliance for Progress aimed to establish economic cooperation between the U.S. and Latin America. Initiated in 1961 by John F. Kennedy, it was using media with the purpose of selling an idea of development – progress, freedom and modernization – against what was perceived as an imminent communist menace in the region. Kennedy´s administration fully understood the relevance of managing public perceptions by shaping news media accounts of the policy's efforts. Nonetheless, domestic and foreign media did not follow suit exactly as expected. It provides a historical study of documents from the John F. Kennedy Library offers unique insight into media narratives and explains why development policy afterwards became increasingly mediatized. Its is based on an archive examination of historical papers and documents, which was made possible thanks to a Theodore C. Sorensen Fellowship from the John F. Kennedy Library.

Id: 14714

Title: Estilos de vida, ética y estética en los dominicales de los diarios ABC, La Vanguardia y El País (1974-1999)

Session Type: Individual submission

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Abstract: Este trabajo es un análisis sistemático y comparativo durante los últimos 25 años del siglo XX, periodo de importantes transformaciones históricas, sociales y culturales en España (1974-1999). El objetivo de este estudio es analizar cómo han presentado los dominicales, tanto en las informaciones y artículos de opinión como en la publicidad, dichos cambios sociales, poniendo atención en los nuevos estilos de vida, en los valores éticos y estéticos que impone la sociedad de consumo. Asimismo, sistematizar algunas pautas para la lectura crítica de las informaciones y la publicidad de la prensa, que den una visión más amplia y plural de la realidad social. Otra finalidad es contrastar los textos periodísticos seleccionados con el contexto histórico y la explicación histórica del periodo, elaborada por los historiadores, con el objetivo de dar a conocer aspectos de la realidad social que el discurso historiográfico ha invisibilizado. La hipótesis central de esta investigación es que los dominicales han jugado un papel fundamental en la consolidación de la sociedad de consumo en España durante los últimos 25 años del siglo XX, estableciendo modelos de conducta, estilos de vida y valores éticos y estéticos dirigidos principalmente a las elites dominantes como una forma de identificación y a la sociedad en general, como una forma de control. La muestra del análisis la constituyen los suplementos dominicales de 3 diarios publicados entre 1974 y 1999 de difusión nacional (España). Para el análisis cuantitativo se revisaron 15 ejemplares: un total de 776 unidades comunicativas y para el análisis cualitativo se revisaron aproximadamente 440 ejemplares.

Id: 14717

Title: Origen y evolución de las narrativas digitales en el periodismo

Session Type: Individual submission

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Abstract: Las narrativas digitales, que van desde las primeras construcciones textuales en medios digitales hasta las piezas de periodismo de datos, inmersivas o transmedia actuales, han recorrido ya un camino de más de veinte años en los que han mostrado posibilidades de traspasar dimensiones conocidas y explorar renovados territorios en la construcción de mensajes multimedia. La evolución de las formas narrativas se conecta con un nuevo ecosistema mediático (Canavilhas, 2015), donde los dispositivos móviles juegan un papel fundamental y modifican los procesos informativos al tiempo que evolucionan los hábitos de las audiencias.

Su trayecto queda dibujado en un mapa marcado por la experimentación y por la aportación de talento para innovar. El resultado de la experiencia es, sin duda, un camino abierto y en construcción, con un próximo destino que nos deparará fórmulas renovadas para contar mejor lo que acontece en la sociedad. Es el tránsito desde las narrativas migradas a las narrativas digitales y multiformes actuales.

La adaptación de los géneros periodísticos en los cibermedios (Díaz Noci, 2001; Díaz Noci & Salaverría, 2003; Salaverría, 2005; Larrondo, 2008) da lugar a formas especialmente enfocadas hacia un periodismo multimedializado (Masip, Micó & Meso, 2012), como el reportaje (Larrondo, 2008, 2015; Paniagua, 2015) o el documental interactivo (Nash, 2012; Gaudenzi, 213; Gifreu, 2013).

En esta comunicación se aplica una estrategia combinada de análisis comparativo de experiencias desde sus orígenes a la actualidad y análisis de casos relevantes de innovación para identificar aportaciones a lo largo de la historia y cambios vividos en términos de contexto, soportes y usos y consumos. Una vez definidas las etapas principales y su aportación al periodismo, los autores elaboran una aproximación a tres modalidades significativas en los últimos años: el periodismo de datos, el transmedia (Costa-Sánchez, Rodríguez-Vázquez & López-García, 2015; Moloney, 2011; Porto Renó & Flores, 2012; Scolari, 2013) y el inmersivo (De la Peña et al., 2010; Domínguez, 2013).

En el nacimiento de nuevas iniciativas tiene un peso fundamental la innovación, junto a la tendencia al alza de los laboratorios (Salaverría, 2015). Los medios, donde es observable una importante hibridación (Dominguez-Martín, 2015; Sora, 2015), apuestan por nuevas formas para relatar los hechos en un contexto permanente de cambio y adaptación. Las narrativas digitales viven un momento no solo de incremento cuantitativo en la oferta de los cibermedios, sino también cualitativo. A pesar del escenario económico marcado por la crisis, se busca el valor añadido en la oferta informativa. La conectividad y la comunicación móvil están actuando como incentivos para una renovación continuada y pensada para los diferentes soportes y canales.

Id: 14739

Title: Frieda Hennock's Media Policy in 1950's : Underrated yet Still Significant

Session Type: Individual submission

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Abstract: The purpose of this study is to analyze the logic behind Frieda Hennock's broadcasting policy and to map her foresight on television broadcasting at the time when the new media technology, television, was spread into American households. Particularly, this study focuses on the reasoning behind her policies while examining the thinking underlying her works in the FCC. Notes, letters, papers, and mimeographed speeches during her FCC term (1949 - 1955) are analyzed here.

Hennock was the first woman appointed in 1948 to the Federal Communications Commission. She undertook an important role in the development of U.S. broadcasting industries and set the groundwork for the development of educational broadcasting. She also tried to improve gender balance in media industries. Hennock further had a vision for U.S. broadcasting and tried to incorporate this vision into her media policy, which the male FCC commission members and broadcasting industries did not necessarily appreciate. For example, she opposed the fairness doctrine as there was no effective way of policing fairness, and believed enforcement of this doctrine by the FCC was impossible, given the available laws at the time. She also promoted educational broadcasting because she thought that creating non-profit entities as alternatives to commercial broadcasting would lead to a new type of competition and prevent the monopoly of the broadcasting system by a powerful entity. She believed that diversifying the industries with educational broadcasting would eventually reflect diverse views and even a better democratic society. This foresight on U.S. broadcasting during the 1950's still resonates today when we assess the media, and thus merits a closer examination.

Even though there are previous studies on her achievements in promoting educational broadcasting, and her name is mentioned in the well-known U.S. broadcasting history textbook such as Erick Bournow's three-volume series, The History of Broadcasting in the United States, there are few studies emphasizing Hennock's media policy. The most noticeable study was conducted by Susan Brinson. She praises Hennock in Personal and Public Interest: Frieda B. Hennock and the Federal Communications Commission [2002] for leaving a lasting legacy on educational broadcasting despite struggles as a woman, and felt her story illustrated "the degree to which an individual can effect change" (157). Regardless of political party affiliation, fellow male commission members hesitated to accept her policy, as she was simply the woman in the male business of making a broadcasting policy. Even though it may be reasonable to emphasize her gender and evaluate her role particularly as a woman of political success, it is not to be denied that her works can be evaluated on more than this aspect. Most of all, there are insufficient studies on what underlay her thoughts on broadcasting policy, and her intended goals for broadcasting at that time. This study sheds light on Hennock's policy while re-examining her visions for the future of television broadcasting in 1950's. Hennock's statements about broadcasting imply that she raised important questions regarding the media's role, relevant for a complex and information-driven society today.

Id: 14826

Title: Archives, Portuguese Film and the Visual Re-writing of Salazarism

Session Type: Individual submission

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Abstract: The long dictatorship Portugal experienced during 48 years in the 20th century definitely shaped the visual literacy of Portuguese people. The constraints imposed by censorship and the politics of Salazar's propaganda machine in the dissemination of the regime's basic tenets contributed to undermine the visual construction of the social, which, according to Capeloa Gil (2011), in line with Mitchell (2005), can only exist in relation to something else to be critical.

After the 1974 April Revolution that overthrew Salazarism, by resorting to archival footage, by letting images migrate (Sánchez-Biosca, 2014), and by using them in diverse contexts of enunciation, Portuguese filmmakers have enabled different narratives about the past to emerge. Illustrative examples of this process are films such as Alberto Seixas Santos's Brandos Costumes (Gentle/Mild Manners, 1975), Susana Sousa Dias's 48 (2009) and João Canijo's Fantasia Lusitana (Lusitanian Illusion, 2010). These filmic narratives openly address the issue of the problematic inscription of Salazar's dictatorship in Portugal's collective memory. In other words, they discuss the long-terms effects of what Gil (2004) called the 'non-inscription', a characteristic of Portuguese people translated into the deprivation of action and assertiveness that leads to the suspension of desire and repression.

Inspired by Agostinho (2014) who, with Derrida (1995), claims that the archive arrests knowledge and imprisons meaning and interpretation, in this paper I will examine Dias's and Canijo's films. My aim is twofold. On the one hand, I will examine how the archive reveals the violence of Salazar's regime, by conveying a certain representation of Portugal and of the Portuguese. On the other hand, I will reflect on how the visual remediation of official images (political prisoners' photos of identification in the former film, and newsreels in the latter), and its combination with various kinds of testimonies, produce the archive effect and affect (Baron, 2014). Both the archive effect and affect are crucial to understanding how Dias and Canijo transform their films into counter-narratives that defy Salazar's authority, and propose to old and new generations a diverse construction of the social.

Id: 14932

Title: PANEL: Communication and History: Narratives And Imaginary About Iberian And Latin American Dictatorships In The 20th Century

Session Type: Panel Submission

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Abstract: Panel description
This panel discusses the imaginary produced by different narratives on Iberian and Latin American dictatorships throughout the 20th century. Correlating Communication and History fields, it assumes that mass communication is an inevitable element in understanding the history of this century, as it shapes the political experiences impacting these territories. Researches articulate different methodological perspectives – press, radio and audiovisual media – to analyze its objects. In "Making Portugal Great Again! Radio Broadcasting and Salazar's Nationalist Discourse in 1930s and 1940s", Nelson Ribeiro analyses the nationalist discourse aired by Portuguese state radio during the 1930s and 1940s. Emissora Nacional echoed the dictatorship's ideology and presented the Estado Novo as a regime that would lead Portugal to the center of the international arena again. It resorted to a nationalist narrative concerning the Portuguese discoveries in the 15th and 16th centuries, presenting Portugal as a glorious nation. The paper discusses how this narrative was presented on the official broadcasts and how it created a connection between Salazar and the discoverers by presenting the dictatorship as a regime that would restore Portugal's prestige and greatness.
In "Shadows on the screen: the construction of a female imaginary in the newsreel No-Do (Spain, 1943-1975)", José Manuel Peláez investigates Noticiário Cinematográfico Español, first appeared in Spanish cinemas in January 1943 and created as an audiovisual instrument of the Francoist State, essentially based on Mussolini's model, but with a strong aesthetic mark from the Nazi newsreels. Women were the main recipients of the messages from this political propaganda tool and instrument of social indoctrination, being conceived as selfless and submissive wives and prolific and hardworking mothers. No-Do is analyzed from a gender-cultural combined perspective, in an approach to the reality of Spanish women in the Francoism.

Starting from an analysis of the narratives of Brazilian and Portuguese hegemonic presses in two moments of institutional breakdowns – the civil-military coup of 1964 in Brazil and the revolution of April 25, 1974 in Portugal – Camila Kieling, in "Press and institutional breakdowns: expressions of the imaginary in journalistic narratives", presents theoretical-methodological elements for the study of imaginary expressions in journalistic narratives. Through a comparative approach, comparable categories are presented picturing the configuration of a society and analyzing its thinking mechanisms. The categories are: the composition of the intrigue, the characters, the mediated international relations, the lexicon and the expressions of time.

In "Authoritarianism and imaginary in Brazilian archive images", Cristiane Freitas analyzes two documentaries – "Imagens do Estado Novo" and "O dia que durou 21 anos" to discuss the role of political film in the contemporaneity and the development of Brazil's authoritarian history in the present. These documentaries question the political and ideological experience that put an end to the revolutionary utopia by means of description and interpretation of authoritarianism. They testify the past and refer to the present, proposing an enquiry into the past that starts with a reconstruction through the imaginary and facilitates the understanding of the current history by making it intelligible.

Id: 14991

Title: PANEL: Communication and History: Narratives And Imaginary About Iberian And Latin American Dictatorships In The 20th Century

Session Type: Panel Submission

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Abstract: Paper Title: Press and institutional breakdowns: expressions of the imaginary in journalistic narratives
As part of the results of a doctoral thesis, this article aims to present theoretical-methodological elements for the study of imaginary expressions in journalistic narratives. It starts from an analysis of the narratives of newspapers representing Brazilian and Portuguese hegemonic presses in two moments of institutional breakdowns: the civil-military coup of 1964 in Brazil and the revolution of April 25, 1974 in Portugal. In the first case, the result was the overthrow of President João Goulart and the beginning of a military dictatorship that lasted 21 years. In the second, the fall of a 48 year-old autocratic regime and the beginning of a revolutionary process that has consolidated democracy in that country.
In our approach, institutional breakdowns are representative events of historical consciousness, because they enable– through media narratives – particular modes of understanding the change. Nora (1979:180) observes that "no era but ours saw living the present as already endowed with a historical 'sense'". The general circulation of historical perception – which, according to the author, occurs mainly through the mass media, the integration of economies on a global scale and the processes of decolonization – culminates in a new phenomenon: the event.
Understanding modern journalism as a narrative whose legitimacy is based on the principle of the discursive reason superiority, which is nurtured by the public transparence ideology (Sodré, 2009), news is understood as the narration of the rationalized event as a commodity. It should not be forgotten, however, that Press is based on a paradox, since it does not cease to use mythological resources, such as that of "constructing a narrative about itself as a mythical entity that manages the truth of social facts, moreover, the enchanting rhetoric in the fragmentary narration about currentness" (Sodré, 2009:12). The mythology of liberalism masks the disputes concerning the attribution of meanings that preside over the constitution of the journalistic discourse at the same time as it gives the news the status of neutral enlightenment. Nora (1979) also signals the imaginary dimension of the contemporary event. According to the author, there is an affinity between the mass communication phenomenon and the emergence of social imaginary expressions. Through technological development, instantaneity captures the event and projects it into masses lived experiences in the form of a spectacle.
The present paper has used comparative methodological approach to the institutional rupture events studied, searching for "comparables" (Detienne, 2004) that put into perspective the configurations of a society and make it possible to reveal and analyze thought mechanisms. Categories were established by means of comparison allowing us to understand the imaginary dimension of the journalistic narratives of the mentioned episodes of institutional rupture, namely: the composition of the intrigue, the characters, the mediated international relations, the lexicon and the expressions of time. This paper aims to respond to the IAMCR 2017 call and contribute to the understanding of culture, politics and communication transformations, combining history and communication through new media, territories and discourses.

Id: 14994

Title: PANEL: Communication and History: Narratives And Imaginary About Iberian And Latin American Dictatorships In The 20th Century

Session Type: Panel Submission

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Abstract: Paper Title: Authoritarianism and imaginary in Brazilian archive images
In the midst of the current democracy crisis affecting Brazil and in a moment when, according to Alain Badiou (2010), we are "dominated by a melancholic historicism and there is a pure effect of the past", it is worth paying attention to films that portray different authoritarian periods in this country, mainly in the 1930s and 1960s. This paper analyses two documentaries (Imagens do Estado Novo (Eduardo Escorel, 2016) and O dia que durou 21 anos (Camilo Tavares, 2012) in order to discuss the role of a political film in the contemporaneity and the development of Brazil's authoritarian history in the present.

Authoritarianism is a theme that has spanned over the entire history of the cinema and has been constantly updated according to the political and ideological transformations through time. A political film, as stated by Vincent Pinel (2000), has as its main theme the way a State is governed and its power practice, its achievement and excesses reporting. The core idea of that type of film is the search for a concealed aspect of the real, strengthened by an investigation work to be done not by official institutions, but to be proposed as a reconfiguration of history and sometimes an intervention in the real world. Those documentaries maintain the good will to think about the outcomes of history, but they abandon the dogmatic feature of the 1960's activist films revealing how authoritarianism was instituted in the country with the purpose of mobilizing the spectator's consciousness on immediate issues of the historical, political and social reality. Thus, the images from the past represent a way to understand the present.

For that matter, the analysis of films such as Imagens do Estado Novo and O dia que durou 21 anos enables us to think about authoritarianism in Brazil and provides us with a rich collection of archive images (photos, audios, reports, films, videos) as visual and narrative assemblages of fundamental moments of the Brazilian history. Imagens do Estado Novo portrays a moment of major political and social transformations in Brazil and the legacy of Vargas's dictatorship (1937-1945), whereas O dia que durou 21 anos describes how the political articulations that exceeded the Brazilian borders led to the civil-military coup of 1964.

The documentaries selected for this analysis intent to question by means of description and interpretation of authoritarianism the political and ideological experience that put an end to the revolutionary utopia. These films testify the past and refer to the present, evoke the corrosive results of a reflection on the present and construct a social and political criticism. It means that these film makers propose a questioning coming from the past, starting with a reconstruction by means of the imaginary, facilitating the understanding of the present history and making it intelligible.

Id: 15063

Title: Stereotypes and Communal Identity : Representations of Jewish Immigrants in Palestine by 19th Century Hebrew Journalists

Session Type: Individual submission

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Abstract: Tensions between the Jewish communities, particularly in the context of the division between "Ashkenazim" (Jews originating from northern and central Europe, whose customs follow the "German" traditions) and "Sephardim" (Jews originating from southern Europe, Asia and North Africa, whose customs follow the "Spanish" traditions) produce reciprocal images, which, according to social psychologists, create stereotypes, often exploited by the Mass Media, that "attach" some characteristics to this or that community. Stereotypes can also have a function in the formation and transformation of cultural identities, including in their historical concept, as diagnosed by cultural studies scholars. However, the separation between Ashkenazim and Sephardim is a product of the Diaspora's situation. Immigration to the Holy Land transfers and reintroduces it in Palestine - the country of origin that becomes a small-scale model of the transformations in national identity that took place in the Diaspora. Hall and others introduced the concept of Diaspora for the analysis of identity.The claim regarding discrimination against oriental communities in shaping the cultural identity of the State of Israel, based on the Ashkenazim-Sephardim controversy, is well known. It could be assumed that the phenomenon, as known to us in its present dimensions, is as old as the State of Israel - the melting pot and merging of the diasporas, or as old as the great immigration waves to Israel and the demographic dynamics they created in the 20th century. However, the previous waves of immigration as well created a situation of Communal Identification.

Texts and reports from the years 1878- 1884 written by notable Hebrew journalists of the time, demonstrate that the attempt to identify "Ashkenazi characteristics" and "Sephardi characteristics" was already obvious in 19th century Palestine. In order to observe the stereotypes of that time and their possible sources, we make use of texts by Yehiel Brill, founder and editor of the first Hebrew newspaper in Palestine, The Lebanon (1863), which moved later to Paris, Mainz and London, and Eliezer Ben Yehuda, founder of the Modern Hebrew press in Palestine since 1884.In 1878, Brill wrote a text as a letter to a friend, who was going from London to Jerusalem, analyzing "communal problems" of Jerusalem. In this text and another one written three years later, the observations of Brill, are more "sympathetic" to the Sephardim. In 1883, Brill visited Palestine again, heading a group of Russian farmers who came to settle. In the course of his travels, he also reached other cities, where he found new comparisons of Sephardic and Ashkenazi characteristics. Brill's writings contain also interesting commentaries about the Arab population's vision of the Jewish newcomers. During the visit of Brill in Palestine, another top Hebrew journalist was already there. Eliezer Ben-Yehuda, the renovator of Hebrew language, arrived from Paris and created his own press "Empire" in Jerusalem. Ben-Yehuda expressed already its preference to Sephardic pronunciation of Hebrew language, but in his writings, he enlarges the "Sephardic superiority" (however, mixed with "orientalist" approach) also to other stereotypical personal and social characteristics.

Id: 15124

Title: Building mythical leadership through images: Finnish president Kekkonen as an early king of promotion

Session Type: Individual submission

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Abstract: The paper analyzes the early usage of political campaign films in Finland: how were they used as tools to construct mythical leadership? The films are analyzed from the perspective of cultural myth making, while taking into account the historical, political and media context. Empirical material consists of President Kekkonen's (1956-81) three election films from 1955, 1967 and 1977.

With his political aides, Kekkonen had a strategic view towards public appearances and their significance for political power from early on. Seizing power, and later holding on to his office for an exceptionally long period, required careful legitimation of power in public. His team started building "the presidential image" with visual communication already in the 1950s. It was possible to address the whole nation with election films; in 1955 they were received by large crowds in movie theaters, and in later decades at home by the TV set. During Kekkonen's presidency, Finnish public television became a modern communication channel which gathered a national audience. The culture of TV journalism discussing politics in Finland has been described as elite journalism, thus enabling the politicians to perform at the TV stage, while the people acted as an audience. The role of images in making a politician known and constructing a myth is powerful: unlike with factual argumentation, the viewer does not need to analyze to understand the cultural myths that are being recycled. Such myths seek to naturalize their interpretations of reality and disguise their constructed nature. When myths are consciously being built, they are often used to promote instrumental, in this case (power) political, goals in a community. (Barthes 1957; Aaltonen 1998; Morreale 1991.)

The political films studied show a carefully constructed narrative that became established in pace with the president's position. Little by little, Kekkonen's public image became intact and harmonious, as the early stigmas of an opportunist, turncoat, womanizer and a drunkard faded out. In the early film of 1955, influences of propaganda films, where building a personality cult was central, both Soviet and Nazi Germany, can be seen. Later on, especially in the 1968 film, American style campaign film elements are evident.
Kekkonen's mythical leadership was built on certain elements, which recurred in all of the films' narratives. These included presenting a man of the people from humble beginnings, but also a charismatic film star; great leader and statesman, as well as a father figure of the nation. By describing the national Finnish character and history of the Finnish nation the figure of Kekkonen was identified to symbolize the people. The will of the people was embodied in him and he was the leader who had a vision in difficult times. The ideology communicated in the films can be interpreted to offer a political truth instead of a political alternative, which is characteristic of Finnish political culture in a historical context.

Id: 15204

Title: 11 Years of mobile journalism in Spain

Session Type: Individual submission

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Abstract: Studies about mobile communications have gained relevance as the access to such contents consolidate amongst users of all social and cultural backgrounds. In the last ten years there has been an acceleration in technological innovations for mobile phones. The interest in investigating the relationship between this and the dissemination of information is only the peak of such trend. On an international level, there has been a school of thought that has taken up searching for explanations about the success of this new technology. Studies regarding mobile phone as objects of personal security have arisen since (Dimmick, Sikand & Patterson, 1994; Kubik, 2009); mobility and entertainment (Williams, Dordick and Jesuale, 1985); fashion and status (Leung & Wei, 2000); place of virtual encounters (Ling, 2000; Lasen, 2002) and connections with the identity of the owner (Katz & Aahrus, 2002). However, investigations with regards to mobile communications only arise in the mid first decade of the XXI century (Taipale y Fortunati, 2014) and Spain had its own blossoming back in 2006.

The aim of this study, which has been carried out following a mixed methodology (qualitative and quantitative data) is to offer a historical tour through different evolutionary periods of the mobile journalism in the Iberian peninsula. For such purpose, our starting point is a bibliographic review of international reference that helps us locate the field of study (Aguado & Martínez, 2006; Aguado & Martínez, 2008; Costa-Sánchez, 2014 & 2013; Videla, García & Formoso, 2016; López, Westlund & Silva, 2015; Canavilhas & Satuf, 2015; Westlund & Nel, 2012, i.e.). This first approach allows us to recognize the main subject areas that are focused on the analysis of the relation between the new discipline and new ways of consuming information and also in relation to the contents production. This last aspect has been complemented with a quantitative analysis of the four main digital newspapers apps that exist within the Iberian peninsula (El País, El Mundo, Publico y Jornal de Notícias). Our selection responds to information dissemination and audience. As per the analysis datasheet, we made ours the model proposed by researchers Oscar Westlund and François New (Westlund y Nel, 2012). Our study proposes a taxonomy of different native apps from two main perspectives: services that apps provide and webs fail to present and the level of personalization that users experience with mobile apps. Such analysis provides information that users experience through mobile apps in relation to websites, and the level of personalization that users experience through mobile apps. It also presents information on apps development trends and highlights some of the main gaps that exist within this field. This piece of research allows us to establish a series of trends and themes that are predominant and set the foundations of what is being scrutinized in this area at present. It is key that we get to know the main lines of action that media must follow before a continuously and rapidly evolving scenario.

Id: 15215

Title: Messages in an Edwardian fonds of postcards: Social Networks and the creation of social capital

Session Type: Individual submission

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Abstract: At last year's IAMCR conference, I reported on one aspect of my research studying early 20th century postcards. I argued against the popular view that postcard messages are primarily formulaic: while messages do contain generic phatic text, senders are also including rich informative stories.

This conference, I will further my discussion of the content of the messages by studying the messages contained in the "friends" social network. I consider how postcard networks functioned in the Age of the Postcard—as a means of social capital.

Most of the postcards in the Auckland Family Postcard Fonds were sent to, or sent by the Auckland girls, Nellie, Alice and Flossie, from 1905-1915 who lived intermittently at the family farm in a small town in Ontario. Cards were also exchanged with cousins in Ontario and Michigan. As well, since all three of the sisters became teachers, and taught at schools close to their home, and in the summers attended teaching courses at universities in Ontario, the fonds also contains postcards from their peers and their students. Thus, this fonds of 1159 postcards provides a window into social relations in a farming family in the first years of the twentieth century.

Unlike a collection, one of the layers of meaning that analyzing a fonds of postcards makes possible is to study the messages from a stable and known group of receivers and senders and figure out their relationships. It is also possible to chart the underlying structure of the social/communication networks. I have digitized the fronts and backs of all the cards, set up a database where I coded for relationship ("friend," "family," "student" or "unknown"), and for gender (among other variables), and using graphing software established a picture of the strength of the social networks between and among the family members, their friends and students.

Social capital has been defined as 'the information, trust, and norms of reciprocity inhering in one's social networks' (Woolcock 1998, p. 153). Relevant to my research, in 1916, Hanifan wrote about the importance of rural schools in America, "If he may come into contact with his neighbour, and they with other neighbours, there will be an accumulation of social capital, which may immediately satisfy his social needs and which may bear a social potentiality sufficient to the substantial improvement of living conditions in the whole community. (p. 130).

While Hanifan refers to face to face encounters, I suggest that the medium of the postcard allowed for the same "accumulation of social capital." Analyzing the messages reveals the depth of the information exchanged about their profession, their schools, their students and their communities. This network of friends, almost entirely made up of the sisters' female friends who they met while in training to be teachers, and when they were employed as teachers, communicated through the postcards to strengthen their social capital.

Id: 15237

Title: Killing the messenger: Extinction of journalism as profession in the course of Sovietization of the Estonian press (1940-41 and 1944-45)

Session Type: Individual submission

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Abstract: The past is a window of what is going to happen in the future. The rise of a plethora of right wing or so called popular governments in Europe, Asia and America reveals a growing tendency towards authoritarianism. From the experiences of Turkey, Hungary, Poland and Russia we can argue that the 21st century authoritarians are not very different from those of the 20th century when it comes to attempts at taking control over the media.

In this paper I am going to interpret the title of the conference – "Transforming Culture, Politics & Communication: New media, new territories, new discourses" – in an unconventional manner. The termination of professional journalism and the free press in Estonia by the Soviet authorities in 1940-1941, and the consequent sovietization of the journalistic discourse can be seen as a violent transformation of communication and culture, conquering a new territory and introducing a new discourse. In summary – this is a story about killing the messenger.

The beginning of WWII and the subsequent Soviet occupation in the summer of 1940 were disastrous for journalism and journalists in all the Baltic countries. The free press and the generation of experienced journalists were destroyed and replaced with strictly censored Soviet propaganda journalism. Purges started immediately after the Soviet take-over, many journalists were arrested and deported in 1941; several were shot, and many lost their lives during WWII. In the post-war Estonia, of about 700 pre-war journalists less than a score started working in the Soviet press. In the course of the Sovietization of the press after WWII, new people without journalistic experience but loyal to the new regime were employed. This rupture erased the ideals, professional experience, and knowledge of the pre-war generation. Journalism in the Soviet 'Republic' of Estonia, was entirely politicized and ideologized, albeit to a lesser extent in the small niche of cultural journalism.

Using Estonia as the case, the paper focuses on the signs and acts revealing the intentions of an authoritarian regime to subject the media to control and turn them into obedient tools of the regime.

Applying the theoretical framework of the ruptures in history – ruptures mark abrupt change in the continuity of the past (Mazlish, 2011), the following questions are asked:

1) How was the Sovetization of the Estonian press carried out? 2) What were the consequences of the extinction of the whole generation of journalists on the profession? 3) How did it affect the national culture? 4) How were the conventions and values of free journalism preserved throughout the period of communist regime?

The paper is based on the previous research on journalism profession (Lauk & Pallas, 2008; Juraite, Lauk, Zelče, 2009), censorship (Maimik, 1994; Lauk, 1999; Lauk & Kreegipuu, 2010 etc.) and

changes of journalistic discourse in Estonia (Harro, 2000; Lauk, 2005 etc), as well as a number of original archive documents and memoires of journalists.

Id: 15250

Title: Colombia frente al antisemitismo y la inmigración de judíos polacos y alemanes 1933 - 1948

Session Type: Individual submission

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Abstract: «Estos son los hechos; funestos, inmundos y sustancialmente incomprensibles. ¿Por qué, cómo llegaron a producirse? ¿Se repetirán?», se preguntó el superviviente italiano Primo Levy en su permanente reflexión sobre el holocausto judío, una tragedia histórica que quedó en la memoria del siglo XX, del que todo el mundo cree estar suficientemente enterado, pero del cual todavía existe bastante por investigar, esclarecer y comunicar.

La investigación esclarece algunos de esos vacíos existentes en relación con el tema en Colombia, en particular indaga alrededor de las formas de recepción de los colombianos frente a los judíos inmigrantes durante las décadas de los 30 y los 40. Su propósito es comprender las restricciones que atravesaron judíos polacos y judíos alemanes en su proceso de asentamiento en Colombia entre 1933 y 1948. Este periodo comprende el surgimiento de un antisemitismo local –mediatizado por imaginarios y representaciones foráneos en torno a la figura del 'judío'– en ciertos colombianos, que veían a los inmigrantes de origen hebreo como invasores de su espacio en términos sociales y económicos.

La investigación utilizó diferentes tipos de fuentes primarias y secundarias. Las publicaciones periódicas fueron claves, pues señalan la existencia de un fuerte debate respecto a la inmigración judía, en periódicos como El Tiempo, El Espectador, El Diario Nacional, El Liberal y El Siglo. Ahora bien, la reconstrucción del debate se enriquece con bibliografía y documentos del Archivo del Ministerio de Relaciones Exteriores, así como del American Jewish Year Book.

A la luz de conceptos como los de Zygmunt Bauman, es posible comprender que el judío es considerado como un prisma: desde diferentes puntos de observación es posible refractar una imagen particular. Para comunistas, el 'judío' es objeto de rechazo por capitalista; para católicos, es asesino de su dios en la tierra; para algunos alemanes, representa una 'raza' inferior; para nacionalistas xenofóbicos, es invasor; para racistas criollos, es el componente imperfecto de una 'raza' colombiana llena de pobreza e ignorancia; y para comerciantes colombianos, personifica usura y competencia. En últimas, se le caracteriza como el opuesto malévolo o antípoda de lo propio. Estos imaginarios y representaciones rigen la red de significación que teje el antisemitismo emergente en Colombia en aquellos años.

Uno de los aportes más novedosos es el hallazgo de la materialización del antisemitismo en Colombia. Se encontró que se presentaron otros vestigios, como manifestaciones y boicots. Pese a lo efímero del discurso y de las posteriores acciones antisemitas, Colombia perdió la oportunidad de enriquecer su diversidad cultural y de contribuir con la recepción de inmigrantes judíos de origen polaco y alemán sometidos a la persecución en Europa. Muchos solicitaron ingreso al país (más de 15 000, de acuerdo con cifras del Ministerio de Relaciones Exteriores), tuvieron que quedarse en Europa y algunos de ellos murieron en manos del régimen antisemita de Adolf Hitler. La exaltación de sus voces es una manera de recordar y 'hacer justicia' a estas víctimas de la Shoah.

Id: 15335

Title: New Territories for Digital Citizenship' The Civic Identity of the First Civic Hackers in South Korea

Session Type: Individual submission

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Abstract: This study focuses on a growth civic activities and participation enabled or mediated through 'civic tech', the use of digital technology in a creative way to improve government service or to facilitate civic engagement. Many governments in various countries are actively trying to construct data-driven governance systems and incorporate civic tech into the 'technology of government', which is based on individual citizens' creativity and civility. More and more, though, scholars and activists are stressing the need for critical analysis of the widely-held assumption about the positive impact of civic tech on democratic politics, raising a question about whether and how civic tech serves as "technology for citizens" for a greater political accountability or social equality. This study aims to add to this discussion concerning the political dimension of civic tech—where the promise of civic tech for democratic politics is greatest—in the context of South Korea (hereafter, Korea), whose history of democratic citizenship and participatory democracy is distinctive to Western countries.

In addition to drawing upon the theories of civic engagement in changing media environment (Papacharissi, 2010) and critical studies on the politics of civic hacking (Schrock, 2016), this study is particularly grounded on the notion of citizenship as an ongoing process of identity formation and building agency through lived experiences (Dahlgren, 2009). I explore how digital technology intervenes in the process of the (trans)formation of citizenship in a digital network society, by examining the way in which civic tech activists experience and make sense of their political/civic agency through their projects.

This study presents a case study of the first-generation civic hackers whose ethos and culture make the foundation of the value and tradition of current Korean civic tech, through in-depth interviews with participants of Code Namu, the first civic hacking group that emerged from Creative Commons Korea in 2011. I locate the civic hackers' politics in the historical context of Korea, where the traditional civic identity established on developmental nationalism is being reconfigured in the socio-economic crisis of neoliberal transformations. Unlike the civic tech in the US or Western Europe, Korean civic tech for public service has been underdeveloped due to the low recognition given by government officials and a weak system for citizens' participation in public sector. Instead of the active collaboration between the government and technical experts, many civic tech projects in Korea have emerged because of the increasing public anger towards the country's authoritative regime and the largely uncountable news media.

Considering these specificities of Korean civic tech, my interviews will investigate how political notions evolve within civic hackers' collectives and how their ethics and social agendas resonate with contemporary social and political changes. I will analyze how they construct the civic identity through their projects with Dahlgren's framework of 'civic culture', the cultural patterns in which identities of citizenship and the foundations for civic agency are embedded. This study will illuminate how civic tech presents "new territories" to cultivate a new form of civic identity—the possibility of the emergence of digital citizenship.

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Id: 15373

Title: The Struggle over Press Distribution as a Market Strategy in early Post-Socialist Germany

Session Type: Individual submission

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Abstract: This paper focuses on East Germany during the Wende (or transition) period, that is the events leading up to the fall of the Berlin Wall in November 1989 and the post-Wall period. It asks in how far the democratic potential that existed in the moment of revolutionary change in 1990 found its implementation in the East German press. Contrary to current research, it does so by examining the process of press reform from the perspective of an expanding (inter)national market economy.

Based on qualitative methods and archival material, this paper focuses in particular on the early influence of the major West German publishing houses Springer, Bauer, Gruner+Jahr and Burda. Called the "big four," these companies used different strategies to influence media policies and to explore the emerging GDR press market early on.

To show this influence, this paper, first, analyzes early business concepts of Gruner+Jahr and Springer. Only weeks after the fall of the Berlin Wall, with a still sovereign German Democratic Republic, both publishers aimed at a quasi-(Western) monopoly position in the GDR media. In close cooperation with GDR ministries, their respective concepts aimed at taking their share in GDR media on various levels (journalism, distribution and sale, advertising, joint ventures, training etc.). These concepts had lasting influences on policy proposals in the GDR not the least because they manifested ideas of an advertised-based (print) media in the GDR, and offered financial alternatives to a state controlled and financed press system.

These concepts eventually cumulated in a joined building of a privately run press distribution system (Pressegrosso) in which all four publishers (after failed negotiations with GDR government institutions) built their own distribution in early 1990. Dividing the GDR into four zones, they distributed largely only their own publications, which caused an upheaval amongst small and medium-sized West German publishers as well as GDR publishers and politicians. Eventually this practice was stopped - but was continued, on the one hand, because hard facts had been created and in a politically in-stable situation it proofed impossible to break an already established practice. One the other hand, the building of a local distribution system required time that was not available once German unification and all-German elections stood at the horizon.

The building of this privately-run distribution system and the concepts leading up to it give an intriguing insight into how market strategies of major publishing houses interfered with, but also shaped media policies in a country in transition. It shows how the "big four" publishers made use of the "legal vacuum" that had existed due to an inscrutable and extremely fast changing political-economic situation on all levels of society. It does so by relying exclusively on internal communication, protocols and records of those publishers.

Id: 15428

Title: Study trips of Czech journalists during the Protectorate of Bohemia and Moravia: An important part of Nazi Propaganda

Session Type: Individual submission

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Abstract: "Study trips" of selected journalists were one of the important tools by which the Nazis sought to persuade Czech journalists (and through them Czech public as well) about both the inevitability and benefits of the cooperation of the Czech nation with Nazi Germany in the period of occupation of Bohemia and Moravia. Such trips were to the places and events that represented primarily military, but also the cultural and economic achievements of the third Reich. The participants of these trips gradually formed a privileged group of journalists, which increasingly inclined to direct collaboration with the occupiers, and with their help then dominated the most important Protectorate media. The first such study trip of Czech journalists organised by the German propaganda ministry took place already at the end of May 1939. Selected group of Czech journalists visited Berlin where they had an audience with Press Chief Otto Dietrich. The second trip was to Poland, immediately after its defeat. Since then a group of journalists who signed up for active cooperation with Nazis begun to shape and subsequently promote the need for active cooperation with Germany through their articles and other activities.

After the visit of Poland, there were several major study trips during the war, among the most important were the trips to the Atlantic Wall and fortifications on the Rhine, defeated France, and Eastern Front. The important trip was to Slovakia, specifically the city of Banska Bystrica, which was the center of the suppressed uprising against pro-Nazi regime. However the most important trip for influencing the selected Czech national "opinion leaders" (part of the participants were not only journalists, but also the other Czech cultural leaders), was a trip to Germany in 1941. The highlight of the tour was a visit to Berlin and a meeting with Joseph Goebbels. The propaganda minister delivered an extensive speech for the trip participants that aimed at giving them a guideline for further influencing the Czech public.

This paper will introduce the concept of journalistic trips as one of the important tools of Nazi propaganda in influencing Czech journalists and through them the Czech public. These trips had two main objectives, which were to:

1)	show the journalists (and the Czech public) the cultural, economic and security benefits of integration of the Czech lands to the German Reich,

2)	and to clearly demonstrate what would happen to the Czech nation if it was not to actively cooperate with the Germans

Using the analysis of archival documents, newspaper articles and also publications in which these journalists described their study trip experiences, we introduce the key trips that German institutions responsible for the management of propaganda prepared for Czech journalists during the war. We then assess how these trips influenced the image of Germany in the Protectorate media. We also introduce mechanisms which had been used to select journalists for these trips, as well as to organize them.

Id: 15497

Title: Access to archived news content: Estonian case

Session Type: Individual submission

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Abstract: According to Maurantonio (2014)"... digitized newspapers have altered the original text in crucial ways. Depending on the digital database, the changes to that newspaper text can vary widely".
The aim of the study is to provide an overview on digital journalism arhives at Estonia, different access to different periods and to discuss some problems of "authentic" preservation of a daily news flow.

It is important to distinguish the digital photographic archives (original newspapers, photos, documents and programmes are digitalized) and digital-born journalism.Digital photographic archives of Estonian newspapers 1821-1944 are important while historians and public can get easy access to the old newspapers:
http://dea.nlib.ee/. This access is important as the news and journalism has been an important discourse concerning the cultural memory of the nation.

Newspapers from the Soviet period are not available digitally. The Estonian broadcasting history goes back to 1926, but only few programmes are preserved. The Estonian broadcasting history's archive consists primarily of the documents on programme. Photo archive from the Soviet period (Estonian Radio and Television) is digitalized currently and accessible for the public. Still the problems are about the incomplete meta-data. The history of Soviet journalism is therefore less accessible in comparison to other periods.

Baltic News Service (BNS) provides digital access to news archive concerning the 1990s (one need to pay for the use).

Since online news stream appeared in the end of 1990s the conceptual question- how the news stream should be preserved – is still pending. For the researchers there is no clear overview on what is archived and how one can get access to different pieces of content (audiovisual material, photos, texts, comments) and it is also not clear how digital material is organized and what "moments" are preserved. One of the problems for a journalism historian who is interested in "borderline cases" (included commentariums) should make a screenshot(s) in order to preserve the moment when certain material was publicly available.

Id: 15579

Title: Influences and confluences: international publications as a factor of cultural differentiation in the Brazilian 'belle époque'

Session Type: Individual submission

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Abstract: This paper aims to present the initial result of the project of mapping the influence and the presence of international cultural publications in Brazil at the turn of the 19th century to the XX, in the period known as the First Republic. The work of the Brazilian literary critic José Veríssimo (1857-1916), the most active in the Brazilian press in those years, is taken as a starting point. Having worked in different newspapers and magazines, Veríssimo sought to present to readers what was published and debated in international cultural centers. He was an opinion former to the point of provoking reading fads in the educated circles of Rio de Janeiro, the national capital. Many people in the city, for example, began to read Nietzsche in the early twentieth century through his suggestions. His correspondence and his articles indicate the presence of a wide range of periodicals from different parts of the world that he had as reference (besides the books of foreign authors that he used to discuss intensely in his texts). The critic has also participated in the creation of different publications in the early years of the Republic and his work shows how innovations in journalism in centers such as Paris, London or New York were unfolding in the Brazilian press. The project aims to map these influences to unveil a framework of international publications that were a reference in Brazil not only for the critic, but for a whole generation of intellectuals and journalists. The central position of Verissimo in the Brazilian culture during that period makes possible to see this picture in a broad way. In this paper, the objective is to show how international publications were referred to and used in the work of the Brazilian literary critic. In the years immediately following the proclamation of the Republic, which began in 1889, the influence of French newspapers such as Temps, Mercure de France, Journal des Débats, Le Figaro, as well as magazines such as Revue des Revues and Revue des Deux Mondes, is remarkable. Already in the early twentieth century, the influence of English spoken publications, many of them from the United States, began to grow. The Outlook, The World's Work, Public Opinion and the North American Review (the first US literary magazine) are some of these references. Whenever possible, seeking to break language barriers, Veríssimo also provides information on publications from other countries, such as the Vorwaerts newspaper, linked to the German socialists. There is also an effort to read magazines and newspapers from Latin American countries, especially from Argentina, with special attention to La Nación newspaper. The mapping of these publications, based on the work of Veríssimo, allows to observe to what extent Brazil sought to situate itself in the seesaw of international influences to constitute a cultural circuit with its own characteristics.

Id: 15672

Title: Transmedia dynamics in the construction of cultural memory. An analysis about the memory of the 1985 earthquake in Mexico

Session Type: Individual submission

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Abstract: In this paper I will analyze the dynamics of cultural memory building around a traumatic event in Mexico's recent history: the earthquake that occurred in 1985. This earthquake, which affected particularly Mexico City, has been the worst natural catastrophe of this type in the history of the country. More than thirty years later, this event has become a recurring topic of national cultural memory, represented and (re) constructed in a wide range of genres, formats and languages. It can be considered a "place of memory" (Nora, 1992; Erll, 2009) around which representations of various kinds converge.

From the theoretical and conceptual point of view, this work recovers some central approaches of the area of studies of memory, culture and means of communication. Cultural memory its conceived as a discursive construction, dynamically and intrinsically associated with mediation processes. (Erll, 2008). It is a product of shared representations, the result of public communication and the circulation of memories of mediated forms (Rigney, 2005, p.15). In contemporary societies, the media operate as "meta-agents" of memory (Neiger, Meyers and Zandberg 2011, pp. 7-13), intervene directly in the construction of a public agenda of memory and articulate hegemonic representations around to certain events, events or situations of the common past.

The construction of cultural memory can be analyzed from a transmedial perspective, ie as a set of processes that involve the participation of different media and languages, in the visibilization, reiteration and reinforcement of certain evocations of the collective past. A central budget, from this perspective, is that the construction of social meanings about the past does not occur through isolated narratives, but through complex dynamics of mediation, remediation and transmediation. These processes are particularly intense in the case of events that become "places of memory," so that what is known around them refers to "a canon of existing medial constructions, narratives, images, and myths which circulate in a culture of memory "(Erll, 2009, p 111).

Based on these considerations, this paper seeks to describe the transmedia narrative universe constructed around this catastrophe, to identify the predominant genres, languages and types of discourses and to recognize some of the remediation and transmediation strategies as well as some of the representation resources more recurring in them.

The methodological design was structured in two phases. The first one was based on the documentary analysis, focused on the identification and categorization of communicative products focus on this event. From this initial categorization I proceeded to perform a qualitative content analysis of a selected corpus with the intention of accounting for some of the strategies and resources most used in them.

The results of this analysis allow us to understand the cultural memory around the earthquake as an expanding narrative constellation, shaped by dynamic processes of remediation and transmediation, based on the hybridization of resources and archival images, testimonies of survivors and memories learned or inherited, which are reused, recycled and remodeled in a wide range of productions coming not only from the media, but also from amateur production.

Id: 15742

Title: PANEL: Media and the Dissemination of Fear during War and its Aftermath

Session Type: Panel Submission

Authors:
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Abstract: Panel description:
Disseminating fear has been a major propaganda technique used since ancient times to frighten enemies, to prevent the desertion of military personnel and to prevent acts of defiance. In modern times, the media have become the main tool used to induce fear among different audiences and it has become impossible over the last century to think about war without taking into account the role played by mass propaganda. This has ranged from posters and newspapers during the Great War to digital media today used by terrorist groups and those countering them. All sorts of communication technologies have been used to disseminate sermons of hate, to demonstrate the superiority of "our" cause and to induce fear in specific targets, whether minorities or populations in nations across the border.

The panel aims to address the relations between media and fear. To do this it assembles a collection of four papers that will discuss how different media – broadcasting, newspaper and film – were used during World War II, its aftermath and during the Cold War to promote fear and hate. There are obvious comparisons that can be established with the present day, at a time when discourses about protecting "our world" from being disturbed by the "others" have became prevalent. Thus, understanding the role and the consequences of the usage of the media to disseminate fear and hate will allow us to better understand present times and contemporary propaganda.

The first paper deals with the Nazi broadcast propaganda, extensively used by Hitler's regime to disseminate his nationalistic and anti-Semitic ideology. It focuses on the particular case of broadcasts to neutral countries demonstrating how radio was used to demonstrate the superiority of the German nation and to induce fear among listeners. The second paper also presents a case in the context of World War II, but focused on a different perspective, i.e. how exiled communities used the media to cope with fear disseminated in the media. The third paper looks at the film industry in Germany and Japan in the aftermath of World War II, demonstrating how it was used as a prosthetic device for the storage of of post war memory struggles. Finally, a fourth paper will focus on how the media were used in the USA to create enmity against the Soviet Union during the Cold War, resorting to longstanding fears of the "others" in popular imagination.

Papers:
Inducing Fear through the Airwaves: Nazi-Broadcasting Propaganda in Neutral Countries
Nelson Ribeiro (Catholic University of Portugal),
Voices for a World in-between? Exile media as transnational hinges between confidence and fear. The Case of the Austro American Tribune (AAT)
Christian Schwarzenegger (Augsburg University) & Gaby Falböck (University of Vienna)
Film and the administration of fear: Productions of post-war memory in Germany and Japan
Isabel Capeloa Gil (Catholic University of Portugal)
Breeding Fear: US Enemy Formation During the Cold War

Barbie Zelizer (Annenberg School for Communication)
Chair: TBA

Id: 15745

Title: PANEL: Media and the Dissemination of Fear during War and its Aftermath

Session Type: Panel Submission

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Abstract: Paper Title: Inducing Fear through the Airwaves: Nazi-Broadcasting Propaganda in Neutral Countries

The presentation will demonstrate how the Nazi regime used broadcasting in foreign languages to disseminate fear in Portugal and Spain, two neutral countries during World War II. Even though much has been discussed about how Hitler's regime used radio to promote fear among occupied populations and those living in enemy countries, this paper proposes to look at the role played by Nazi broadcasts in two neutral countries. It will demonstrate that, despite the ideological connections that existed between the National Socialist regime and the dictatorships led by Salazar and Franco, from 1941 onwards the transmissions from Germany aimed at inducing fear particularly in the Portuguese population that it urged to rebel against Salazar's policy of not breaking up the centennial alliance with Britain.

Based on documentary research the paper will demonstrate the German broadcasts in Portuguese and Spanish languages evolved from promoting the superiority of the German nation to the dissemination of fear of a foreign occupation, which, according to the transmissions, could only be avoided by an alignment with the Axis cause.

Id: 15750

Title: PANEL: Media and the Dissemination of Fear during War and its Aftermath

Session Type: Panel Submission

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Name: Gaby Falböck
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Abstract: Paper Title: Voices for a World in-between? Exile media as transnational hinges between confidence and fear. The Case of the Austro American Tribune (AAT)

We highlight the exile-publication (AAT) as journalistic platform for coping with fear disseminated in media and faced in everyday-life. Fear was a persistent topic for the AAT published from 1943-1948 at different levels:
a)   Political developments and war in Europe were central contents. However, AAT was reliant on propaganda, biased coverage or unsecure information received personally. In either case differentiating fear-mongering sources from reliable information was challenging.
b)   The political activities of the AAT contributors might result in them being considered a potential threat for the US (hostile combatants/fifth column) thus fearing prosecution or deportation.
c)   The AAT provided guidance for adjusting to everyday challenges and against the fear of uncertain futures.

Based on content analysis, archived materials and biographical studies we elaborate that exile-publications mediated between propaganda, fear, despair and confidence. They provided as much a hinge between old and new lifeworlds, as they created a transnational world in-between.

Id: 15754

Title: Media and the Dissemination of Fear during War and its Aftermath

Session Type: Panel Submission

Authors:
Name: Isabel Capeloa Gil
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Abstract: Paper Title: Film and the administration of fear: Productions of post-war memory in Germany and Japan

During WWII, film industry in Germany and Japan was engaged in producing a visual environment structured upon the social construction of fear and in channelling it into the war effort. After unconditional surrender, local film industry was slowly rebooted to address the new conditions of Allied occupation and the demands of democratization. While so doing, it also sought a different visual grammar, which no longer spoke to the escapist fantasies of propaganda or to the grotesque demonization of the Other (be it the enemy or the persecuted racial minorities), but instead connoted the invisible trauma of the war and addressed a new collective and pervasive presence of fear, which functioned as a preemptive strategy for the future. Two representative case studies, Wolfgang Staudte's Murderers Amongst Us (1946), which looks into the unspoken presence of war criminals in post war society, and Akira Kurosawa's I live in fear (1955), about the imminence of nuclear disaster, will allow for a comparative critical analysis of the management of fear (Virillio, 2012) as a driving cultural and political force in the administration of social power in late modernity and the role of film as a prosthetic device for the storage of post war memory struggles.

Id: 15755

Title: PANEL: Media and the Dissemination of Fear during War and its Aftermath

Session Type: Panel Submission

Authors:
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Abstract: Paper Title: Breeding Fear: US Enemy Formation During the Cold War.

This presentation addresses the ways in which enmity was established by the US toward the USSR during the Cold War. It tracks both the origins of such enmity and the ways in which it was tweaked to better suit US aims of the period. Enemy formation of the time had distinct verbal and visual attributes that played to dichotomous notions of the other, which were widely shared across US media and supported even when those circulating them recognized their exaggerated and often erroneous nature. Drawing from particular longstanding fears of the other in the US popular imagination, the paper argues that such fears continue to undergird US politics to the present day.

Id: 15953

Title: Panel: Communication and History: narratives and imaginary about Iberian and Latin American dictatorships in the 20th century

Session Type: Panel Submission

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Abstract: Title: Shadows on the screen: the construction of a female imaginary in the newsreel No-Do (Spain, 1943-1975)

The newsreel No-Do – acronym for Noticiario Cinematográfico Español – first appeared in Spanish cinemas in January 1943. Created as an audiovisual instrument of the Francoist State, essentially based on Mussolini's model, but with a strong aesthetic mark from the Nazi newsreels, its exhibition was mandatory until 1976, although its lifetime lasted until 1981, five years after the death of the dictator.
No-Do was a powerful tool of political propaganda, but also an instrument of social indoctrination. Defined as "the social catechism of an epoch" (Saturnino Rodríguez), the newsreel was used as a shaper of behaviors, consciences and attitudes, at the service of a dictatorial regime that found in tradition the basis of its power system.
From the outset, women were the main recipients of a message that sought, first of all, to serve a State of evident totalitarian inspiration. Conceived as selfless and submissive wives and prolific and hardworking mothers, in the line of an ideological cocktail that blended the kitsch aesthetic characteristic of fascism, the most rancid and ignited social and political conservatism, and the lessons of the Catholic Church, its image on the news was the best sign for the understanding of a political regime that sought to extirpate the roots of modernity in Spanish society, radically eliminating what it found to be the most disastrous of its legacies, democratic and egalitarian feminism.
In this paper, we approach the study of the No-Do news from a perspective that combines the point of view of gender studies and the perspective of cultural studies, in an approach to the reality of Spanish women in the gray years of Francoism.

Keywords: newsreel; No-Do; woman; Francoist Spain.

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Id: 15974

Title: Wives, secretaries and novices: Women in Australian PR journals, 1965'1972

Session Type: Individual submission

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Abstract: This paper investigates the representation of women in the Australian public relations industry's trade media in the years 1965–1972. It discusses the marginalisation of women in public relations historiography and identifies the need to understand the changing significance of gender for public relations, particularly in relation public relations work and the activities of its professional association. There is almost no research regarding women working in public relations in Australia prior to the 1980s when more women than men worked in the industry for the first time.

The research reported in this paper focuses on a journal, Public Relations Journal, renamed Public Relations Australia from 1968, produced by the Public Relations Institute of Australia (PRIA) from 1965 to 1972. This is a short but pivotal period in terms of women and work, as these years coincided with the rise of the women's liberation movement in Australia. I analyse the limited ways in which women are represented in the journal: as wives, secretaries, consumers, (mostly novice) practitioners, and as body parts in art and design. I also discuss the only explicit reference to women's liberation in the journal and two PRIA members who later wrote books that addressed issues around women's liberation and the negotiation of personal/professional identity.

Women were underrepresented in various institutional processes such as council and professional-grade memberships and in the pages of the journal. Drawing on Edwards and Piezcka (2013), I argue that the institutional norms constructed in the journal point to not only 'a relatively coordinated and consistent understanding across the field of what PR is, where it belongs, and how it should be practised,' (p. 20) but to a gendered dimension in terms of who should practise it.

I have argued elsewhere that the 1970s and 1980s were significant for the feminisation of public relations in Australia, and that this feminisation provoked considerable anxiety among industry leaders, contributed to increased regulatory and jurisdictional structures, and constrained public relations knowledge in particular ways (Fitch & Third, 2010, 2014). Analysing the representation of women in the industry's trade media immediately prior to this period reveals how that media operated in disciplinary terms and the significance of gender in the construction and maintenance of institutional norms. The findings reported in this paper contribute to a better understanding of the development of an occupational and professional identity for public relations along gendered lines and highlight the need for more critical histories of public relations, along with media and other communication industries, which address gender.

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Id: 16087

Title: Structural Transformation 2.0' Memory and History in Digital Public Spheres

Session Type: Individual submission

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Abstract: Social sciences increasingly turn to memory studies and historical research in their endeavor to investigate dynamics of change and continuity in modern societies. Yet, in return there is noticeably less effort to enrich conceptualizations of memory and history with theoretical contributions from social sciences, let alone from media and communication studies, that would shed light on the conditions shaping the construction and uses of the past in contemporary societies.

One example is a neglection of models of public sphere that could add vastly to understanding the communicative conditions under which memory and history are negotiated in societies saturated with mass media as well as numerous information and communication technologies (ICTs) (Habermas 1969; 1981; Lievrouw & Livingstone 2009). Especially the role of digital public spheres appears to be of vital importance for understanding how communication about the past from people´s lifeworld perspective is brought into societal discourses where they contribute to bottom up narratives of memories entangled with history and broader collective memory (Dahlgren 2005; Ito 2008).

However, current research on memory is just at the outset of theorizing how contemporary digital and social media shape discourses in digital public spheres and what their impact is on mass media public spheres. The talk will reflect on the implications for societies' relationship to the past when personal memories that were formerly mainly embedded in the communicative memory of private social networks (e. g. the family) are now entering discourses about the past in digital publics (Assmann 1988; van Dijck 2007; Garde-Hansen et al. 2009; Hoskins 2014). Hence, it will be outlined how the structural transformation of the public sphere from the 20th century mass media to the 21st century digital public sphere(s) changed what societies and their citizens (can) actively do with memory and history in online communities, comment sections and forums (MacDonald et al. 2015; Keightley & Pickering 2012; Knoblauch 2016).

This demands to include actor-oriented research to investigate mnemonic practices, community formation as well as collective identity and memory construction connected to sharing the past online. It additionally poses the question of the role (collective) emotions have, which are inherently part of the narratives shared in digital public spheres whereas they previously have been excluded from the (seemingly) rational discourse about history for being considered counterproductive and distortive (Papacharissi 2015; Scheve & Salmela 2014; Weber 2012).

All these facets indicating a structural transformation of public spheres impacting memory and history discourses on a fundamental level, which demands a conversation about a highly relevant question: Do discourses about the past in fragmented digital public spheres move toward a disruption of collective memory adding to a societal disintegration? It is argued that models of public spheres can help to investigate potential (de-)synchronization of memory and history under these new communicative structures (Dahlberg 2007).

Id: 16233

Title: Revisiting Samper's Ensayo sobre las Revoluciones Políticas (1861) in light of the newspaper in which it was originally published: El Español de Ambos Mundos (

Session Type: Individual submission

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Abstract: In 1861, while living in Paris with his wife, the Colombian intellectual, José María Samper, published a book entitled Ensayo sobre las Revoluciones Políticas y la Condición Social de las Repúblicas Colombianas (Hispano-Americanas) - Essay about the Political Revolutions and the Social Condition of the Colombian Republics (Hispanic-American). The Essay, as Samper himself explains in the prologue, collects the series of articles he had published in El Español de Ambos Mundos; a newspaper edited in London between the 7th of august 1860 and the 10th of January 1862, which circulated on both shores of the Atlantic. In the Essay, Samper devoted his attention to challenging the European dismissive representations of Spanish America and specifically their misconceptions regarding the revolutions of independence.

There is no doubt that Samper - essayist, poet, novelist, journalist and politician- is a key figure of Colombian intellectual history and that the Essay among his prolific and diverse work, spanning the second half of the nineteenth century, is his most famous text. However, as the Colombian historian Patricia D'Allemand (2012) has correctly stated, although there is a tendency amongst Colombians to take for granted their knowledge about Samper's work, the latter has been poorly and insufficiently explored. Apart from D'Allemand's analysis, most interpretations of the Essay have stemmed rather than from a careful reading of the text, by taking as face value interpretations that Samper himself made about his own intellectual trajectory in his autobiography, Historia de un Alma (1881).

Not only has the interplay between nature, race and Spanish colonialism in Samper's interpretation of the region's backwardness and possibility of progress yet to be fully grasped, but also the intimate conceptual connection between the Essay and the newspaper in which it was originally published, has hitherto been entirely overlooked. Until now, El Español de Ambos Mundos had remained unread and neglected on the shelves of the British Library in London. In this paper I aim to shed light on the conceptual architecture of the Essay, by re-reading the latter in the context of the newspaper in which it was initially published. I will show, on the one hand, that the most direct source against which he was reacting was the very newspaper serving as scenario of his ideas, where criticism against the young republics was abundant. On the other, I aim to highlight how heavily Samper relied on this newspaper, echoing, reshaping and turning up side down some of the arguments it put forth to account for the supposedly decadent state of post-colonial Spanish America. As I will show, a racist representation of difference, entailing an utmost denigration of the indigenous, black and mixed-race population, lay at the core of both attempts to make sense of the undeveloped and turbulent state of the young Spanish American nations.

Id: 16246

Title: Being Cultural Marxists: Revisiting the Chinese New Lefts, 1997-2017

Session Type: Individual submission

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Abstract: Being the source of its political and historical legitimacy, Marxism theories and practices in China, however, has undergone great transformations since the late 1970s, when a global shift to the neoliberalism political and economic order took place. Cultural Marxism, a theoretical renewal of Marx thoughts originated in the European continents and flourished in English world later on by the British New Lefts from 1950s to 1970s, turned out to be an academic icon for those Chinese thinkers.

As was widely translated and introduced into Chinese research and social contexts, a resemblance of British Cultural Studies' thriving process, Cultural Marxism became an alternative approach to orthodox Marxism for Chinese thinkers. Disappointed with the growing gap and inequality in China's economy and society, they attempted to emancipate Marxism thoughts from its political economy way of interpretations by revisiting the Marx's works of early times and the Cultural Marxism Schools' re-interpretations since the 1950s. As a root support rather than an subversion for the CCP's governing legitimacy, this quest piled up within the official agendas and still proceed today.

One milestone took place in 1997. In that year, Wang Hui, a leading public intellectual and left-wing thinker in China published his feature-length critique on Chinese modern ideas and its problems with modernity at Tianya, a public political and humanity journal in China. Marxism, together with its classical highlight of political economy analysis, was questioned again with nationwide heating debates. Those peers who endeavored to revise the Marx doctrines in China began to entitle themselves "the Chinese New Lefts" (in Chinese, Zhong Guo Xin Zuo Pai), which was later conceded by their "neo-liberal" counterparts and media outlets. The Chinese New Lefts, similarly to their British pioneers in 1960s and 1970s, united and engaged in public issues in the past 20 years from holding national and international academic meetings to publishing critiques of political thoughts and social problems.

Since the trends of any social thoughts are reflections of the then-contemporary social relations and structures, they could never dissever themselves from their historical and social situations. By using interviews and archival studies methodology, this paper aims to picture the Chinese New Lefts cultural thoughts with the clue of Cultural Marxism. It tries to answer two questions: 1) How did those abstract culture and ideas came into real solicitudes? 2) How did the Chinese New Lefts interpret the western cultural Marxism in light of Chinese settings?

It claims that the Chinese New Lefts' thoughts could be unraveled in two contexts. First, it puts the twenty years' experience into historical contexts since the 1970s when China endured weighty evolutions while the officials never call itself a rupture against its revolutionary history. Second, it contends that the evolution of Chinese cultural thoughts should be fully understood in the geographical contexts of 1) global political, economic and cultural shift where China was engaged;

2) the exposition of western Cultural Marxism thoughts by those cultural Marists as they call themselves "the Chinese New Lefts".

Id: 16272

Title: PANEL: Communication and History: Narratives And Imaginary About Iberian And Latin American Dictatorships In The 20th Century

Session Type: Panel Submission

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Abstract: Paper Title: Making Portugal Great Again! Radio Broadcasting and Salazar's Nationalist Discourse in 1930s and 1940s

This paper is focused on the nationalist discourse aired by Portuguese state radio during the 1930s and 1940s, i.e. from the emergence of Salazar's dictatorship until the end of World War II. This period corresponds to what has been described as the affirmation phase of the Estado Novo regime, which was characterized by a strong nationalist discourse in which the Portuguese nation and race were presented as superiors to others. Radio was particularly important in disseminating these ideas. Even though it was sill in its infancy, in Portugal the audio medium gained a mass audience mostly after 1939 when it became the most important source of information regarding military and political developments of the war.

The state broadcaster – Emissora Nacional – echoed the dictatorship's ideology and presented the Estado Novo as a regime that would lead Portugal to regain the centrality it once had in the international arena. For that it resorted to a nationalist narrative concerning the Portuguese discoveries in the 15th and 16th centuries, presenting Portugal as a glorious nation that had dominated the seas and had established colonies in America, Africa and Asia. The paper will discuss how the narrative of a glorious past was presented on the official broadcasts and how it created a connection between Salazar and the discoverers and presented the dictatorship as a regime that would restore Portugal's prestige and greatness.

During the period under analysis the major propaganda event, organized to reinforce Portugal's nationalism, took place in 1940. Under the name of "Centennial Celebrations" it comprised several initiatives intended to disseminate the idea that Portugal was about to return to its glorious times as a consequence of Salazar's policies. How the "Centennial Celebrations" were promoted and reported on State radio will also be discussed in the presentation.

The paper is based on documentary research conducted in archives in Lisbon, namely at the State owned broadcasting company. The station's official magazine, in which some of the programs were transcribed, as well as the national press will also be used as sources. The later printed news pieces on several initiatives organized by Emissora Nacional in order to promote the regime's ideology, allowing us to grasp how these events were perceived by the organizers.

Id: 16361

Title: Breve historia de la radio como medio de comunicación de la comunidad indígena en los municipios de Ixmiquilpan y Huejutla, estado de Hidlago.

Session Type: Individual submission

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Abstract: En esta ponencia se van a tratar dos situaciones de la historia de la radio en el estado de Hidalgo, las cuales forman parte esencial de la presencia y existencia de los medios de comunicación actuales; una de ellas es la historia de la radio en Huejutla, un municipio con propiedades geológicamente hablando, adecuadas para la transmisión de las ondas de radio, pero opacadas en cierto momento por la presencia del gobierno y su continua, pero no permanente, renuencia a otorgar el permiso para su transmisión.

A principios de los años 80s inicia la emisión de programación de "Canal 3 Pachuca"; después nace una estación de radio en el 98.1 de FM. En la actualidad, tras su creación, ambos medios de comunicación son cadenas que cubren en su totalidad al estado de Hidalgo bajo los nombres de "Hidalgo radio" e "Hidalgo TV".

Pero, esta no fue la primera estación de radio en el estado como tal. El antecedente se centra en el valle del Mezquital; una comunidad que, en el año de 1963, logran conseguir con el apoyo de las autoridades gubernamentales y el Patrimonio Indígena la concesión para una transmisión radiofónica, ubicado en el municipio de Ixmiquilpan. Lo anteriormente mencionado se logra gracias a la insistencia de la comunidad por tener su propia estación de radio; también gracias a la influencia de un caso en particular sucedido en Monterrey, Nuevo León, al que le otorgaron una concesión para radiodifusora.

Se encuentran inmersos programas de índole cultural, artística, política y social, sin hacer a un lado las costumbres y tradiciones; con participación de las culturas Otomí, Náhuatl y Tepehuas, quienes fueron los encargados de generar interés a la importancia de tener un medio por el cual difundir sus ideas, sus comentarios, quejas y cultura.

Los inicios de la misma se dan como una radio escuela apoyada por la Secretaría de Educación Pública, quien autoriza la emisión en dos lenguas, la indígena, que es la lengua materna de la zona y en español, marcando así un hecho histórico y trascendente fusionando a la educación y a los medios de comunicación.

Después de un tiempo, y con el éxito que se proyectaba con este, se transformó poco a poco en un elemento sustancial para el poder político propiciado por la poca preparación de las personas que estaban involucradas en ese momento y por falta de capital; dejando de lado el objetivo con el que se fundó.

Para el análisis de este proyecto, se utilizaran las teorías de autores con índole social como pueden ser Marshall McLuhan y Umberto Eco, entre otros; siendo las obras de "La aldea global" y "Apocalípticos e integrados", respectivamente, unas de las obras base para el mismo, así también. Así mismo, la metodología utilizada será analítica y descriptiva para poder dar a conocer la importancia de la existencia de una estación de radio en zonas con población indígena.

Id: 16455

Title: Storytelling shapes the public memory' The struggle for recognition for memory and justice in Brazil

Session Type: Individual submission

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Abstract: In this paper I am interested in investigating how the public debate shapes the public memory regarding the truth and justice in Brazil during the work of the National Truth Commission 2012-2014 (CNV, in portuguese). The goal is to examine the potential of storytelling across deeply divided issues can contribute to improve democracy and the moral evolution of society. My theoretical framework is recognition theory (Honneth, 2003), public memory (Jelin, 2002) and the concept of storytelling (Polletta and Lee, 2006).

The main contribution of this work is about the systemic effect of the speech act involving social struggles. Based in the concept of public debate, grounded in the deliberative theory (Habermas, 1996; Gutmann & Thompson, 1996), this research aims to demonstrate the capability of public debates on understanding deep social conflicts (Steiner, 2014, 2017). I am especially concerned with the use of personal stories as a way to give reasons in the dynamics of the struggle for recognition. My hypothesis is that storytelling contributes to provide justifications for the public debate and this is directly related to the shaping of a collective semantics in the struggle for recognition. I highlight that storytelling has been systematically explored by the deliberative studies (Polletta, 1998; Polletta & Lee, 2006; Young 2000, Black, 2008, Steiner, 2012). However, few studies have articulated the concept to recognition theory. I argue that the speech act from the testimonies can bring the feeling of injustice to those who have not suffered the damage. They can demonstrate the complexity of certain moral, ethical and practical, although not provide a clear answer to the difficulties presented. Also, "personal stories told in the first-person reveal the sensitive dimension of pain and suffering" (MAIA, GARCEZ, 2014, p.366). Hereby, there is a fruitful connection between storytelling concept and struggle for recognition. The theory of recognition is getting a rising attention in the humans and social science as an approach to social conflicts and social transformations in divided societies through a normative view.

To achieve the goal, I analyse the personal stories exposed in six public hearings organized by the National Truth Commission. These stories are from victims, relatives and official agents involving in disappearances and deaths during the military dictatorship in Brazil (1964-1984). The codebook applied will identify who speaks, the association of these actors, and what are their claims of recognition. Then, I compare how these personal stories are explored in the news media (newspapers Folha de São Paulo and Estado de S. Paulo) and in the CNV official page on Facebook. I want to identify what are the semantic aspects about the dictatorship that gain visibility in different spaces and which contributes to the shared formation of the public memory on the Brazilian dictatorship.

Our findings contributes to the debate about the use of personal stories in public debates involving divided societies.

Id: 16559

Title: News Media and the Production of Modern Liberal Subjects in an Authoritarian Regime

Session Type: Individual submission

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Abstract: This paper investigates the ways in which news media (re)framed the notion of freedom during the South Korean authoritarian regime from 1964 to 1970. It argues that various historical and sociopolitical contexts bring forth different political imaginations of 'freedom', which produce different types of modern liberal subject. It also seeks to explain how news media participate in that production.

In the 1960s, as the Cold War overwhelmed international politics, South Korea continued to struggle to recover from the Korean War, which, though ending with a ceasefire in 1953, perpetuated unresolved social turmoil. Since the war had broken out only five years after independence from Japanese colonial rule, Korea did not have the opportunity to develop as a modern state. In the 1960s, after Park Chung-hee—a dictator who reigned South Korea for 16 years—overthrew the democratically elected regime in a military coup in 1961, his regime established South Korea's modern governmental system as well as its power. Considering such political conditions, this paper shows how news media portrayed the idea of freedom in the early stages of South Korea's modernization, with a textual and discourse analysis based on articles in three major national newspapers and a monthly magazine during 1964–1970.

Findings indicate three distinctive patterns in which new media discussed the concept of freedom. Above all, freedom was imagined as a practice of anticommunism. In relation to North Korea, freedom was represented as a symbol of superiority that South Koreans had to preserve. In identifying South Korea as the state of freedom without question, news media, here, operated as propaganda of Park's regime; there was shown a plethora of rhetoric to arouse emotions of the mass. On the other hand, there was media portrait of freedom: liberation from unjustified power. In line with traditional liberalistic ideals, news media championed emancipation from external, wrongful power, especially that opposed to Park's military regime. In this case, serving as the public sphere, news media informed the public of government illegitimate government activities and thereby promoted critical discussions. Lastly, freedom was described as a lifestyle of the West. In response to social anxieties against Western modernization, news media emphasized the intractable, irresponsible nature of freedom. In other words, the negative portrait of freedom was used to caution South Koreans to protect their own traditional values from the West.

Drawing upon the three conflicting imaginations of freedom intersected in media discourse, this analysis shows that freedom developed as a political apparatus to mobilize citizens and nationalistic sentiment in South Korea. Ultimately, the study adds to Foucault's theoretical discussions on modern power, freedom, and liberal subjects. Furthermore, this study reveals different ways in which modern power has constructed freedom as a governing device in light of historical and social contexts.

Id: 16802

Title: Don't read that book! ' moral panics and social fears from Gutenberg to the Digital

Session Type: Individual submission

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Abstract: The dissemination of reading practices with the creation of Guttenberg's mechanic movable type printer was accompanied by the growth of the moral fears concerning reading, particularly of reading practices associated with the media. In the first years of a larger dissemination of reading formats the panic concerned the possible effects of this new medium on morality. However, when analyzed with temporal distance one verify that the fear seemed more related with the possible effects of media. As Furedi states: "By its very existence the media appeared to represent a potential threat to the moral order." (2016: 1)
Late modernity and its configuration around new media forms and phenomena like globalization, evinced the social need to deal with the new with moral panic. New media and the new forms of readership made available by the new digital devices, but also by the social turn of the web, has brought these discourses around the possible effects of reading and the media back to the agenda. The aim of this proposal is to discuss the historical role of these fears and to understand them from the perspective of the remediation theory. Remediation is focused on the understanding of new media as the result of refashioning previous media forms. Nevertheless, one can apply this theoretical perspective proposed by Jay David Bolter and Richard Grusin in order to comprehend how new media are impacting different dimensions of our social lives – as identity, social interaction, and even time and space perception, for instance. We would like to propose that this perspective may also be helpful to map the cyclic trend one has been witnessing concerning the trinomial reading, media and moral panic.
This paper will provide an historical perspective on how moral panics (Stanley Cohen) and social fears have evolved around different reading platforms and devices, namely the pervasiveness or persistence of panics such as the corruption of youth and highlight the path of the book, ant the way in which each time it is refashioned, fears of disruption surface again.

Id: 16847

Title: Despolitización y entretenimiento: una mirada histórica del sensacionalismo en la prensa ecuatoriana

Session Type: Individual submission

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Abstract: La programación light comienza a expandirse en los medios ecuatorianos en la década de los 80s del siglo pasado, en detrimento de contenidos políticos y económicos, estimulada por dos hitos importantes. En la arena internacional, por la aparente muerte de las ideologías sustituidas por el conocimiento de la vida privada del individuo, de sus matices dramáticos y espectaculares, esto tras el colapso del socialismo y la conformación de un mundo unipolar bajo la hegemonía cultural norteamericana. En la escena local, por la deslegitimación de la política y la correlativa despolitización de la sociedad ecuatoriana ante "los sucesivos y nefastos gobiernos, los partidos políticos, el Congreso, las instituciones judiciales, etc.", que hundieron en la pobreza a las grandes mayorías, al punto de que dos de cada tres ecuatorianos a inicios del siglo XXI se encontraban por debajo de la línea de la pobreza (Checa, 2003, p. 24-25).

La presente propuesta busca delinear la evolución histórica del fenómeno del sensacionalismo en el país andino y su constante manifestación en los contenidos de la prensa generalista y el surgimiento de la prensa sensacionalista como modelo de negocio rentable en una sociedad despolitizada. Los aportes teóricos de Guillermo Sunkel, Martín Barbero, Nora Mazziotti, Libertad Borda, entre otros, serán fundamentales para enmarcar históricamente dicho fenómeno en la matriz cultural simbólico-dramática en América Latina, diferenciada de la matriz racional-iluminista de los sectores letrados, propia de la modernidad. A partir de autores como Walter Mignolo y Aníbal Quijano, construiremos un debate crítico entre ambas epistemes. Sobre el caso concreto ecuatoriano, recurriremos a autores locales como Fernando Checa, quien estudia las raíces del sensacionalismo ecuatoriano a partir de su precursor, el diario Extra.

En términos metodológicos, proponemos una investigación de tipo descriptiva que caracterice el comportamiento histórico del sensacionalismo en el Ecuador. En atención al diseño, la investigación será al mismo tiempo documental y de campo. Por una parte, se basará en la búsqueda, análisis e interpretación de datos secundarios, obtenidos por otros investigadores en fuentes documentales. No obstante, se recolectarán datos directamente de los sujetos investigados, a través del desarrollo de entrevistas semi-estructuradas y no estructuradas a periodistas de los principales medios del país. En las entrevistas semi-estructuradas se determinará anticipadamente la información que se busca obtener, se formularán preguntas abiertas que den amplio margen a las respuestas. En cuanto a las entrevistas no estructuradas, no se preestablecerá ningún guion de acuerdo al caso, estas se construirán siguiendo las respuestas de los entrevistados. Como material de apoyo para las entrevistas, se aplicará una muestra selectiva de 30 artículos de prensa escrita y digital en los que identificaremos previamente técnicas sensacionalistas.

Id: 16920

Title: El cine en Cali a inicios del siglo XX: una diversión civilizadora

Session Type: Individual submission

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Abstract: El cine en Cali a inicios del siglo XX: una diversión civilizadora

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Hasta donde se sabe, fue en 1899 cuando se realizó la primera proyección del cinematógrafo en el suroccidente colombiano, más específicamente en el Teatro Borrero de Cali, incluyéndose pequeños planos grabados de la ciudad. Pasados algunos años, en 1910, los hermanos italianos Francesco y Vicenzo Di Doménico pisaron territorio colombiano después de un periplo por el caribe y Venezuela. A mediados de 1911 ya estaban proyectando cine en Bogotá y el 8 de diciembre de 1912, junto a otros empresarios de la ciudad, inauguraron el salón Olympia que se convirtió en la primera gran casa del cine en el país. Luego de establecerse en la capital, los Di Doménico se encargaron de llevar el espectáculo cinematográfico a varias partes del país, enviando a cada uno de sus hermanos a las regiones más importantes del país. Así, a Juan Di Doménico le correspondió la zona del Cauca y del Valle del Cauca, pero en 1924 su hermano Donato contrajo matrimonio con una caleña y también se instaló en esta ciudad, dedicándose a impulsar este nuevo espectáculo de luces y sombras.
Desde su llegada, el cinematógrafo trajo consigo cierta aureola de progreso. Se veía como un magnífico adelanto científico de la humanidad que estaba al alcance de los caleños, lo que creaba la sensación de estar haciendo parte, de manera casi simultánea, del progreso material que experimentaban las ciudades y países más avanzados del momento. Por supuesto, esta buena imagen con que contaba el nuevo invento encajó muy bien dentro del proyecto modernizador que se empezaba a desarrollar en la capital del Valle del Cauca a inicios del siglo XX. La prensa, los organismos gubernamentales, los dueños de los teatros y la propia policía intentaron construir una sociedad espectadora, al decir de Germán Franco, que correspondiera a los ideales de progreso que dirigían los discursos imperantes en el país para aquellos años.
Este proyecto modernizador y civilizador de las costumbres caleñas, encontró en el cine una forma de transformación cultural que ayudara a educar los gustos y las formas de asistencia a lo que se consideraba culto. Es este proceso histórico el que se abordará en esta ponencia, fruto de un trabajo de investigación historiográfico en las fuentes de archivo (prensa, alcaldía, policía, entre otras), que son relacionadas con el contexto histórico en el que se desenvolvía la ciudad y con la poca bibliografía que se encuentra sobre la llegada del cine a Cali. El objetivo es, entonces, analizar el discurso modernizador y civilizador que giró alrededor del cine en Cali entre 1910 y 1930, tiempo en que empezaron con más continuidad los espectáculos cinematográficos en la ciudad.

Id: 16937

Title: Hace 100 años: inicio de la prensa en Honda, Colombia como símbolo de progreso

Session Type: Individual submission

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Abstract: La villa de San Bartolomé de Honda, de origen colonial en el Virreinato de la Nueva Granada, se fue transformando en la ciudad y puerto fluvial sobre el Río Magdalena la vía más importante que permitió el comercio y sirvió de eje de comunicación desde Europa y pasando por varias ciudades del territorio hasta el Reino de Quito. Entre diversos momentos de esplendor y de ocaso, la ciudad de Honda en el siglo XIX se representaba como la "garganta de la nación" al ser el puerto fluvial más importante de Colombia sobre el río Magdalena, en donde las ideas de civilización y progreso van mostrando sus primeras realizaciones.

En 1857 aparece el primer periódico en la ciudad de Honda denominado "El Vapor: órgano de comunicación del alto y el bajo Magdalena" que se convierte en el representante de las ideas de civilización y progreso que van llegado de diversos lugares pero, principalmente, de Europa y se van integrando en los discursos y en las imágenes necesarios en la construcción de nación de América. Esta iniciativa mercantil y propia de también una idea del papel de la prensa en el desarrollo de las nuevas naciones, va unida a otras manifestaciones culturales en donde el sistema de comunicación y el desarrollo de la prensa se va gestando como un signo de la modernidad.

El artículo muestra a partir de la teoría propuesta por investigadores de la historia y la comunicación internacionales y nacionales como Robert Darnton, Roger Chartier y Renán Silva, entre otros, y desde una perspectiva de la historia cultural cómo la aparición de la prensa en pequeñas ciudades contribuyó a la difusión   de las ideas de civilización y progreso, pero a la vez sirvió de espacio para transmitir estas mismas ideas. El artículo contribuye a mostrar la importancia de la historia de la prensa nacional pero también en una perspectiva de historias conectadas con lo global. El análisis de este periódico en el contexto de otras iniciativas interesadas en mostrar la importancia de la civilización y progreso será el núcleo central del artículo. Este medio que cumple 100 años de creación es una fuente valiosa en lo cultural y propiamente como historia de la prensa.

Id: 16967

Title: Ondas informativas: inicio del periodismo radial en Colombia / Informative waves: beginning of the radio journalism in Colombia

Session Type: Individual submission

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Abstract: La presente ponencia presenta resultados parciales de una investigación que tiene como objetivo recopilar, reconstruir y hallar los primeros indicios que tuvo el periodismo radial en Colombia, desde la aparición de las primeras emisoras a principios de la década de los treinta hasta la consolidación de las cadenas radiales a finales de los años cuarenta. Desde la investigación realizada, se exponen los hechos más significativos en el nacimiento de géneros periodísticos en la radio colombiana; sucesos que sin duda impulsarían una mayor búsqueda y consolidación de este tipo de espacios en medios sonoros.

Para ello, se realizó en primer lugar una búsqueda documental en la que se pudiera encontrar hallazgos teóricos e historiográficos de los primeros indicios de periodismo radial en Colombia; en una segunda etapa, se realizaron entrevistas a locutores y especialistas en historia de las emisoras del país para comprender aún más dicho comienzo del periodismo en radio.

La investigación propone reconstruir la historia que se ha perdido en el análisis de medios de gran repercusión como la radio, además de recuperar los hechos que marcaron el rumbo del país en materia radial. A partir del proceso investigativo se reconoce la forma en la que el periodismo colombiano ha estado presentes en la cotidianidad de la sociedad del país durante mucho tiempo, ha evolucionado en la medida en cómo la misma sociedad ha cambiado. Durante décadas, los medios de comunicación han conquistado los hogares colombianos, han interferido en ellos y gracias a la misma población, los medios y sus integrantes han tenido tanto éxito por muchos años.

A principios de la década de los treinta la radio llega al país, gracias a la iniciativa de diferentes radioaficionados que tenía Colombia (Pareja, 1984:17). Aunque desde el principio se encontró con muchos limitantes para poder expandirse, consolidarse y mantenerse a lo largo del tiempo.

Es desde el nacimiento de la radiodifusión colombiana el 12 de abril de 1923 (Téllez, 1974:9) que se empieza a trabajar en este medio desde diferentes géneros que buscaran entretener, informar y atraer a los espectadores a este nuevo formato de comunicación; que sería un impacto fuerte en la población iniciaría a cambiar la cotidianidad de los habitantes. Radioperiódicos, radionovelas, transmisiones deportivas, el radioteatro, los concursos, entre muchos otros formatos se fueron consagrando en la radio, todos dirigidos a públicos que tuvieran interés en él.

El radioperiodismo, por ejemplo, se convirtió en cierta medida en una alternativa frente a la prensa en todo lo referente al acceso a la información. Múltiples sucesos ayudaron a la consolidación de este formato, como el cubrimiento de la muerte de Carlos Gardel en 1935 (Pareja, 1984:31), el Congreso Eucarístico Nacional realizado este mismo año (Téllez, 1974:32), la celebración de los primeros Juegos Bolivarianos realizados en Bogotá en 1938 (Téllez, 1974:41), entre otros. El

radioperiodismo se convirtió en un referente para el acceso rápido a las noticias e inicio el camino para la consolidación de formatos más especializados en noticias que surgirían en la década de los cincuenta y los sesenta.

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