

## Popular Culture Working Group

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

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<sup>1</sup> We have endeavoured to ensure that these are the abstracts of the papers actually presented at the conference. 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.

**Id:** 19462

**Title:** Conquering and Entertaining: Fauda and the Complexities of Turning an Ongoing Asymmetrical Conflict into a Television Drama Series.

**Session Type:** Individual submission

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**Abstract:** Since its release in February 2015, television drama/action series Fauda has attracted enormous public attention and debate, first in Israel and then abroad, following its global release on Netflix. The story of an Israeli undercover unit chasing an infamous Palestinian terrorist, the series was praised for its 'realistic' depiction of the conflict and empathetic portrayal of the opposing sides, as well as for the frenetic rhythm and suspense of the plot. On the other hand, the series has faced criticism for downplaying and obscuring the realities of the Israeli occupation, focusing on a cat and mouse thriller rather than the hardships incurred by a civilian population under military control. Based on a qualitative analysis of media coverage in Israel and abroad, this article analyzes the complex relationship between an ongoing asymmetrical conflict and its representation in fictional television entertainment.

**Id:** 19577

**Title:** The Many Faces of The Other in Guillermo del Toro's *The Shape of Water*

**Session Type:** Individual submission

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**Abstract:** Directed by Mexican filmmaker Guillermo del Toro, *The Shape of Water* (La Forma del Agua) premiered within the context of a U.S. news landscape that prominently covered two topics: increased tensions regarding immigration through the US-Mexico border and the insidious presence of gender inequality in Hollywood. Presenting a fantastic tale set in the 1960s, the movie does not directly reference current events, yet it offers an incisive commentary that addresses these and other prominent issues. Upon its release, it went on to garner critical acclaim and some of the most coveted 2018 Academy Awards, including Best Director and Best Motion Picture of the Year.

On the surface, the movie is a spin on the old tale of *Beauty and the Beast*: there is a young woman, a masculine creature, and an incipient relationship between the two. Yet the story goes into other directions: The creature has been found in Latin America and is construed as a monster by the US military, which keeps it in a secret facility where the young woman works as a cleaner. She is unable to speak and uses sign language to communicate—a characteristic that positions her within the narrative in specific ways. Her two friends are an African American woman who also works as a cleaner and an older white male who is gay—so they are both marginalized because of their identities. Through these characters, the story engages in a multi-layered exploration of how otherness is constructed and upheld in society, in connection with existing power dynamics. Aspects such as boundary-crossing, voice, and agency appear prominently, and hegemonic notions of masculinity and embodiment are addressed through the actions of a man who initially seems like an authority figure, but who intimidates and abuses others throughout the story. As in other of Guillermo del Toro's films, such as *Pan's Labyrinth* (El Laberinto del Fauno), the concept of the monster becomes a metaphorical device for investigating larger social issues, vis-à-vis the overarching questions of what it means to be human and how human dignity can be either violated or strengthened.

Using Cultural Studies as a theoretical framework and employing qualitative text analysis as a methodology, this paper argues that *The Shape of Water* is fundamentally about otherness and agency, analyzing the way they are represented and re-framed throughout the narrative. Considering how the main characters are defined along intersections of gender, race, class, sexual orientation, and national origin, the paper discusses how the cinematic text comments on and reflects struggles for recognition and empowerment within American society.

**Id:** 19733

**Title:** Reterritorializing the home: (im)material discourses of belonging in Utopia

**Session Type:** Individual submission

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**Abstract:** Cultural globalization is a quintessential part of contemporary, everyday life. In general, Morley (2001) argues, accounts on globalization are celebratory. Globalization, in terms of transnational mobility, traveling to other countries, is only attainable for a small elite. The majority encounters globalization through their TV screens. The home increasingly becomes a phantasmagorical place: “to the extent that electronic media of various kinds allow the intrusion of distant events into the space of domesticity.” (Morley, 2001; p. 428). This intrusion of the private sphere, of the home, raises anxieties and result in attempts as reterritorialisation, attempts to redefine the home, one’s place in society, in an increasingly deterritorialized world (Appadurai, 1996).

Indeed, the desire to reterritorialize seems to increase in contemporary, Western societies. Conservative, right winged, populist parties have gained position. Simultaneously, tv-shows increasingly carry nationalist signs such as “I love ...[my country]”, The great [country-name] bake-off”. This study investigates how TV-programmes with a ‘nationalist odour’ create space for their audiences to meet their desires to reterritorialize. The primary research question then is: How do reterritorialisation strategies manifest in the Dutch TV-programme Utopia?

Utopia is a reality TV-show, designed by John de Mol. January 2013, 15 candidates entered Utopia’s terrain. Next to a large, rather shabby shed, there were no facilities (such as sewers, fresh water, electricity) available. The candidates’ aim was, as the title suggests, to create a new society. Currently, Utopia’s second seasons is broadcasted on Dutch TV. An average, the show draws about 550,000 per day (11% market share). Though the aim is to build a new society, the show centralizes on Dutch society: candidates represent a variety of societal groups in terms of age, ethnicity, gender and region (audible in spoken dialects and verbal expressions of regionality). The show therefore makes for an excellent case to investigate reterritorialisation.

A total of 21 episodes (1 till 31 May 2015) was subjected to a Foucauldian discourse analysis (Foucault, 1976). During this period a so-called lock down takes place: candidates decide to go back to basic and leave all luxury goods (including their beds) behind to re-assess their purpose and aims. All episodes were viewed three times and relevant scenes were transcribed. Relevant scenes encompassed material and immaterial articulations of the ideal society, community and feelings of belonging. Strategies used to formulate discourses on reterritorialization are unravelled. Which boundaries were policed, which ideas were heard and which were ignored? Finally, the subject positions, which candidates were taken seriously, had a voice in the discourses were analysed? (Foucault, 1976; Tonkiss, 1998).

Results show 3 strategies. The first one is embedded in the programme, the second concerns the material organization of life in Utopia, while the third strategy encompasses the immaterial organization. The three strategies show how the candidates fail to redesign life/society.

Simultaneously, the concepts of home, belonging and identity are continuously rearticulated in the programme. It is this failure, and the recognition thereof that proffer the audience space for reterritorialization.

**Id:** 19824

**Title:** Popular culture and human dignity: Scopophilia and sexualized objectification of women in South African hip-hop culture

**Session Type:** Individual submission

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**Abstract:** The discourse of human dignity draws attention to the representation of various groups in the media. This paper examines the representation of women in popular culture through a study of hip-hop culture in South Africa. In many hip-hop music videos women's value is reduced to sensuous display of sexuality. As a result visual pleasure is created through the (re)presentation of women as eager and willing sexualized objects. This study assesses the techniques and ways women are sexualized in South African hip-hop videos, and how their presentation endeavors to create visual pleasure for those that consume these videos. Four critical elements were adopted from Laura Mulvey's seminal theoretical discourse about the positioning of women in narrative cinema to study the gender representation and sexual presentation of women in two popular South African hip-hop music videos. These four elements are (a) scopophilia (the gaze), (b) objects and objectification process of women, which includes the use of objects to enhance the objectification of women and how the feminine body is juxtaposed with objects in a direct objectification of the body. (c) gender division of labour; the positioning of the male characters are studied in relation to the female characters in order to situate the location and dominance of power in music video, and lastly (d) language of the patriarchal order, but this study focuses on the technical language, the camera language used in the presentation of women in these videos. These elements coupled with critical textual analysis reveal that appealing to the male gaze, objectification processes, gender power asymmetry and camera techniques are ways of presenting a sexualized spectacle of women. The goal is to re-write the cultural script that demean the human dignity of women, confront patriarchal cultural order, provide education that highlights the equality of gender, recognize the agency of women that perform, and examine why they perform, in this representation, and acknowledge how women have also challenged this stereotypical narrative in cultural expressions. These have been the objects of critical feminist analysis of popular culture.

**Id:** 19897

**Title:** 'Ottoman Detectives at Work': Different Roles of the Past in Turkish Historical Dramas

**Session Type:** Individual submission

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**Abstract:** Beginning from the early years of TV broadcasting, historical dramas preserved their popularity among Turkish TV series. When devoted filmmakers of Turkish cinema were invited to play pioneering roles in producing local TV series in the 1970s they found their inspiration in classical novels written in the late Ottoman period, making screen adaptations and creating historical dramas. From the 1980s onwards, historical dramas focused on political struggles in the Ottoman Empire and/or the national victories during the War of Independence. As they aimed to make the audiences appreciate significant moments in the nation's history by recreating the past on TV they frequently found themselves in the middle of heated debates regarding their ideological positioning and/or accuracy of depicting historical events.

Parallel to the political and social changes in the 2000s, Turkey did not only find itself being exposed to a new phase of nation building process but also the transformation of Turkish economy changed many things in the production and distribution of Turkish TV series. On the one hand, local formations of globally circulating genres such as soap operas, police procedurals and sitcoms started to be practiced more vigorously. On the other hand, popularity of Turkish TV series gradually increased worldwide, especially in the Middle Eastern and South American regions. Historical dramas got influenced by these changing dynamics in different ways. Together with the rising political polarization in the country diffusion of soap opera and/or action adventure conventions into historical dramas exhilarated debates surrounding their accuracy of depicting historical events in the local context. In the global context, the same diffusion helped spreading the popularity of Turkish historical dramas which tell intriguing stories in the mise-en-scene of the Ottoman era.

Many studies have conducted on popular historical dramas such as *Muhteşem Yüzyıl* (Magnificent Century, 2012-2014) and *Diriliş: Ertuğrul* (Resurrection: Ertuğrul, 2014-) by approaching the production and reception of these series from a political communication perspective (Carney 2013; Carney 2014; Carney 2018; Arsan 2014) and/or questioning their worldwide popularity (Tüzün and Sen 2014; Yesil 2015). This paper intends to build upon these studies by relating the current political discussion about historical dramas in Turkey with the wider debates surrounding global TV flows (Bielby and Harrington 2008; Straubhaar 2007; Mikos and Perrotta 2012; Weissmann 2014). With a particular focus on *Filinta* (Flintlock, 2014-2016), a hybrid of historical drama and police procedural similar to *Ripper Street* (2012-) and *Copper* (2012), the paper places the series in the intersection of various local and global discourses (Mittel 2001) and is mainly interested in the simultaneous usage of 'Ottoman past' as a convention, marketing tool and commentary on current political events at different levels. In this way, the paper intends to question the meanings behind the multiple forms of the past (De Groot 2016) circulating in popular imaginaries in the local and global context.

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**Id:** 19937

**Title:** Visual Intimacy Online: A Case Study of Intimacy, Social Media and Youth in Belgium

**Session Type:** Individual submission

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**Abstract:** Visual content is a crucial aspect of everyday social media, in particular on platforms explicitly framed around the visual such as Instagram and Snapchat (Highfield & Leaver, 2016). These social media are not only facilitating the sharing of visual content online, but are also making digital communication an important aspect of the identity construction of youth. Moreover, they establish a space where young people can develop and reflect upon their sexuality, intimacy and gendered self-identity (Bond, 2010). Young people make important negotiations on which information they want to share online with others and which not. This is resulting in a self-presentation that is performative, but also visual (Hand, 2012). Due to this visual sharing culture, personal images are becoming part of a multidimensional ‘gaze’ (Ibrahim, 2012) by parents, peers and society in general. It is thus interesting to explore the link between sexuality and technology as it is crucial in the understanding of visual intimacy online. Although the debate surrounding youth, sexuality and social media is dominated by the deviancy discourse where young people are constructed as victims without agency (Döring, 2014; Thiel-Stern, 2009), it is important that young people need to be understood as experts in understanding their everyday lives online.

Therefore, we studied the specific understandings young people themselves have on visual intimacy online. While there has been a considerable amount of research, policy and public debate on how we can control or limit young people’s online participations for intimacy and sexuality (Hasinoff, 2015), there still is need for a better understanding on how young people can have a good intimate and sexual live with all these digital media. We did an in-depth qualitative research of moral understandings in everyday life contexts and conducted semi-structured individual interviews (N=25) with young people between the 14 and 18 years old in Flanders. We used narrative interviewing techniques and creativity activities to provide the participants a safe environment where they can openly talk about digital intimacy in relation to gendered, sexual, ethnic or religious

identities. Finally, this paper analyzed the interviews using a grounded theory approach (Charmaz, 2006).

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**Id:** 19963

**Title:** Dystopian Borderlands and Rooted Futurities in the Nepantlerx sci-fi film 'Sleep Dealer'

**Session Type:** Individual submission

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**Abstract:** In seeking to address this year's IAMCR's conference theme “Communication, Technology, and Human Dignity: Disputed Rights, Contested Truths,” this essay examines the dystopian borderlands sci-fi film *Sleep Dealer* developed by Peruvian-American film-maker and artist Alex Rivera. High-tech surveillance, virtual reality sweatshops, and body modifications are connected to issues like access to natural resources, labor practices, workers bodies, and resistance through the film's main character. Rural to urban migration flows are also depicted in the movie by connecting a small Mexican town located in Oaxaca, México with the cities of Tijuana and San Diego on the northern US/México border. Produced in 2008, the futuristic scenarios of the film ominously speak to the situation currently unfolding in the US/Mexico border regions. The current US president's vision of a new border wall, thousands of migrants fleeing Central America trying to reach the United States, and a rise in white nationalism, along with technological developments increasingly used for warfare, corporate control, and surveillance are some of the real and current events that profoundly resonate with the film.

Drawing from Mesoamerican indigenous knowledge perspectives and Indigenous scholarship, along with Walter D. Mignolo's “Border Gnosis” and Chicana scholar Gloria Anzaldúa's “Nepantlerxs,” a decolonial reading is applied to understand the film's engagement with themes of struggles over natural resources, media appropriation/hacking, surveillance, reflections of love/sexuality/intimacy in a networked, virtual, and high-tech world, and the seeking of dignity in a global neo-colonial economic and social system. In this vein, I argue that *Sleep Dealer* is a strong ‘Nepantlero’ Chicana sci-fi film, pointing to the limits of a global economy of dispossession, while summoning ancestral knowledges that help root and steer to a present/future where harmonious relationships to natural resources and our bodies can be imagined.

**Id:** 20131

**Title:** Humor in Collective Action: The 2017 Romanian Anti-Corruption Protests

**Session Type:** Individual submission

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**Abstract:** On the night of January 31, 2017, as news of the Romanian government's plans to decriminalize corruption transpired, citizens across the country spontaneously took to the streets. Throughout February, protesters kept gathering in front of government buildings and in public squares, marking the beginning of an anti-corruption social movement. The scale of mobilization – and its international coverage – took the government by surprise, eventually halting their plans. This paper focuses on one of the striking features of these early protests: the widespread use of humor in the posters that citizens brought with them to the squares. It asks: what does humor do in the context of these protesters? Informed by discourse analysis principles, a sample of approx. 100 posters is analyzed in terms of content (signification, source of humor) and performativity (what the posters 'do'). Preliminary findings suggest humor became a 'weapon of resistance' against a government perceived as not only corrupt, but also intent on undermining democracy from within. Posters poking fun at the arrogance of the political party in power brought together a medley of referents, from Marvel superheroes and Game of Thrones to regional stereotypes and international political events such as U.S. president Donald Trump and the terrorist attack on Charlie Hebdo. Yet, the humorous appropriation of such referents was also a 'strategy of distinction': it drew firm boundaries between protesters and an (allegedly) immoral and arrogant political party in power, but it also positioned the former as middle-class subjects speaking to an international audience. While these humorous posters are an expression of individual creativity, their co-presence in the public squares transforms them into a strategic and coherent discourse challenging the powerful Romanian political elite and their supporters.

**Id:** 20181

**Title:** The actor prepared: Training and the logic of celebrity.

**Session Type:** Individual submission

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**Abstract:** In this presentation, I will examine the semiotic impact of the relationship between celebrity as a market attuned expression of popularity and the theories of the good performance found in the literature of actor and performer training. I will argue that the mass diffusion of celebrities as role models and exemplars of success has transformed the formation of popular identities or personae as a side effect of the new emphasis given to the body as a medium for the expression of character.

Comparing different systems of training as the production of exemplary docile bodies, I contend that the celebrity once a romantic figure outside of society is being reformulated as one who succeeds within it through a process of interpersonal competition. This context, the primary goal of self-presentation is not solely, as in Goffman's influential theory of self-presentation, to create a favourable impression in others but rather to ensure that one is a winner in Darwinian struggle to survive in precarious labour markets.

The impact of the market for acting labour, marked by steep inequalities of reward, employment opportunities, created a situation in which whatever the apparent doctrinal differences underlying actor training, the use of actors in cinema, theatre and television has succumbed to a logic of equifinality based on presence: if it sells, it works. This standard of appreciation has led to the development of an operational aesthetics as the dominant form of appreciation of acting and performance; an aesthetic mode that is a tribute to the power of Hollywood as a global production centre.

These circumstances mean that actors rather than being regarded as skilled professional performers are required if they are to practice their craft to become celebrities that replay the themes of popular television genres such as talk shows, reality television and soap operas and in general, a broader culture of performance associated with striving for material and social success. Since the basis of distinction rests on the psycho-physical properties of the person/performer what has emerged is a form of celebrity based on a physiocracy, the rule of nature as exemplified and codified in the cultivated body. Just as owners of land use their legal title to engage in capitalist exchange relations so actors and other performers sell their psycho-physical assets through a process of self-harvesting. The different modes and trajectories of accumulation and how these structure actor training will be analyzed.

**Id:** 20206

**Title:** "Everybody needs to post a selfie every once in a while": Exploring Young Women's Self-Representation Practices on Instagram

**Session Type:** Individual submission

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**Abstract:** Over the past years, Instagram has grown widely in popularity worldwide, having reached in 2018 over one billion monthly active users (Constine 2018). Instagram has become an essential part of many young people's daily lives and central to contemporary visual cultures. The creation and sharing of self-representations is a central and unavoidable part of these social media practices (Enli & Thumim 2012, 88). Young women are amongst the predominant active users of Instagram (WeAreSocial, 2018), and the demographic stereotypically associated with online self-representation and selfie-taking (Burns 2015). Relying on user-generated content of a diverse user base, these self-representations allow for a large degree of individual variation – both in terms of who represents themselves and in the strategies of representation used. Self-representation on Instagram thus carries the potential to contribute to a broadening of the scope of public visibility to a wider variety of women and femininities, often underrepresented in popular media (Tiidenberg 2018).

Yet, popular discussions about Instagram self-representation often fall into overly-simplified discourses, optimistically praising self-representation on Instagram as empowering (e.g. Fleischaue 2014; McCarthy 2013), or dismissing it as shallow, and mundane (e.g. Bloomingdale 2015; Oyler 2017).

Following a feminist media studies perspective, this paper focus on the lived experiences of young women using Instagram, recognising the complexities of their self-representation practices. This paper aims to question how young women understand and construct their own self-representation practices on Instagram, exploring the tensions present in their discourses. It also explores how they negotiate broader socio-cultural, photographic, and social media conventions in these practices. This research is based on an on-going series of in-depth interviews with a theoretical sample of female “ordinary” Instagram users (i.e. not celebrities or Insta-famous users), ages 18–35. These interviews are combined with a sustained observation of the participants' feeds and self-representations.

Our findings illustrate how young women can reflexively present their self-representation practices in nuanced ways, as rooted on a series of complex negotiations. While self-representation can be experienced as an empowering practice, offering positive validation, it is nonetheless frequently accompanied by a general sense of devaluation (Burns 2015), leaving users to negotiate the often

gendered, negative popular culture stereotypes on selfie-taking, and developing their own porous distinctions between what they see as acceptable or unacceptable strategies of self-representation. For these participants, self-representation is thus understood as a negotiation between, on the one hand, personal preferences and discourses of authenticity (Warfield 2017), and, on the other, engagements with popular photographic conventions and Instagrammable aesthetics (Manovich 2017). Laborious strategies to create Instagrammable content and gain positive feedback, rooted on the awareness of an underlying social media logic of popularity (Van Dijck & Poell 2013), conflicts with the cultural dismissal of this desire for validation as negative “attention-seeking” behaviour. As Instagram becomes embedded in our everyday experience, it becomes important to critically explore how young women are engaging with and making sense of these multi-layered self-representation practices, which are deeply intertwined with broader questions of gender representation politics, yet are often dismissed as superficial and trivial.

**Id:** 20213

**Title:** Cosmetic Conurbations: A comparative study on aesthetic medical tourism and the popular culture between Brazil and South Korea

**Session Type:** Individual submission

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**Abstract:** Globalization has often been painted as a process of westernization or US imperialism in which drivers such as military power, technology and economics have led to one-way cultural flows. Commentators outside of the globalization studies have often oversimplified the importance of culture, history, or even ethnicity in their understanding of globalization. This study is a preliminary study of the global economic flows of “aesthetic medical tourism” (e.g. cosmetic surgery) and how such economic flows may relate to existing government policies, local popular cultural and media flows. These two cultural flows have figured prominently in media studies of globalization. Using Brazil and Korea as a comparative case study, we attempt to explore and contrast the historical development of aesthetic medicine in both countries, their popular culture development and the history of beauty standards in Brazil and Korea. By examining the differences between aesthetic and non-aesthetic medical tourism and by comparing the historical, political, cultural and economic dynamics of aesthetic medical industry in Brazil and Korea, this study finds some evidence that suggests the global popularity of cultural exports of the popular culture including Telenovelas and Korean Dramas may have contributed to the success of the export of regional beauty standards and aesthetic medical tourism in a way that is not driven by crude notions of neo-liberal economic utility. Brazil and Korea’s cultural industry, mainly represented by Telenovelas and Korean Dramas which created by Brazil government and Korean Wave contribute media influence to their imported countries. We have seen that the well explored cultural flows of Telenovela and Hallyu dramas with their regionalized, hybridized South-North, and ethnic logics can in turn influence more “concrete” economic flows and unlike non-aesthetic medical tourism, they are protected from competing directly on a flat global marketplace and are protected by different aesthetic standards relating to their different regional histories and their popular culture. This study also revealed that consumers are agents that employ beauty in order to improve their own economic situation. Consumers may not be blind followers of beauty trends and are able to adopt cultural resources that suit their, sometimes economic, purpose.



**Id:** 20270

**Title:** Cartesian Anxiety in Game Studies: Subjects, Player, and Critics

**Session Type:** Individual submission

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**Abstract:** This paper employs Jacques Lacan's theory of the subject to analyze both the discourses of gaming publics and the rhetoric of inquiry in game studies. In the scholarly discourse of game studies and the public discourse surrounding the release of *No Man's Sky* (2016) we can see the same drama playing out: the vacillation between a sense of certainty about how the subject is master of their own universe and the doubt that threatens to undo this edifice, the concern that the player is simply an aspect of a universe within which they are insignificant. I argue that in both of these discourse formations key conversations can be described in terms that map to Lacan's (1977) figure of the split subject, the incommensurability of the ego and the unconscious. In particular, I trace the presence of what Richard Bernstein (1983) calls "Cartesian Anxiety" through these discourses and identify how this anxiety contributes to toxicity and stagnation in both game cultures and game studies.

I begin with a discussion of controversy around the 2016 game *No Man's Sky*, which was both widely panned and praised by critics and players alike, and argue that the polarizing discourse is the result of Cartesian Anxiety, a discord arising from the inability to recognize and accept the hail of the split subject. To wit, the public controversy that pits the desire for open world play against the desire for greater narrative and ludic structure is only one manifestation of the same irresolvable tension, and *No Man's Sky* managed to stimulate but not satisfy both of these impulses. Turning to the rhetoric of inquiry in the field of game studies, I argue that the concept of Cartesian Anxiety helps explain the entrenchment of various positions that center either players or games. I advocate for an approach that is oriented to gameplay, the economy of relations, enticements, and incitements circulating between players and games. Such an approach, informed by Lacan's model of the split subject, would enable game studies to mitigate the problem of Cartesian Anxiety.

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**Id:** 20272

**Title:** How to inquire into identity narratives. The case of Patrick Jane in the Mentalist.

**Session Type:** Individual submission

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**Abstract:** Television crime drama, including the police procedural, are a rich hunting ground for reconstructing the many ways in which identity is constructed - especially when one is interested in gender and race and in dominant constructions of femininity and masculinity. Non-normative gay and trans identities e.g. are decidedly harder to find. This paper will focus on an enormously popular police procedural of the first decade-and-a-half of this century to contrast two different ways of inquiring into identity narratives. Using the tools of aesthetic and narrative analysis, it will offer both a 'suspicious' and an 'appreciative' strategy. Recently danah boyd (2018) suggested that media literacy training seems mostly to have resulted in suspicion. Deconstructivist approaches could be seen to contribute to an unrelenting quest to uncover conspiracies and the ways in which as viewers we are manipulated to understand the world in particular ways. Rita Felski (2015) earlier offered a similar argument for literary criticism and suggests we find ways to do forms of appreciative inquiry. This paper will take a closer look at the protagonist of *The Mentalist* (CBS 2008-2015) who is an interestingly anomalous figure in one of the most popular television genres. He could be read as a feminine man: he is afraid of guns, a coward and a bit of a flirt, and he uses 'reading people', a typically feminine strategy, to solve crimes. The combination of the three can be read as a clever ploy. Narrative development in addition suggests that when his erstwhile boss Teresa Lisbon and he come to be in a relationship in the last season, the identity narrative shifts to a conventional one, reversing Lisbon and Jane's roles and positions. Against such a suspicious reading, Jane can be read as a feminist man and a statement against one-dimensional thinking about gender. It will become clear that any reading depends on the choices made by the viewer/interpreter and that rather than outright support a particular interpretative strategy, we need to develop a vocabulary to discuss how we choose and judge the frames, ideologies and identities we discern. Making appreciative strategies available, it is argued, will greatly enhance critical practice. Even more importantly, it will help build the empowering citizenship value of media literacy training and of everyday media use.

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**Id:** 20279

**Title:** Reconsidering the inspirational supercrip: a holistic case study on the representation of 'inspirational supercrips' in the Flemish reality television program 'Over Winnaars'

**Session Type:** Individual submission

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**Abstract:** Research by disability scholars indicate that representations of disability in popular culture are dominated by so-called 'supercrip narratives', i.e. narratives of 'remarkable' people with disabilities, who, against all odds and through astounding endeavor, triumph over the 'tragedy' of their condition (Hartnett, 2000). These personal stories are often referred to as 'inspirational' in popular media texts. However, most disability scholars fiercely criticize these representations for reinforcing an ableist ideology. An ideology that constructs disability as a medical and individual 'defect', which should be cured or overcome by willpower and perseverance in order for one to be accepted by society. Consequently, the notion of 'inspiration' became negatively connoted within Disability Studies, because these stories mainly seem to inspire the individualization of disability and evoke feelings of pity, compassion and charity towards people with disabilities.

Nevertheless, a select body of audience research (Berger, 2008; Kama, 2004) reveal more empowering readings by disabled audiences than the critical theorizations by disability scholars, which are mainly based on textual analyses. In accordance with Chrisman (2011), these empowering readings make us question if Disability Studies should reconsider 'inspiration' as a possible tool for emancipation and social change. Recently, Schalk (2016) also questioned the outright dismissal of all supercrip narratives by disability scholars as ableist and invaluable. She argues that, this way, entire genres of popular culture, which generally have large audiences, are being disregarded by the field. Therefore, Schalk (2016, p. 71) suggests to theorize the supercrip as 'a collection of narrative types created by different mechanisms which vary by medium and genre'. If we ought to apply the supercrip as a tool for critical analysis, we will 'be better able to differentiate and understand the production, consumption and appeal of supercrip narratives in popular and mainstream media'.

Drawing on the abovementioned theoretical reconsiderations of the notions of 'inspiration' by Chrisman (2011) and 'the supercrip' by Schalk (2016), this study aims to contribute to the understandings of the social and cultural constructedness of 'disability as inspiration' in supercrip narratives. In order to do so, the case of 'Over Winnaars' [About Winners], a Flemish reality television program, will be examined in a holistic manner. The format of 'Over Winnaars' can be defined as a 'supercrip narrative', since its baseline is to help five 'unfortunate' people overcome their disability and make the impossible possible. In each of the five episodes, another disabled participant is 'granted' the unique possibility to make their dream come true with the help of a nondisabled host. E.g. in episode 1 Hannelore climbs the Machu Picchu (Peru) with two leg prostheses; in episode 3 Peter, who has cystic fibrosis and diabetes, cycles to the top of the Mauna

Kea (Hawaii). By analyzing the text, interrogating the audiences (by means of focus groups with people with and without disabilities) and interviewing the producers of 'Over Winnaars', we aim to acquire more insights in how supercrip narratives are produced and what meanings audiences attribute to these 'inspiring' television texts.

**Id:** 20507

**Title:** Marketable News: The Buzz Around A Garbage Fire

**Session Type:** Individual submission

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**Abstract:** When a garbage dump catches fire, the initial reporting around the issue appears to take on trans-scalar dimensions – area, population, economics, colonization, technology, and globalization are consistently inferred in analysis. The Deonar dumping ground was established by the British administration in 1927; then at the edge, now at the heart of the ever-expanding Mumbai city. In 2016, the Deonar dumping ground caught fire and smoke bellowed deep into residential and business centers of the city. News channels began reporting that the trail of smoke was photographed by NASA satellites —a national embarrassment. A 'world-class' city like Mumbai had caught the attention of the international community but through an unfortunate and untimely event. Within a few hours, people begin to complain of throat itches and various other ailments. Doctors warn that the toxic fumes could have long-lasting effects and adversely impact the mental health of those breathing the air.

Media reports seem to fault the city administration and the general lack of civic consciousness when it comes to waste disposal; there seems to be some camaraderie building between those who earn their living picking through the trash and those who generate it. Often, it is not through proactive campaigning or political mobilization or sensitization workshops that ideological and class divides can be bridged —the smog over Mumbai produces a medium through which its citizens establish intimacies. But trans-scalar associations produce genuinely inconvenient trajectories that contest hegemonic frameworks. It suggests that technology and our mediated relationship with things lacks an adequate model of imaging —not just representation, but the image as an intersection of matter and thinking— because of which we are compelled to disavow multidimensional analysis in order to accommodate revenue models, production formats, technologies, and legal frameworks. A complex web of government regulation and market collusion make seeing a critical dimension in formulations of illegality that reorder the mediated images and analysis, and constrain them to prescribed models of signification. The irresistible impulse to produce marketability around an event eventually takes hold and narrows the scope of technologies, resulting in familiar and reassuring imaginations.

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**Id:** 20518

**Title:** The narrative representation of Asperger, Depression and Anti Social Disorder on Anglo-Saxon dramedy coming-of-age TV series: Atypical, My Mad Fat Diary and The End of The F\*\*\*ing World.

**Session Type:** Individual submission

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**Abstract:** This research aims to explore through a comparative analysis what is the current representation of Asperger syndrome, depression and antisocial personality disorder in British-American dramedy and coming-of-age television series: My Mad Fat Diary (Channel E4, 2013-2015), Atypical (Netflix, 2017-) and The End of the F\*\*\*ing World (Channel E4 and Netflix, 2017-). These specific productions are chosen due to its influence on young impressed audiences (Becattini, E. 2018: 207) and the vision of the positive and negative aspects of the illnesses.

The theoretical framework shows that, in the past twenty years, the depiction of mental illnesses on television series has usually been through minor subplots. A wide range of academic articles from both the medical and communication fields have considered on-screen narrative portrayals to be negative, lacking diversity of gender and race, inaccurate with the clinical reality, disassociated from social reality and therefore perpetuating stereotypes about mental illnesses and health policies (Harper, S. 2009). Characters are shown as incompetent in social, work, political and economic aspects, unemployed or incapable of either getting or holding down a job, unproductive, isolated, dangerous, victimized, isolated or incapable of living meaningful lives (Pirkis et. al. 2006). Furthermore, these characters are often referred with pejorative language such as crazy, nuts, mad, psycho, etc. (Pirkis et. al. 2006) and are shown receiving unethical, unscrupulous and wicked treatments such as straitjackets, locked up in cells that resemble prisons or electroshock. All these narratives are emphasized aesthetically by the use of discordant music, scene juxtapositions, atmospheric lighting, unconventional shots, monologues, scrawls or drawings on images, etc. However, results in recent years show that there has been a conscious attempt to shift the representation of mental illness and bet for better depictions to combat old stereotypes. To do so, characters that suffer from mental illness are the main focus of the stories, three-dimensional and

presented as real, raw and complex. In some cases, they become role models in order to normalize mental health issues. Their everyday challenges are presented as difficult but with positive outcomes. In addition, new forms of therapy and treatments are explored, like group, one-on-one, family or art psychological/psychiatric therapy. Nevertheless, medication is still the go-to “most effective” treatment when showing the recovery of a patient, provoking what Harper (2009: 103) defines as the narrative pattern of “equilibrium-breakdown-recovery” and consequently provoking a “pharmacologization” phenomena.

In conclusion, the depiction of mental illnesses and characters that suffer from it is far from its first representation but still inaccurate from its clinical reality. The positive framing they receive often end up too sugar-coated which sadly leads to erroneous portrayals and generates an idea that having a mental illness might not be as hard as it is. Thus, there is a need for better regulation on film and television industries with the collaboration of the medical sector in order to create a faultless portrayal, especially since the coming-of-age genre is a potential tool for edutainment.



**Id:** 20520

**Title:** Unreliable creations: technologies and the imagination of apocalypse in Hollywood films

**Session Type:** Individual submission

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**Abstract:** This paper analyzes an ensemble of science fiction films that imagine “end of the world” and “post-apocalyptic” scenarios. The purpose is to examine exchanges between films in the group and their interpretations of religious and scientific themes. To understand the meanings of representations of doomsday, its imminence and aftermath, in popular culture, I submit the ensemble of films to a textual analysis (McKee, 2003). Hence, the study considers audiovisual materials as texts to explore recurrences and transformations connecting films within the selected group. Most titles in the ensemble were picked from the larger sample of a research project on time travel fictions in Hollywood cinema from 1960 to 2016 (Frid, 2018). In this work, I approach the following films: *The time machine* (1960), *2001: a space odyssey* (1968), the original series of *Planet of the apes* (1968–1973), *The terminator* and three of its sequels (1984–2009), *The matrix* (1997), and *Interstellar* (2014). The theoretical framework of the analysis involves works on speculative and time travel fictions, the concept of “nature” in Western culture, apocalypticism, and religious symbolism in media and popular culture (Jameson, 2005; Wittenberg, 2013; Haraway, 2016; Danowski and Viveiros de Castro, 2016; Szendy, 2015; Landes, 2000; Kozlovic, 2004). The investigation of the material points to three interrelated topics that structure the paper. First, the focus turns to the perspectives of films on the concept of “evolution” and the imagination of non-human futures. Then, the work explores the portrayal of interspecies relationships and the reflection of films on the definition of humanity. Finally, the paper discusses the reproduction of modern Western ideals of control over nature and technology in Hollywood cinema. In the ensemble, the “end of the world” is the collapse of humans as a result of their own doings. The paper argues that the examined films are like myths that combine religious and scientific elements to speculate about the limits of modern-contemporary societies.

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**Id:** 20528

**Title:** Humor and political satire on Brazilian Broadcast TV: "Tá no ar" comedy show and its repercussion on Twitter (Video presentation)

**Session Type:** Video Submission

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**Abstract:** The 2018 Brazilian presidential election was a hotly disputed one. Voters polarized their choices between a customs-conservative right and a liberal left, giving victory to the right-wing candidate Jair Bolsonaro. This polarization has percolated through the mass media, spreading to social networks and continues to stir up debates between supporters on both sides.

In this video communication, the authors question how a debate could be induced by broadcast television and carried forward in social networks. The chosen focus was Rede Globo's comedy series "Tá No Ar: a TV na TV," with a satirical stance on the Bolsonaro presidency. The show, in its sixth season, uses metalinguistic humor on communication, criticism on societal mores and parodies on various broadcasters. The observation will focus on the 1/15/2019 episode that included satires about military coups, restrictions on individual freedoms and conservatism in general, a repertoire often advocated by the new government. Specifically, the analysis deals with the online repercussion on Twitter within the four days before and after the broadcast.

The contemporary context of media consumption in Brazil points to the continued relevance of television, present in 97.3% of households in a population of 208 million inhabitants, and Rede Globo reaching 98.3% of the Brazilian municipalities (Grupo de Mídia de SP, 2018). For Lopes (2003), Brazilian television presents a diverse repertoire that represents different social classes, generations, sex, race, religions, and regions using forms of communication that are available to all, thus promoting discourses and interpretations that are often not consensual but they ultimately inspire identities. The second most frequent communication device became the smartphone with Internet access, present in 78.3% of individuals over ten years of age (IBGE, 2016). The most frequent activities online are conversations and the sharing of content in social networks. These data suggest the consolidation of a relationship pattern with television media: a continuous presence of the smartphone as a dialogue channel and a second screen at hand.

Our methodological strategy consists of: a) collection of Twitter postings linked to the show; b) compilation of related news publications and comments; c) creation of data visualizations from the show's content; d) creation of data visualizations from the online collections; f) cross-visualization and elaboration of video-based explanations.

A preliminary analysis of the collections suggests that: the topics of the debate are forgotten in three days, replaced by new themes; open television continues to be capable of agenda-setting; the repercussions on praise and criticism are tied to distinct thematic networks on the right and left.

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**Id:** 20560

**Title:** Stop and Stare! We are Dignified Freaks: A Discussion of Reality Television

**Session Type:** Individual submission

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**Abstract:** For centuries, humans have been fascinated by tales of the absurd, odd, and unusual. From Gorgons and mermaids, to bearded ladies and elephant men, society has marvelled at those who deviate from physical and mental norms. Such fascinations seemed to peak during the 19th century when showmen, like PT Barnum, bought and exhibited those deemed too different and macabre for ‘normal’ society. However, as science and medicine progressed, and the protection of human rights became more important, freak shows and travelling sideshows dwindled (Nicholas & Chambers, 2016). “People with disabilities started to be viewed as [...] having various genetic and endocrine disorders (Bogdan, 1995: 30), rather than deformities to be ogled. And those who were termed ‘exotic’ were no longer unusual as more people began to travel, and diasporic communities flourished in big cities. Yet, society’s fascination with the unusual has not gone away, and research has argued that freak discourse remains intact, embedded in more contemporary disciplines such as genetics, zoos, embryology, taxidermy, celebrity culture, and academia (Thomson, 1996).

As Thomson (1996: 1-2) points out, humans have a “seemingly insatiable desire to gawk” and a “profound disquiet [stirs] in the human soul by bodies that stray from what is typical and predictable”. While academic work on literature (including film studies) are littered with analysis of the ‘other’ and grotesque, none appear to have plotted the role that freak discourse plays in creating narrative, especially in relation to reality television. Some contemporary work in television studies has hinted at how talk shows (see Dennett, 1996) and medical documentaries (see Clark & Myser, 1996) contain aspects of freak discourse, but there is little research that has linked freak discourse to popular 21st century television. I argue in this paper that reality TV mirrors the same discourses used by freak shows in the late 19th century to attract audiences and drive their narratives, falling back on many of the techniques, described by historians and academics, used by old-fashioned sideshows and circuses. Like freak shows, reality television is “about spectacle: it is a place where human deviance is enhanced, dressed, coiffed, and propped up for the entertainment of paying audiences” (Bogdan, 1996: 325).

Therefore, this paper applies Thompson’s (1996) work on freak discourse, arguing that it is not only those programmes which deal with the so-called grotesque, but that most shows hinged on faux-reality follow this narrative formula. The paper ends with a discussion of various case studies to highlight how these narratives mirror Bogdan’s (1996, 1988, 1987) assessment of conventional freak show narratives, concluding that society is no more civilised than it has ever been, and that human dignity is often belittled for the sake of popular entertainment.

**Id:** 20584

**Title:** White genocide and the marketing of minority victims

**Session Type:** Individual submission

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**Abstract:** This paper discusses South African iterations of the myth of white genocide, a powerful instance of both ‘fake news’ and conspiracy theory that is increasingly popular within the burgeoning and transnational networks of right wing white extremists. Globally the idea of white genocide is often used to claim that migration, multiculturalism, desegregation and resistance to inequality actually equate to a targeted attack on white people and their cultures. In the context of South Africa fears about the alleged genocide are expressed within an ongoing panic about farm murders, often-brutal killings that take place in isolated rural areas and that are imagined, against all available evidence, to solely target white people and to happen in higher numbers than other murders in this violent country.

The paper focuses on two self-proclaimed ‘civil rights groups’ that propagate its narrative. The first is Red October, spearheaded in 2013 by Afrikaans pop stars Steve Hofmeyr and Sunette Bridges. The second is AfriForum, the Afrikaner pressure group that has been the highest profile campaigner about farm murders. Both groups have been prolific users of digital and social media and have courted press attention with various stunts and sensational statements. Both frame themselves as protectors of the ‘minority rights’ of white Afrikaners, who are, despite the change in regime that accompanied the end of apartheid, still disproportionality economically privileged in comparison to the country’s majority.

The paper analyses these groups’ websites and videos that leaders and supporters have posted on YouTube in order to isolate the rhetorical strategies that they employ to entrench ideas about white victimhood and minority status, with the intention of gaining global attention and support for Afrikaners who they believe are unfairly victimised in South Africa. The paper draws on historical literature to consider the longstanding bases for anxieties about white people in South Africa as a special category of victim in need of special protections. It employs a discourse analytical approach to reveal tactics of minoritisation, the elision of personhood with property, an ongoing tussle over language and symbols and the creation of convenient folk devils. Overall, it shows how groups like Red October and AfriForum use the modality and accessibility of social media to weaponise and marketise long-standing white South African fears in order to support the ideological project of white supremacy.

**Id:** 20589

**Title:** Joburg without Joburg: Sex, Race, Class, Distinction and the Black South African Romcom

**Session Type:** Individual submission

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**Abstract:** For South African cinema, 2015 and 2016 were the years of the romcom. In 2016, the highest grossing film was Jaco Smit's Afrikaans-language romantic comedy *Vir Altyd*, which made over 15 million rands at theatres. It was followed by Thabang Moleya's Johannesburg-set romcom *Happiness Is a Four-Letter Word*, which made an also impressive 13.2 million rands. Fourth place was occupied by Adze Ughah's *Mrs Right Guy*, which reached over four million rands at the box office by rehearsing one of the genre's standard plots. The year before Akin Omotoso had directed *Tell Me Sweet Something*, another romantic comedy set in Johannesburg's hipster hangout of Maboneng, which was one of the few "black" South African films since 1994 to gross almost three million rands. South African audiences, commentators concluded, had had enough of highbrow, socially engaged films and were turning to genre flicks.

In the words of South African journalist Lindiwe Sithole, "it seems that South Africans are leaning towards the lighter offerings." The producer of *Mrs Right Guy*, Dumi Gumbi adds, "South African audiences are getting tired of [...] issue driven films. I think that post-94 we have been making a lot of gangster film-type movies, as well as AIDS-driven films – Yesterday comes to mind. So, I think that as an industry, a film industry, we are maturing as well. We are getting off our soapbox and we are saying 'we should start making lighter fare: more romantic, more love stories.' And I think the audiences are responding quite well to those kinds of films."

In this presentation, I want to discuss three "black" romantic comedies set in Johannesburg (or, as locals say, Joburg): Akin Omotoso's *Tell me Sweet Something*, Adze Ughah's *Mrs Right Guy* and Thabang Moleya's *Happiness Is a Four-Letter Word*. In my discussion, I want to look at how these films represent different versions of urban black middle and upper class lifestyles and aspirations. In particular, I want to explore what the films reveal about the convergence sex, race, class and cultural capital. I argue that these romcoms' representation of Joburg challenges discourses of African backwardness. The point though, is what gets erased in the process: how the visual and filmic rendition of Johannesburg as a glamorised African global city obliterates conflicts, dislocations and contradictions rooted in the history of colonialism and apartheid and reproduced by present social and spatial inequalities.

The research and interpretive methodology of this paper is interdisciplinary. It combines film analysis with social theory and urban studies.

**Id:** 20615

**Title:** Television series: a bibliometric analysis

**Session Type:** Individual submission

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**Abstract:** Audiovisual fiction plays a central role on contemporary television (Cascajosa, 2016). Series are the main format on television programming (Barlovento Comunicación, 2017), but also are a popular content on digital and new media. Television series are already the favorite content to watch online (Garza, 2017), as well as a key issue in the promotion of streaming platforms such as Netflix (Fernández-Gómez and Martín-Quevedo, 2018).

Television is also one of the main research topics in the Communication field (Montero-Díaz, Cobo, Gutiérrez-Salcedo, Segado-Boj and Herrera-Viedma, 2018: 85). Research on concrete aspects of this general topic have been approached through systematic reviews or bibliometrics, such as television advertising and sexism (Navarro-Beltrá and Martín-Llaguno, 2013), social television (Segado, Grandío and Fernández-Gómez, 2015), or TV news (Robinson, Zeng and Holbert, 2018; Schaap, Renckstorf and Wester, 1998). Yet, despite the relevance television series play on the medium, research about the format itself has still not been analyzed.

This paper introduces the first bibliometric analysis of the scientific literature on television series published by journals indexed by Scopus in the Social Sciences category from 2009 to 2018 (n=725). It analyzes the bibliographic features of scientific documents to draw the evolution of a research on TV series and to detect future research trends in the field. An analysis of descriptive features is combined with a co-citation and a co-word analysis to map the intellectual and conceptual structure of the field.

Results show a growing production on the subject, from 30 papers in 2009 to 103 in 2018. Yet, the field still lacks maturity. Authors lack continuity, as most of them use to publish only one paper about this topic, and even the most productive authors have published 5 articles. Production also lack author collaboration. USA, Spain and United Kingdom –where researchers don't collaborate



with colleagues from other countries- are the most productive countries and also the most cited together with Australia. The main sources in which these works are published are Television and New Media, Feminist Media Studies –gender studies constitute one of the most important research trend in TV series- Continuum, Communication and Society and El Profesional de la Información. The analysis of keywords co-occurrences show three clusters of terms that tend to appear together: media studies, media effects (relation of the media with several social issues, like behavior, health issues and gender) and media in the United States, which highlights the importance of this country as the main TV series factory and its effects in media. Co-citation analysis shows a similar landscape: a cluster about gender studies, with works by Laura Mulvey and others; other about transmedia and popular culture, supported by references to Henry Jenkins; and other about television and culture, with works by Warick Frost and John Fiske.

(References are missing, as otherwise the form would reject the text)

**Id:** 20637

**Title:** How do native sustainable fashion brands communicate' The case of Latitude

**Session Type:** Individual submission

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**Abstract:** The impact of the human being on the environment is a source of concern and debate. The increase of pollution, the decline of natural resources, and the visible risks for the human health and well-being have made the environmental issues and the sustainable development a global concern for individuals, industries, and institutions. The implications are not only environmental but moreover economic, social, and cultural (Klein, 2014).

The fashion industry has been pointed out as one of the most environmental pollutants, due to their extensive use of water, chemicals, and CO2 emissions, and it has also been accounted among the sectors with worst working conditions (Rinaldi & Testa, 2015; Farley & Hill, 2014). Hence, sustainable fashion has gained significant interest among marketers, society, and scholars in recent years (Henninger et al., 2016; Joergerns, 2006). The purpose of this research is to analyze how native sustainable fashion brands differentiate themselves from the already established actors in the market. Native brands communicate their commitment with the environment and society holistically, they embrace sustainability in all their actions, from their business model to their interactions with the consumers (Rudrajeet & Gander, 2018; Baldassarre & Campo, 2016). Thus, sustainability is their DNA and its main value proposition.

To further understand how native sustainable fashion brands communicate, in this paper we will expose the case of Latitude. Latitude was first born in 2014 as a pioneer project of sustainable fashion in Spain, working as a provider and advisor for other brands. In 2018 it was launched as an independent fashion brand. Their aim is to reshape the fashion market, currently dominated by the so-called Fast Fashion, which implies high volumes of garments consumption and discards. To do so, they have developed a sustainable production chain which begins with sustainable raw materials, 70% natural fibers and the rest recycled materials, and ends with fully transparent communication, to the point that they encourage the consumers to only buy what they need and no more.

Furthermore, Latitude has collaborated in the creation of a social atelier called “Ellas lo bordan”. In this atelier women at risk of exclusion, that is, women who have been victims of all kind of abuses and have children to raise on their own, are part in the sewing process of garments. The aim is to help further these women to feel empowered and regain a role in society through their work.

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**Id:** 20642

**Title:** Hiding in Plain Sight: Spies and Queers in Early Espionage Film

**Session Type:** Individual submission

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**Abstract:** Recent history has seen numerous examples of queer characters in espionage film and television: *The Girl with the Dragon Tattoo* (2009, 2011); *J. Edgar* (2011); *Tinker Tailor Soldier Spy* (2011); *Skyfall* (2012); *Imitation Game* (2014); *Kingsman: The Secret Service* (2014); *Turn: Washington's Spies* (2014-); *London Spy* (2015); *The Night Manager* (2016); *Berlin Station* (2016-); *Manhunt* (2017-); *McMafia* (2017-); *A Very English Scandal* (2018). In fact, the espionage genre has a long history of critically negotiating queer femininities and masculinities, in part due to its popular status. The James Bond franchise and *Austin Powers* are perhaps the most well-known. Less recognized is their relationship in the early history of film. For this presentation I will explore films from Hitchcock's *Secret Agent* (1936) to Frankenheimer's *Seven Days in May* (1964) to suggest that the relationship between queer 'subjects' and espionage is not coincidental but is a structural component of the genre. From early research findings I have discovered that queer characters are present in the genre from at least the time of the *Secret Agent*. I ask: has espionage historically provided a space where queer figuration could exist as a form of inclusion in film and history? With perceived shared personality traits: covering, passing, duplicity, deflection, secrecy, and with a penchant for treason and sabotage, this paper explores how the rhetorical proximities of spies and queer subjects have been mobilized in the espionage genre since its inception.

Double agency has served spies and queer people in history. However, this is not only a story of the historical recuperation of lost identities. Apart from characters, I also ask if queer spaces, times, and aesthetic strategies appear in the spy genre? And to what effects? Drawing on recent work by Heather Love ('looking backwards'), Nishant Shahani ('retrosexualities'), Lorenzo Bernini ('anti-social theory'), Natasha Hurley ('pre-queer circulations'), Amy Villarejo ('ethereality'), I ask how the contradictory logic of looking backwards at pre-queer circulations points to ways that minoritarian subjects and figuration reveal hidden queer relations in history while also transforming contemporary approaches to history and popular media. Spying and queer figuration are related in the espionage genre. Looking at early espionage films tell us a great deal about how their relation undergirds the genre and the histories it represents.

**Id:** 20663

**Title:** [Panel] Intersectional Interventions in Popular Culture: From the theoretical reformulation of aesthetics to transnational illustrations of contemporary negotiations, Panel description

**Session Type:** Panel Submission

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**Abstract:** Mainstream popular culture seeks to incorporate a broad range of narratives in order to attract an ever-increasing segment of the global audience. Among the many pressures incumbent upon contemporary mainstream popular culture, such as established television networks, industrial film production, and cultural producers and distributors at large, are the undeniable diversity of the global population and therefore their audiences as well as constituent demands placed by collective groups for representation and inclusion in production. Another source of pressure is the rise of cable alternative networks such as Netflix as sites of cultural production and distribution at a global level, which, in turn, circulate a range of global origin cultural texts that resonate at different levels with populations with a wide range of migratory histories and therefore national affiliations. These changes compel us to re-examine the theorization of aesthetics as representative of the transformations in neoliberal capitalism. This panel convenes scholars whose work addresses the theoretical, production, representation, and audience components of contemporary popular culture as it reacts, attempts to coopt, and tries to profit from these changes. Negotiations and tensions arise: from effort to theorize popular culture in general and the museum in particular as sites of contestation for the definition of aesthetics and the anesthetization of everyday life as Cameron McCarthy's presentation examines; from promises about racial inclusivity in production and representation made and not fulfilled—as illustrated by Isabel Molina-Guzman's research on the reboot of the program *Charmed*; from the resignification of Medellín, Colombia and the many layers of unsatisfiable narratives in which gender plays a central role of difference; from the reiteration of a white, male upper middle class foregrounding in the rebooting of *Will & Grace* despite the much more inclusive queer representation in non-network television; and from the transnational reviews of a major film, that reveal critics' different optics as well as a near absence of consideration of biopolitics in the interpretation of *Roma*. Together these presentations explore a global terrain of popular culture foregrounding contested narratives about the presence or exclusion of the everyday, which, in turn, has implications for gender, racial and ethnic, class, and national diversity in the production of the popular, representations, of difference, and the audiences that these texts target as well as the demands audiences make on producers. Our global reach includes theorists from throughout the world in Cameron McCarthy's work [the UK, Barbados, and India], a focus on Colombia in the work of Cepeda, pan-Latinidad and Latin America, especially Mexico in the work of Valdivia, and a rich engagement with a complex intersectional range of difference in the work of Molina-Guzman and Christian. Together these presentations urge us to reconsider the terrain of the global popular in light of contemporary issue of difference.

**Id:** 20665

**Title:** The Charmed Politics of Reboots in the Post-Racial TV Era

**Session Type:** Panel Submission

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**Abstract:** In 2017 the CW network announced the reboot of one of its most popular programs Charmed (1998-2006). The announcement was met with protest by fans who objected to some of the program's announced changes and some of the original cast members who objected to not being invited to participate in the rebooted show. Once the casting was completed in early 2008, the rebooted show (2018-2019) was met with another round of protest when the producers claims to an Afro-Latina reboot of the program failed to materialize. While the characters (not the actors) are developed as Latinas and one of the characters is cast as "Afro-Latina," there is only one actor who identifies as Latina and the Afro-Latina character is played by a Black British actor.

First, this paper explores the casting controversies surrounding the Charmed reboot as a provocative case for studying the limitations of colorblind casting in contemporary television production. As I have argued elsewhere (2018), the deployment of colorblindness whether it be in the casting or writing of television programs is part of an ideological mechanism that contributes to the reproduction of inequality and ultimately reifies whiteness. The use of colorblindness is evidenced in colorblind and multicultural ensemble casting practices and the development of characters of color devoid of ethnic and racial specificity – strategies that use racial difference to erase racial specificity, engage performances of ethnicity in order to homogenize culture, and make queerness visible without subjectivity.

Second, this paper examines the writing and character development in Charmed to think through how the contemporary genre of reboots and remakes reinforces whiteness and the continuing white privilege of the U.S. entertainment industries. Similar to other reboots and remakes both on television and film, the producers of Charmed use a diverse cast to create the appearance that the world on the screens appears radically diverse and inclusive. But the structural conditions of televisual production in all its forms remains embedded in racial, sexual, and gender inequality. To that point, the Charmed reboot lack diversity in its writer's room with no Latina/o writers or producers currently working on the show. And while the lesbian sexuality of one its characters, Mel Vera played by Melonie Diaz, is a core component of the character's development, there is little else in the textual or visual content of the show that substantially incorporates the ethnic and racial identities of the characters. Thus, similar to the incorporation of ethnicity and race in contemporary television, the show decontextualizes the visual ethnic and racial difference of the characters to produce a superficial sense of multicultural inclusion.

**Id:** 20666

**Title:** Roma: Transnational and Intersectional Interpretations

**Session Type:** Panel Submission

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**Abstract:** Alfonso Cuarón's *Roma* (2018) was released simultaneously for theater and internet streaming services such as Netflix in December, 2018. The black and white, Spanish and Mixtec, no major star, Mexican movie has garnered many awards and is nominated both for Best Film and Best Foreign film in the 2019 Academy Awards. This presentation explores the wide rift between US reviews of the film, such as those by Richard Brody in *The New Yorker* and Manohla Dargis in *The New York Times* and those by a range of Latina/o critics and websites. Moreover, the presentation explores the absence of intersectional gender analysis among all of the reviewers. Whether they hate the film, as Brody does, or praise it as a masterpiece, as Dargis asserts, US reviews of *Roma* focus on formal, editing, and historical accuracy as their standards of measurement. However Latin American and Latina/o audiences also respond to the film in relation to situational identification and recognitions. As a response to the missing visceral connection to the film demonstrated by US mainstream press reviewers such as Brody and Dargis and to the fact that there is nearly no ethnic representation among film critics from the mainstream US press, *remezcla.com* created a forum for Latina/o reviewers who focused much more on the granular memory generated by the film's set design by Alfonso Caballero as well as the complex role of Cleo, the domestic worker whose watchful eye guides us through this movie. This presentation also explores intersectional gendered elements as they seem to fall out of both group of movie critics, in particular the biopolitics so present in the movie yet rendered invisible in reviews.

**Id:** 20667

**Title:** The Persistent Normativity of Will & Grace and Broadcast TV

**Session Type:** Panel Submission

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**Abstract:** The whiteness and gayness of Will & Grace (1998-2006) was characteristic of the time it emerged on broadcast TV, as networks wrestled with more competition and attempted to reach specific target audiences. Will & Grace is the product of a decades-long campaign, documented by scholars like Katherine Sender, to make the “gay market,” and argue that gay people – and gay men, particularly – were a desirable target demographic for advertisers because we were wealthy, consumerist, and unburdened by children. If only gay people were visible, we could show our worth, tied inextricably to financial and cultural capital. The other gay-led shows such as Queer as Folk, and many of those that followed, confirmed this stereotype. The original Will & Grace's whiteness might be charitably ascribed to the trend at the time of using urban and suburban wealthy white characters to lure back the white audiences who had shifted to cable throughout the 1990s, but the reboot in 2017 emerged at a time when intersectional cable/streaming representations like Pose and Orange Is The New Black were en vogue. Twenty years later, the reboot shows us how little changed in the network TV ecosystem and how the gay market remains wedded to white homonormativity, despite the emergence of queer and trans people of color as series regulars on some, mostly cable and streaming, channels.



**Id:** 20668

**Title:** A Masculinist Narrative that "Fails to Satisfy": Maluma, Feminist Memes, and the Specter of Pablo Escobar

**Session Type:** Panel Submission

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**Abstract:** Since 2012, twenty-four year old Medellín, Colombia native Juan Luis Londoño Arias – better known by his stage name Maluma – has emerged as a dominant force in the transnational reggaetón industry. Marked by his “Pretty Boy/Dirty Boy” image, for many reggaetón fans he has come to embody an extension of the genre’s traditional reliance on overtly sexist lyrics and imagery in tandem with its newer shift towards a seemingly less politicized and “whitened” regime of representation. Within this underlying context, my presentation analyzes the figure of Maluma and potential interpretations of his music and persona through the lens of what Henry Jenkins characterizes as media narratives that “fail to satisfy.” The first of these unsatisfactory narratives considers the Medellín reggaetonero as a self-styled macho colombiano whose discursively violent lyrics are quite literally haunted by the specter of the city’s best-known hypermasculine local son, Pablo Escobar, and the global media discourses still attached to the dramatically violent period during the 1980s and 90s marked by the rise and spectacular fall of the narcotics kingpin. Indeed, the seemingly overnight growth of Medellín’s burgeoning reggaetón industry in recent years might be optimistically read as a positive counter to this masculinist narrative. The second of these unsatisfactory narratives, or the emergence on social media of a popular series of “feminist Maluma” memes by twenty-three year-old Veracruz, Mexico native Elena, illustrates how female music fans grapple with problematic media narratives in an attempt to express alternative discourses that ultimately re-semanticize Maluma and his gender politics. By focusing on Maluma’s emergence from the Medellín reggaetón industry within the context of the Pablo Escobar narrative haunting the city, as well as the creation of the “feminist Maluma” memes, this presentation underscores the ongoing impact of historic media discourses on current cultural production, as well as the centrality of gender in the creation and contestation of such musical narratives.

**Id:** 20799

**Title:** 'We must bring out the best in ourselves to get over difficulties': Responses to narratives of resilience and entrepreneurship in post-recession Spain

**Session Type:** Individual submission

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**Abstract:** Resilience has gained major prominence in the post-recession era: in a broad range of texts, from policy documents to self-help books, citizens are encouraged (and expected) to 'bounce back' from adversity and use difficulties to better themselves (Gill and Orgard, 2018; Jensen, 2016). Thus, in the context of austerity policies, resilience, combined with other concepts such as entrepreneurship and flexibility, has become a key concept in contemporary neoliberalism (Boltanski and Chiapello, 2017; Evans and Reid, 2014; Harrison, 2013) and has been used to blame the most vulnerable groups for their own vulnerability and to justify welfare cutbacks (Jensen, 2016).

This paper contributes to current research on 'resilience' by analysing how Spanish audiences respond to contemporary popular culture narratives that foster neoliberal definitions of this concept. To fulfil this aim, we have carried out a two-stage analysis. First, we qualitatively analysed a sample of popular culture texts widely consumed in Spain from 2008 to 2014. The sample included a broad range of genres, such as television series, reality TV programmes, videogames, advertisements and celebrity news. Second, we held 8 focus groups made up of a total of 64 participants. The composition of the groups took gender and class into account in order to identify how social groups that had been affected by the economic crisis differently responded to popular culture narratives that promoted values such as resilience, entrepreneurship, flexibility and adaptability. The topics proposed to the focus group participants to structure the discussion drew upon the results of the textual analysis.

Our research shows that almost all the participants, regardless of their gender and class, viewed difficulties as an opportunity for betterment, reinvention and self-knowledge, mixing together the values of resilience (a trait traditionally related to the working-class, Alonso et al., 2011; Jensen, 2016) and entrepreneurship (a key concept in neoliberalism, Rose, 1998). In this context, individualized responses to precariousness and downward social mobility were prioritized, as

opposed to calling for structural changes through collective actions. Moreover, a new model of ‘bad citizen’ emerged: the rigid, resigned individual who refuses to change to change, a figure that connects with the stereotype of ‘Spanish workers as immobile, slow and left behind by progress’ (Fernández Rodríguez and Martínez Lucio, 2012: 326). Thus, difficulties (such as the economic crisis) were seen as an opportunity to transform Spanish citizens into flexible, entrepreneurial individuals. Nevertheless, when reflecting on their own experiences, several participants expressed a feeling of guilt for not being able to follow this ideal fostered by media narratives and not having the will and energy to change their lives radically and reinvent themselves, i.e. to become ‘entrepreneurs of themselves’. Working-class participants were the ones that felt most pressure to justify their life choices and tried to deflect accusations of being ‘bad citizens’ because they were not resilient enough. Thus, resilience, in its neoliberal sense, is not only a key value found in contemporary popular culture but has also become a ‘common-sense’ concept that serves to deflect critiques of inequality and social injustice.

**Id:** 20849

**Title:** Timeless Masculinity: A qualitative inquiry into the gendered ideologies of an annual music poll radio program.

**Session Type:** Individual submission

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**Abstract:** Each New Year's Eve, public broadcast radio station Studio Brussel – a popular Flemish Dutch-speaking radio station that plays pop, rock and alternative music genres– airs the annual radio show 'De Tijdloze Honderd' ('The Timeless Hundred'). Organized for the first time in 1987, the program presents the hundred best songs of all times, based on a station-organized listener's poll. The program is a household name of Studio Brussel. It allows the station to create and sell compilation albums with songs from the poll and to boost media attention. Each year, national news media report on notable newcomers and scrutinize which artists and songs climbed in the polls and which ones disappeared. Yet, in response to the 30th edition in 2017, a few journalists and Rosa VZW – a civil society organization focused on archiving and fostering knowledge on gender and feminism– actively called out the underrepresentation of women in the music poll. In a move to persuade audiences of voting for women, Rosa VZW took various initiatives to promote female artists (e.g., Aretha Franklin, Amy Winehouse). Even though it resulted in having 14 songs by female artists or bands with female members in the 31st edition, it cannot be ignored that the list of popular pop and rock songs remains dominated by men or, put differently, by a particular configuration of masculinity. To fully understand how this configuration of masculinity affects the selection of artists and songs, this paper reports on a study that discerns, describes and interprets the gendered ideologies of this particular music poll.

Concretely, I will conduct a textual analysis of ten polls that were aired throughout the history of the radio program, trace which songs and artists have been considered essential, and uncover the gendered meanings of these songs and artists. Second, I will relate these observations to a broader context of gender disparity in the music industry and gendered practices of music production (Whiteley, 2000), gendered discourses on music genres (Leonard, 2007) and gendered practices of music consumption (Dibben, 2002). Third, I will inquire to what extent the regional context of this poll affects the selection of songs, acknowledging, first, that the poll is governed by a radio station with a carefully curated image and, second, that these polls are articulations of both an individual and collective memory (Van Dijck, 2006). To this end, I will also analyse the mediated public debate (e.g., news reports, published opinion contributions) revolving around the preselected polls. Based on these analyses, I will argue that most of the gendered ideologies that underlie the creation of these polls work to reiterate a timeless masculinity, despite the initiatives that aim to challenge this musical hegemony and the presence of women and non-hegemonic masculine artists and songs in the polls.

**Id:** 21067

**Title:** Theatre and drag identity: a comparative study of gender performance tradition in Manipur and in New Zealand.

**Session Type:** Individual submission

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**Abstract:** What is notable about drag performances, is that given the challenge they make to the hetero-normative values of society, they are obliged to construct an identity career, often under the condition of stigmatization. (Goffman, (1963) The extent to which drag performers in Western and Eastern theatre traditions, exemplified by case studies drawn from New Zealand and Manipur, draw on the traditions of performance for support is the key focus of this presentation. How do factors such as styles of performance, peer support, public attitudes and conceptions of selfhood work for or against creating a haven for “transgressive” gender identities?

In approaching such questions an important distinction can be drawn between performances occurring in fused societies and performance in complex, defused, modernised societies. In the latter, the various elements of performance multi-dimensional and do not follow fixed ritual patterns. Dramatic performances are required to address competing definitions of social “reality”. (Alexander, 2004). So, for example, the performance practices of Manipuri theatre, the dress and cosmetic codes adopted by Nupi Manbi (effeminate males) are proscribed by religious rules as well as theatrical traditions. This, indicates a fusion of ritual practices and provides Manipuri transgender performers with a protective screen, as long as they stay within the confines of the theatre. In New Zealand by contrast drag has emerged as a niche theatrical style that signals a discontinuity with religious practices but asserts the right to acceptance within the context of “normal” street behaviour and comportment.

Utilizing a comparative ethnographic methodology, this presentation will explore how issues of gender identity are “managed” by cross-dressers in Manipuri and New Zealand and how the experiential connection between self-identity and performance identities vary across the different social contexts and theatrical traditions.

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**Id:** 21148

**Title:** The slow death of the Olympic Games: imminent or greatly exaggerated'

**Session Type:** Individual submission

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**Abstract:** This paper examines a paradox – the Olympic Games is a hugely successful global media spectacle, yet there is declining interest in hosting it. Is the IOC business model still viable? The broad theoretical perspective of this analysis is derived from the “unholy alliance” model for the relations of sport, media and sponsor (Whannel 1986, 1992). The methods include analysis of income and expenditure based on IOC sources, tracking of bidding cities, monitoring of problematic issues for the Olympics.

Relevant literature: From 1964, the Olympic Games has been transformed by television, (see Tomlinson and Whannel 1984, Larson et al 1993, de Moragas Spa et al 1995). This process has made the games a global spectacle (Billings 2008; Daddario, Gina 1998; Rowe 2019). It became of great interest to sponsors. (Barney et al 1992; Giannoulakis and Stotlar 2008). This paper draws on the forensic analyses of Olympic finances by Preuss (2019). Technological innovations have always been closely linked to sports mega events (Real 1996). Digitalisation and the resultant rise of social media have become a big factor in the sport media terrain (Creedon 2014, Widholm 2016, Whannel 2014). As the guardian of the Olympic movement, the IOC has had to come to terms with the challenge this may pose to its established business model (Barney et al 2002).

The business model: The enormous success of the Olympic Games between 1984 and the present has been based on a business model driven by media technology. Between 1960-90 television grew in range to the point it could deliver high quality live pictures around the world. The audience appeal of the combination of uncertainty, spectacle, and elite level competition between national and individuals delivered a global television audience with huge appeal to advertisers and sponsors.

The IOC, as an unrepresentative, unaccountable not-for-profit private club, retains tight control of this financial model. But digitalisation and social media interactivity threatens the model forged with network television. Faced with reluctance of cities to bid for the games, it has to confront image problems: drugs, corruption, and escalating costs. The games does have a USP, but it also has an image problem. There is a need for a new business model but can the Olympics reinvent itself ?

**Id:** 21158

**Title:** The Ivy League: Binkie Beaumont, Noel Coward and Ivor Novello

**Session Type:** Individual submission

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**Abstract:** The Ivy League: Binkie Beaumont, Noël Coward and Ivor Novello

The Ivy Restaurant in West Street in central London was from its opening in 1917, and remains still, a centre for theatrical meetings. The Ivy is located in the heart of London's Theatreland, close to Shaftesbury Avenue and at one end of St Martin's Lane, both lined with theatres, but it is off the main streets, in a corner opposite the small Ambassadors' Theatre; it occupies a space that is both in the centre of the West End and discreetly detached from it.

In the post-war period, the theatrical triumvirate of and 'Binkie' (Hugh) Beaumont, the impresario, regularly dined there. Beaumont, Coward, and Novello were extraordinarily powerful figures in the theatre of the post-war period, and popular public icons. They, and many of those who dined with them at the Ivy, were also prominent gay men in a period in which homosexuality was both illegal and demonised; they were eminent theatrical men at a moment when the West End of London was of particular interest to the press and the Metropolitan police. This paper discusses London's West End and theatre as liminal spaces in which a queer culture could find some sanctuary in the hostile environment of post-war Britain.



**Id:** 21298

**Title:** Can "Who I Am" Be a "Sidenote": Claimed and Implied Bisexual Identity in Brooklyn Nine-Nine and The Good Place

**Session Type:** Individual submission

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**Abstract:** Bisexual identity on television lives in implication. San Filippo (2013) characterizes represented bisexuality as “(in)visible” in tension with binary constructions of sexuality and of gender (p. 16). There is often no “coming out as bi” moment afforded them—rather, they simply appear with differently gendered partners, or say that they’re “flexible,” or “love men and women,” focusing on behaviors rather than identity terminology. In television (as in life), bisexual individuals are often perceived as indecisive, recategorized as homo- or heterosexual depending on the gender of their partner, or pathologized as hypersexual if single and dating around (Bower, Gurevitch, and Mathieson, 2002; George, 1999; Morgenstern, 2004).

Brooklyn Nine-nine's season 5 episode “Game Night” upends this traditionally unnamed but marked mode of representation when Rosa Diaz (played by out bisexual actress Stephanie Beatriz) comes out to the show's eponymous police squad and to her parents. Rather than following the longtime model set by cult classics like Doctor Who and Xena: Warrior Princess, critical darlings like Orange Is the New Black and This Is Us, and teen dramas like The O.C. and Pretty Little Liars, Brooklyn Nine-Nine chooses to center the moment of self-identification as bisexual in as many words. Stating clearly and finally that she is bisexual, Rosa joins a small group of vocally—not just visibly—bisexual characters who claim that identity in words, thus “bisexualizing” themselves (to appropriate Judith Butler's (2011) “girling” (p. 177) as a form of performed, claimed identity). This constructed but centralized identity becomes a focal point for the episode, as well as a statement by the series itself.

The Good Place, by contrast, builds its lead Eleanor Shellstrop's bisexual identity (as played by Kristen Bell) by rereading some of the by-now familiar tropes. She expresses interest in both women and men, is often bawdy and marked as promiscuous in her past, and does not openly claim a sexual identity marker. However, both Eleanor's implied bisexuality and Rosa's explicit coming-out have generally received similarly positive reviews from critics invested in queer storytelling (Hogan, 2017; Klein, 2018; Steiner, 2018; Weekes, 2017), although The Good Place, particularly, is not without detractors (Fleenor, 2018). This is generally attributed to the well-roundedness of the characters, who are not reduced to stereotypes by their sexuality but presented as complex and developed individuals. Through discourse analysis of the characters as represented, I seek to define the strategies of bisexual representation in Brooklyn Nine-nine and The Good Place, with the hope of identifying critically successful approaches for the nuanced portrayal and acknowledgement of bisexual characters. However, within this study I anticipate also deconstructing reproductions and reifications of existing discourses of bisexuality that coexist with or contradict the ‘revolutionary’ moves that both series are making in their representations.

**Id:** 21323

**Title:** Reinforcing Whiteness and Social Class: A Textual Analysis of Netflix's Made in Mexico

**Session Type:** Individual submission

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**Abstract:** When President Donald Trump announced his bid for Republican presidential candidacy back in 2015, he did so by attacking the entire population of America's South neighboring country. The incendiary remarks: "They're bring drugs. They're bringing crime. They're rapists. And some, I assume, are good people," are now engraved in Mexican memory. Aside from the political and economical repercussions the speech generated, including talks about dissolving important international trade agreements, there were also some popular cultural responses. The topic of this study is the highly criticized new reality show produced by Netflix, Made in Mexico, and the not so-subtle ways in which it depicts whiteness and social class in an effort to distance the Mexican elite from the recent narrative that portrays Mexicans as criminals, drug lords, and rapists. The show, which follows the luxurious lives of nine wealthy socialites living in Mexico City, is a direct response to Trump's racist statements. During promotional efforts, cast members mentioned the show will break down cultural barriers and show the world "who Mexicans really are." There are also explicit mentions to Trump's speech and his "bad hombre" rhetoric on the show. Although the intention might appear as a positive way to showcase Mexican culture and values, the results were far from that. The show premiered in September 2018, and soon after reviews from major international news outlets started calling out the reality show for its whitewashing of Mexican society. (New York Times, Chicago Tribune, The Daily Dot, Refinery 29, Remezcla). This study will add to the literature of television representations in Mexico and the long history of underrepresented minorities. In 2011, a study conducted by the National Council for Discrimination Prevention found that 64.6% of the Mexican population identify themselves as dark-skinned, and that 54.8% agree people are insulted based on their skin color (CONAPRED). Yet the vast majority of media representations in TV Azteca and Televisa –the two most prominent networks in Mexico– are comprised of white Mexicans (Sánchez Pérez). This study intends to answer three questions central to the literature of race and social class representations: 1) How is Mexican racial identity and social class being depicted on Netflix's Made in Mexico? 2) What cultural elements are the characters of Netflix's Made in Mexico deploying to reinforce their socio-cultural status? 3) How are the characters from Made in Mexico making distinctions between their way of life and that of the rest of the Mexican society to repeal the notion of Mexicans as criminals? A textual analysis was employed to examine key episodes of the first season. The show borrows elements from folk culture and enters the terrains of the popular like the trajineras of Xochimilco only as historical sites, and as sources of culture that need to be explained to foreign audiences. I argue Made in Mexico deploys representations of social class and race as signifiers of distinction and otherness.

**Id:** 21405

**Title:** The teenager's construction of the Gamer Identity: from a gender and sociocultural perspective

**Session Type:** Individual submission

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**Abstract:** This article presents the results of the initial phase of an ongoing project that investigates the ways students articulated the construction of gamer identity through their day-to-day interaction with their colleagues at school. This study takes into account the dichotomy of schools' sociodemographic characteristics within Barcelona neighborhoods and their fundings (private-public), as well as gender relations. This first exploratory analysis is done with teens between the age of 11 and 16 years from two different centers. One public school part of a district characterized as having a lower income level and an educational level under the city's average. Another, double-funded school (public and private) situated in a district characterized as having an income and education level higher than the Barcelona average.

As there is a growing body of research on games that contribute to the consolidation of gamer as a social and cultural category (Grove, Courtois & Van Looy, 2015; Muriel, 2018), we take Barcelona as a socially stratified city (Subirats, 2011) to detect how gender and socio-economic characteristics permeate the teens' discourse when defining gamer identity. We chose to look at teenagers from an Active User perspective (Egenfeldt-Nielsen et al., 2013), as, at this period, teens are most motivated to construct identities, to forge new social groupings, and to negotiate alternatives to given cultural meanings (Livingstone, 2002).

A triangulation of qualitative methods was employed. In this initial phase, four focus groups, four semi-structured interviews, and a survey were implemented for discovering games' access, preferences, and consumption habits.

Our preliminary results on the public school point that there is a gamer association with "escapism", "addiction" and "entertainment" that can be related to the neighborhood social context. In contrast, participants from the double-funded school associated the gamer identity with game capital, which includes a professionalization process, particularly related to gamer-youtubers. In both cases, girls tend to reflect negatively about being identified as "a gamer", in particular towards their female peers. These discriminative assertions emphasize the discourse of the classic "hardcore gamer" (Muriel, 2018) whereby gaming is considered a male practice. Besides, there is a stigma found between the girls in public school when talking about playing. They do not talk or know that other female peers also play. While in the double-funded school, the majority of girls know that playing is a common practice, despite not actually playing with their female peers.

In summary, these preliminary results reveal that the construction of a gamer identity by teens is deep-rooted in mediatic discourses of popular products like video games. This is because those discourses reproduce certain stereotypes grounded on heteronormativity perspective (Butler, 2007) of cultural products. Also, it demonstrates that certain game practices become explicit in the teens' discourse; while others remain more silenced because of socio-demographic and gender inequalities rooted in contemporary society. This ongoing research will expand the school sample and methodology by implementing “gaming interviews” (Shaw, 2015) to better understand the studied phenomenon.

**Id:** 21478

**Title:** Babylon Berlin ' Berlin as mediated city in TV drama series

**Session Type:** Individual submission

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**Abstract:** Berlin has become an important location and space for national and international contemporary drama series, as well as an important mediated historical space. Meanwhile Berlin is a production hot spot in Germany that attract national and international productions. While political decisions, economic development and direct and indirect funding also have an impact on this development, the increasing importance of Berlin as a production site and location goes hand in hand with an increasing mediated imagination of the city as a televisual space.

For instance, the Roaring Twenties are central to the narrative of the television series “Babylon Berlin” (GER 2017-, ARD/Sky), based on the bestselling novels by Volker Kutscher and built around the character of Gereon Rath, who investigates in an exciting world metropolis with drugs, sexual emancipation, arts, and murder at a time in which the Nazi Regime appears at the horizon. The series “Weissensee” (GER 2010-, ARD/Arte), “Deutschland 83” (GER 2015, RTL), and “Deutschland 86” (GER 2018, Amazon Prime Video) draw much more directly on the context of the Cold War in a divided Germany, playing with notions of “Ostalgie” and “Westalgie”, the specific variations of German post-Wall nostalgia. Other productions such as “The Team” and “The Team II” (an Austrian, Belgian, Danish, German, Swiss co-production 2015 and 2018), “Homeland” (USA 2011-; Showtime), “Sense8” (USA 2015-; Netflix), “Dogs of Berlin (GER 2018, Netflix), “Beat” (GER 2018, Amazon Prime Video), “Berlin Station”(USA/GER 2016-, Epix), and “Counterpart” (USA/GER 2017-, Starz) use Berlin among other places as sceneries for their stories that deal with international terrorism, espionage, human trafficking and drug distribution.

The numerous Berlin-based and Berlin-produced television series indicate that for both German and international series, Berlin has been turned into a commodity that adds production value to a television show. Yet, the existing circulating images of Berlin as an imagined place determine which images can be successfully used and communicated to a broader transnational audience. International film and television series often do not exceed stereotypical images of Berlin as a signifier of the Nazi regime or as signifier of the Cold War era. At the same time, many domestic productions use Berlin as simply an interchangeable backdrop against which the action takes place. Berlin in the 21st century is a city where history accretes, layer by layer. “The unique nature of Berlin is its complex history and how this has played upon its current position” (Gittus 2002: 112). Berlin as a mediated space is able to represent 20th century history such as the Nazi regime and the Cold War as well as current themes of the new millennium. Based on interviews with directors and location managers the paper will outline the (mediated) image of Berlin that attract not only production companies but also viewers from all over the world.

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**Id:** 21547

**Title:** Popular Culture and the Formation of Identity and Subjectivity.

**Session Type:** Individual submission

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**Abstract:** Across mainstream media culture a “psychological discourse” has emerged as a significant element of most popular media forms which may be deployed to achieve a variety of critical, political, narrative and audience engagement goals.

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

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

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

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

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

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

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

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



**Id:** 21711

**Title:** 1, 2, 3, 4, 5 a gogó: pop, avant-garde and TV in late sixties Mexico

**Session Type:** Individual submission

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**Abstract:** 1, 2, 3, 4, 5 a gogó was a short-lived rock culture TV show usually mentioned in passing when it comes to chronicle Mexico City's pop experiences in the late sixties, specifically in the vibrant pre-Olympic atmosphere of 1968. The production team included multi-camera director Fernando Ge, writer José Agustín as scriptwriter and theatre director Alexandro Jodorowsky and showman Alfonso Arau as hosts. The latter three were, each in his own right, influential figures in different fields of Mexican arts and creativity.

On January, 1968, when 1, 2, 3, 4, 5 a gogó was first aired, 23-year old José Agustín already thrived as part of the Mexican cultural star system. He was one of the leading authors of an emerging literary generation who had among its obsessions rock music, the budding new youth lingo related to counterculture, and the lifestyle and mores of middle-class urban youth. Chilean-born Jodorowsky had a well-publicised reputation of provocateur: his avant-garde stagings, which often featured crude violence towards the body, usually involved a virulent critique of contemporary society; also, he diversified across the languages of science-fiction and comic art. Arau, active in stage and screen since the previous decade, had originally built a career as a comedian and tap dancer, later on ventured into mimicry (as disciple of Marcel Marceau in Paris), and had started participating in high-brow and experimental theatre and cinema.

All three had complex positions in regard of the destabilisation of what Andreas Huyssen has coined "the Great Divide" —the socio-historical construct that culture and arts are separated in upper and lower strata. The sixties are one of the turning points in which the politics of these apparent frontiers were heatedly renegotiated. At first sight, it would appear that José Agustín and Jodorowsky were, in a way, expanding their efforts towards a more commercial domain, whereas Arau was, like other major figures of popular culture (such as actress and singer Julissa, part of Carlos Fuentes's circle) interested in joining the intense collaborative spirit that prevailed among the intelligentsia and the artistic circles (as studied by Rita Eder, Álvaro Vázquez Mantecón, et al.).

The joint forces of the three characters in this mainstream media experience left an interesting study case for anyone who explores the intersections between multiple modes of cultural production — rock and pop, literature, performing arts, mass media and showbusiness— in the period. I am particularly interested in approaching 1, 2, 3, 4, 5 a gogó as a paradigmatic moment in the late sixties in which the borders of Mexican "high" and "low" culture were challenged.

**Id:** 21719

**Title:** Representing public service and security threats in 'Bodyguard' (BBC, 2018)

**Session Type:** Individual submission

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**Abstract:** The opening episodes of BBC1's *Bodyguard* (2018) broke records for a drama debut, with a consolidated figure of 10.4 million viewers once 'catch-up viewers' were included: the highest launch figure for any new drama across all UK channels since 2006 (bbc.co.uk). The series finale was the most-watched episode of any drama since records began in 2002, with over 17 million viewers, and the series has since become the BBC's most successful box-set via the i-player streaming service. As a political thriller, the programme counted scheming politicians, terrorists, criminal gangs, security services, police and war veterans among its main characters. The series, and the mediated discourse surrounding its success, speaks to the significance of political thrillers in the understanding of political or intelligence worlds for audiences who might otherwise count themselves as politically uninterested (Tenenboim-Weinblatt 2009). Indeed, this fictional drama was used to boost real-life police recruitment, with tweets from Counter Terrorism Policing UK account timed to accompany the series finale. I combine narrative analysis of the television drama with selective analysis of media coverage that sheds light on how the fictional veteran activists became confused with their real-life peaceful counterparts in media reviews. The key protagonists are defined by the nature of their public service – whether as former soldiers, police or politicians. But how does the drama convey their 'public service' to the nation at this historic moment? How are the dramatic twists in the portrayal of character motivations employed to create ambiguities about the way in which different forms of service are valued? Of particular interest here is the way in which lead character David Budd's post traumatic stress disorder (PTSD), following his experiences as a soldier in Afghanistan, is deployed as a dramatic device to convey not only his own fractured psyche but to signal the multiplicity of potential threats faced by the security state.

The themes of homeland security and political violence have been much discussed in the US drama context (Tasker 2012; Castonguay 2015), with less attention to UK dramas, although *Spooks* would be the exception here (Oldham 2017; Korte 2018). Drawing upon insights from securitization studies, this paper notes the performative nature of the security logic in televisual images and looks at how the value of some forms of 'public service' are legitimized over others.

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**Id:** 21744

**Title:** Brazilian Television Drama in a Bolsonaro Era: Rights, Truths, Regression

**Session Type:** Individual submission

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**Abstract:** Since the introduction of television to Brazil and its subsequent “territories of fictionality” (Borelli, 2001: 34) invoked from European, American and other generic terrains, many scholars have attested to the capacity of Brazilian television drama to symbolically reflect the country’s modern social-political trajectory (La Pastina & Straubhaar, 2005; Lopez, 1995; Martín-Barbero, 1993, 1995; Mattelart & Mattelart, 1990; Ortiz, 1988; Rêgo & La Pastina, 2007; Straubhaar, 1985; Tufte, 2000). However, scholarship concerned with Brazilian television has also focused on how during Brazil’s military dictatorship (1964 – 1985), telenovelas and other dramatic serials drew in audiences and authorities while circumnavigating the latter’s censorship and political-moral codes (Napolitano, 2001; Porto, 2011). In the landscape of Brazilian television drama, primarily populated by telenovelas, the mini-series is noteworthy not only for its post redemocratized appearance but also for its retrospective and contemporary gazes on authoritarian Brazilian regimes, delivered through Brazil’s most popular medium (Brennan, 2015; Freire Lobo, 2000). Furthermore, the Brazilian television industry, primarily Globo, has been widely understood as backing the political paradigms of Brazil that most successfully ensure the former’s cultural and institutional success (Amaral & Guimarães, 1994; Guimarães & Amaral, 1998; Porto, 2011, 2012). This paper traces the production of recent and current Brazilian television mini-series regarding their alignment with rapid political change in the Brazilian government and in popular sentiment. It asks, what was the nature of Brazilian television drama, namely the mini-series, during the socialist Partido Trabalhador’s (PT) tenure? How has the nature of Brazilian television drama changed in anticipation of, and during, swift political and ideological change to a right-wing government? What are the characteristics of Brazilian television drama today, in a Bolsonaro era, given the Brazilian television industry’s historical migration towards political and popularly-received hegemony? And, what can we anticipate of the nature of Brazilian television drama going forward? The results of this paper find that contemporary Brazilian television drama, driven by Globo, reflects Bolsonaro-era values in which fundamentalist Christianity, patriarchy, procreation and heteronormative values, evidenced in the narratives, plots and characterizations of contemporary mini-series productions, stand in stark contrast to PT-era productions’ narratives and themes. In conclusion, this paper argues that not only does contemporary Brazilian television drama, and in particular, Globo’s dramas, reflect the sentiment of Brazil’s current political hegemony, but it also argues that the apparatus of Brazilian television drama continues to attempt to sway the ‘masses’ in historically consistent ways that have already been seen.

**Id:** 21861

**Title:** Populist Ideological Entrepreneurs and Remix Culture: Alex Jones as Celebrity Populist or Populist Celebrity'

**Session Type:** Individual submission

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**Abstract:** This contribution analyses the nexus between populism, ideological entrepreneurs and popular culture through the case of US radio show host and 'most paranoid man in America' Alex Jones and his infowars.com. It looks at the phenomenon of Jones and Infowars as a mix of a message based in (mostly Falls Flag) conspiracy theories and pseudo-science-meets-popular-culture phantasy, a business model appealing to his target audience of paranoiacs, and the persona of Jones as mediated celebrity and populist spectacle. It relates the ultimate rise of Jones from the margins to the mainstream as the result, first, to the political, cultural and social specifics of US society. Second, it analyses the role of media and digital platforms and, especially, of remix culture, in the success of Jones as an ideological entrepreneur.

Theoretically, the paper is based in the combined literature on political communication, ideology and popular culture, focusing on the idea of political pundits as ideological entrepreneurs (North, 1981, 1990), new and social media expressions as key ideological intermediaries and notions of the relative power of various counter cultures (Manovich, 2007).

Empirically, it studies the case of Alex Jones through a guided sample of his streamed and multi-platform distributed radio and television show and of remix culture's (Cheliotis & Yew, 2009) parodies hereof. We analyse the basic ingredients for his success as an ideological entrepreneur. As Wartzel (2017) summarises:

his wildly successful libertarian- and conspiracy-news juggernaut: Take a kernel of truth, warp it and its context in a funhouse mirror, and set it against a heavy backdrop of conspiracy, while raising the stakes with a generous dose of fear. The strategy has made Jones — a stocky central Texan with a penchant for clamorous outbursts, fanciful digressions, and meandering stream-of-consciousness monologues — a celebrity. It's also made Infowars — his broad kingdom of media properties, including a website, webstore, and four-hour daily broadcast — a required part of the far-right's media diet. Wartzel, 2017b)

We further analyse the characteristics of his audience, both the believers that follow a dominant decoding and those parodying and mocking Jones. The latter type of visitors is attracted to Jones the exuberant performer rather than the message and, thus, part of his fame comes from parodies, meme culture and remixes We argue that these are ironic spectators who do not necessarily believe in and

even oppose Jones' ideas but enjoy the entertainment of his rants and outbursts and like making fun of his man's man performances. While critical of his message, this third type of audience in fact strengthened Jones' celebrity status and, implicitly or explicitly, endorsed him as a popular culture 'innocent wacko' performer rather than an alt-right ideological entrepreneur. Overall, we evaluate if Jones' efforts as ideological entrepreneur effectively pushed his counter-hegemonic ideology from the fringes to the mainstream.

**Id:** 21949

**Title:** Making the Post-Apocalypse Great Again: Doomsday Prepping and the Politics of Patriarchy on American Television

**Session Type:** Individual submission

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**Abstract:** The themes of white hetero male hypermasculinity that suffuse dominant Western culture have also been explicitly associated with cowboy imagery, military narratives, and doomsday survivalism (Lavigne; Faludi; Schlatter); post-apocalyptic television combines all of these elements. Though post-apocalyptic narratives are hardly new, the glut of such television programs on American networks in the early twenty-first-century is notable—programs like *Jeremiah* (Showtime, 2002-04), *Jericho* (CBS, 2006-08), *The Walking Dead* (AMC, 2010-), *The Last Ship* (TNT, 2014-18), *Wayward Pines* (Fox, 2015-16), and *Revolution* (NBC, 2012-14) have all remixed colonial wild west stereotypes, militarized images of hypermasculinity, and gritty survivalist tropes in order to create stories congruent with a particularly conservative mode of patriarchal representation.

Building on the author's previous research, this paper summarizes recent trends in post-apocalyptic American genre television, acknowledging (limited) challenges presented by some recent series such as *The 100* (The CW, 2014-), *Into the Badlands* (AMC, 2015-), *Z Nation* (Syfy, 2014-19), and *The Last Man on Earth* (Fox, 2015-18). It further relates the themes in this science fiction subgenre to recent developments in American politics, particularly the renewed rise of populist, masculinist, heteronormative and white supremacist movements (Faludi; Osnos; Schlatter). Considering the origins of such narratives, the demographics to which they appeal, and the stereotypes they encourage helps construct a window to a particular moment in American (and world) history. While the relationship between a society and its popular cultures is inherently cyclical (Slotkin 8; Mittell 270), pinpointing a precise moment in post-apocalyptic television's evolution helps to situate it as a hegemonic tool that may serve to exacerbate or encourage "alt-right" attitudes toward marginalized groups.

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**Id:** 22044

**Title:** Globalized Nostalgia and the Politics of Place: Popular Culture in post-crash Galicia, Spain

**Session Type:** Individual submission

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**Abstract:** Popular culture took a populist turn globally in the wake of the 2008 financial crisis, as government agencies and local producers invested in artisanal products and practices to strengthen their positions in the neoliberal global market. Artisanal practices, local culture, and history are mobilized to signal difference, and therefore value. As such, a new “structure of feeling” (Williams, 1977) that I term globalized nostalgia, emerged.

In this paper, I explore how globalized nostalgia operated within the nation of Galicia, the region of northwest Spain, during this period. There, cultural performances of the nation became central to neoliberal development. I conducted fieldwork in Galicia between 2010 and 2014, participating in and observing local festivals, foodways, and tourism initiatives. I argue that performances of Galician nationalism rely on authenticity and heritage as a means of differentiation. Historical ties to Celtic settlement, the Camino de Santiago, and heritage practices are to construct a brand identity, attract tourism, and solicit European Union funding.

As space is made valuable through a re-entrenchment of a primordial sense of belonging, belief in an “essence” of an area can quickly slide into chauvinism. The reification of these categories masks the countervailing axes of hybridity and diaspora, which challenge appeals to a pure, primordial past. These tensions are not unique to Galicia, but they exemplify the ways in which many localities have sought to negotiate between a celebration of heritage and culture and the demands of the global neoliberal economy in the post-crash era. The political stakes of unproblematic celebrations of heritage and authenticity have become clear. In the last few years, fascist politics rooted in primordial nationalism have gained legitimacy across the globe.

Thus, I conclude that we need a politics of place that conceptualizes the local in a way that meets the challenges of global flows, and ultimately find hope for such a cultural politics within elements of contemporary Galician nationalism. Realigning the countervailing poles of authenticity+heritage and hybridity+diaspora by reconciling authenticity+hybridity, and heritage+diaspora would open spaces to develop a sense of the local that challenges the far right while accommodating the realities of our historical present.

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**Id:** 22237

**Title:** Liminal characters in advertising. A thematic analysis of Digi brand's TV commercials in Romania.

**Session Type:** Individual submission

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**Abstract:** Key words:

liminality, advertising, telecommunication industry, liminal character, thematic analysis

**Abstract:**

Liminality is a key concept in anthropology that was first introduced by the ethnologist Arnold van Gennep in 1909 and later theorized in his work “Les rites de passage” (1960). The concept of liminality, as van Gennep presents it, refers to the state of being “in between” during the rituals of passage. In other words, liminality describes a state of being, which goes beyond the usual categories and therefore it forms a category in itself: “the in between category”. van Gennep considered that the passage rituals involved three stages: separation, threshold and aggregation. The middle stage (threshold) is the one that defines the concept of liminality, as it appears in a ritual.

This research aims to apply the concept of liminality in popular culture field, more specific, to analyze the presence of liminal characters in Romanian commercials from telecommunication industry. The relationship between liminality and advertising was a subject of interest for many other researchers. For example, Zhao and Belk (2006) analyzed China's advertising from the perspective of a liminal space of social transformation in the context of transition from communism to consumerism.

The main research question of this paper is: what are the main characteristics of the liminal characters that are portrayed in Romanian advertisements? In addition, this research aims to identify the main themes that appear in this particular type of commercials. The sample includes 10 commercials of DIGI brand — a Hungarian company that provides telecommunication services in Romania, ads aired between 2015 and 2017 on main TV stations in Romania. The main character identified in the sample is the convict — a liminal ‘hero’ by definition, a person imprisoned, being in a liminal space (the prison) and time (his penalty). In order to answer to this research questions, this paper uses a qualitative methodology — the thematic analysis. I choose this research method, as it offered me flexibility, adaptability, and it has the power of generating unexpected insights.

The main findings show that, in the particular case of the analyzed sample, the convict — the main character of the commercials of Digi brand — is clearly a liminal figure, part of the jailbirds’ category. More than that, I identified the ritual process and it’s all there stages clearly illustrated in the 10 commercials. The main theme of this particular sample is the opulence in prison — as a critique to the political Romanian class, in particular, but also to the society, in general. The ads

reflect the political context in Romania during a period when media presented many cases of corrupt politicians that were imprisoned.

**Id:** 22351

**Title:** Watching Black Panther in Brazil: recognition and cultural critique

**Session Type:** Individual submission

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**Abstract:** Black Panther (2018), an American superhero blockbuster, directed by Ryan Coogler and produced by Marvel Studios, was debated beyond the critical circuit which usually deals with this kind of entertainment movie. It was due to the politics of recognition operated in it, regarding the fictional representation of black identity. As Slavoj Žižek pointed out, "the movie was enthusiastically received across the political spectrum" and, for the left wing, it was hailed as "the first big Hollywood assertion of black power". Some Black Panther's reviews established articulations between pop culture and political and social aspects, referring, inclusive, to philosophers as Frantz Fanon. They suggested links between the movie and pan-Africanists theories, and identified, in female characters, the recall "of the new generation of female activists rising in Africa", as wrote Jonathan Gray for The New Republic magazine.

In Brazil, Black Panther was also received with enthusiasm, and its criticism was crossed by the politics of recognition, as developed in Axel Honneth's study *The Struggle for Recognition*. The black superhero character was celebrated as a positive identity representation in popular culture, which would contribute to strengthening the self-esteem of black youth. This paper, based on the theory of recognition, intends to study the reception of Black Panther in Brazilian cultural critique. It investigates how the issue of group identity became a value for the criticism and how it was debated concerning the context of Brazilian society.

Articulated to a symbolic order, as discussed by Nancy Fraser, the politics of recognition can act on popular culture and its representations, which circulate in our daily life and, according to Roger Silverstone, are implicated in how we strengthen (or not) our social esteem. Fictional characters, like those of Black Panther, although belonging to autonomous worlds, open possibilities for audiences to experience identities through them. In the scope of cultural critique, recognition gained, in the last decade, centrality as a perspective of analysis, and becomes a key to read media texts like Black Panther.

The corpus analyzed in this paper is constituted by reviews from the main Brazilian newspapers (printed and online versions) and cinema blogs. This paper investigates mainly two points in those texts: 1) filmic aspects that were privileged in the analyzes and how they were related, by the

critics, to recognition issues; 2) the Brazilian “reading” of Black Panther, in which the film narrative was interpreted in the light of our social and cultural issues. Paper results point to an intricate relationship between representation in the fictional work and representativeness, regarding the demand for participatory parity, in film industry, and, in general, in society. Some reviews also criticized the way in which the film discusses the question through exclusively Anglo-Saxon currents of thought, thus moving away from formation aspects of other black population in the Americas. The liberal order of that fictitious society was also criticized, since it would eventually affirm values that were predetermined by white people and their institutions.

**Id:** 22365

**Title:** Cool Patriot---the Symbiosis of Soft Power Policy and Hip-Hop Show in China

**Session Type:** Individual submission

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**Abstract:** Internet and entertainment are the key to the contemporary cultural industry. The network-made variety show has also become the front line of China's Internet industry. The fierce competition and the Chinese government's emphasis on soft power policy allowing Iqiyi company obtain a valid reason for producing a Hip-Hop program. The program [The Rap of China] has become the most prominent cultural phenomenon in China in 2017. But in January 2018, the sex scandal of the champion PG ONE set off the Chinese government's purge of hip-hop culture. Through the text analysis of the first season [The Rap of China] and the second season [China New Shuo Chang], this research aims to analyze how hip hop Internet program has transformed in China. What has changed in the definition of "hip-hop with Chinese characteristics"? How does the show swing between "rebellious" and "patriotism"? How does the border shift from the first season to the second season? There are four main findings in this study: First, the terminology of the music genre has changed from "hip-hop" to "Shuo Chang". By renaming, canceling the association of music with its Western roots, and localize it by relating to another Chinese music genre. Second, the content of the first season was based on the principle of avoiding disputes. However, in the second season, it actively promoted the "Chinese style" Shuo Chang which has elements from Chinese culture and Chinese Communist Party. Third, hip-hop music was cool because of its rebellious attitude, especially the criticism about racial, class, social inequality. Nevertheless, the program gives "coolness" new definition that wearing tidal suits, behave nice, be positive and patriotic. Fourth, the second season creates the image to the world that there is no social controversies and the CCP is a popular regime by focusing on the participation of competitors from Xinjiang, Taiwan, overseas Chinese and foreigners. But when "hip-hop" was redefined to "Shuo Chang", the rebellion was replaced by positive energy, and the program that won the blushing attention with cool looks could not avoid deconstructing itself.

**Id:** 22373

**Title:** Food making, surveillanced affect and image of home in DouYin

**Session Type:** Individual submission

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**Abstract:** This article focuses on understanding one of those complicated ways in which individual uses social media surveillance technique to generate short video contents that have vast impact on people's daily socialization and entertainment. Food making and image of home in DouYin, a Chinese short video social media platform, has been chosen as the research object. DouYin attracts a great number of younger users to create and post short videos, occasionally with artistic filters and always set to music. Under the Chinese context, food making has been tightly linked with local culture, family ties and socialization. Therefore, sharing food making or good food in social media has become a way to assist individuals in self-revealing through me-centered messaging (Hodkinson 2007; Livingstone 2008; Lundby 2008) and the performers' telemediated presence (Bolter and Grusin 1999; Bolter et al. 2013). However, DouYin is also a highly surveillanced environment with algorithm operating to make an optimal content choice that can attract most attention. Surveillance practices have transformed our ways of seeing, watching, and being seen (Gangneux 2014). The everyday uses of surveillance techniques not only produce subjugation (Albrechtslund 2008) but also offer places and means for forming identities and subjectivities. Under this presumption, this article wants to analyze DouYin short videos to see how surveillance shape individuals self-expression and how individuals invest affect to make videos. A Topic called Your Memorable Flavor of Home during Spring Festival inviting individuals to create content about local food is chosen to be the case study. Visual elements in video contents will be analyzed and calculated, interviews with staff from DouYin and individual content creators will be conducted to see how the surveillanced environment provide technical skills for individuals, how individuals learn and sort out affective elements and use them, how they perform, edit and using family members to make food so as to make an attracting home image. Studies of this case intends to revealing how surveillance work to discipline users' content creating behavior, and putting forward the assumption that affect labor invested under discipline can also invoke productivity.

**Id:** 22472

**Title:** Cross-cultural analysis on narrative aspects in three version of scripted television format Los misterios de Laura (Spain, US and Italy)

**Session Type:** Individual submission

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**Abstract:** This research carries on a case study based on Spanish scripted television format Los misterios de Laura and its adaptations in US and Italy. In particular, it explores how the narrative construction varies in each version in regard to issues of audiovisual representation and the relationship between fictions and cultural identity. The main objective of this study is to identify the differences and similarities in the narrative aspects of the three versions and to understand. To do so, this study proposes a qualitative analysis model that analyses the premise, the plots and the narrative conflicts of each version and compares them. In addition, the examination of the text is complemented by the analysis of the production context. Results show that the main similarities in the plots are linked with the characters who act them out and with the narrative beginning that is stated. However, the narrative development is different in almost all the plots. More similarities between Spanish and US version plots exist in the multi-episodic plots. Nevertheless, the Spanish version is characterized by a stronger link between the multi-episodic plots and the labour sphere of the characters, while in the US version they are more related to the friendly relationships between them. Regarding the episodic plots, it stands out that Spanish and Italian versions are more similar between them, since in both cases the episodic plots are mostly about family issues. In the crime plot that develops in all episodes of the three versions, it is observed that in the US version the crime is more procedural, while in the Spanish and Italian versions it is based on “whodunit” style. On the other hand, labour and family conflicts present more similarities between three versions, while there are more differences in the conflicts that affect to the personal and loving sphere of the main characters. In general, the analysis unveils that the main similarities between the three studied versions are the result of maintaining the traits that define the original television format. At the same time, the differences are explained by factors related to the chosen narrative approach for each case, the resources and production context and the traditional television conventions of each country. To conclude, a connection between the global and the local regarding the adaptation of the television formats is observed, where global is related to the practices and the commercial logic of television, and local is connected to the inequality between the television industries and the persistence in using cultural identity production mechanisms in television texts.



**Id:** 22741

**Title:** Social media as technologies of micro-celebrity (hyper)sexualisation: Disruption of post-colonial continuities through sexual 'explicitness'

**Session Type:** Individual submission

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**Abstract:** Although Kenya is among several African countries with Christian ethic conservatism on women sexuality, affordances of digital technologies are enabling (hyper)sexualised female micro-celebrities to challenging this conservatism. Social media technologies have made it possible for average women to self-present their sexuality, create personas, initiate relations and friendship illusions with sizeable audiences in ways similar to traditional celebrities. The central argument in this presentation is that (hyper)sexualised female micro-celebrities in social media are disrupting patriarchal post-colonial continuities by reigniting women agency. Despite sexualization being blamed for objectifying women, it retains double meanings in negotiations of power relations. I pay attention to the hypersexualization that defy simple binary division into sexualization that empowers and sexualization that is objectifying. Hypersexualization by social media micro-celebrities can be seen as critical knowledge production creating a liberating prospective memory. Adopting Michel Foucault concept of "biopower", the creation of 'docile bodies', I argue that social media affordances provide opportunities for resistance in the post-feminism era. Through online ethnographic study of two leading Kenyan micro-celebrities, I trace how they are, on one hand struggling against the discourse of decency and respectability used to silence women, and on the other, creating post-feminist discourses of resistance to patriarchy. I argue against the assumption that hypersexualization is in the interest of men, proposing that non-objectifying sexuality can re-construct the prospective memory of women in patriarchal societies. In particular, I describe how micro-celebrities are trivializing and disrupting the old masculine public sphere and replacing it with a feminized private public sphere.

**Id:** 22829

**Title:** The 'transitional' network for DIY music careers: From Taiwan through East Asia

**Session Type:** Individual submission

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**Abstract:** In the digital age of music post-industry or entrepreneurship in the 'new' music industry, there is an emerged 'transitional' network within Taiwan and the East Asian indie music scene. Since the rise of the Internet technologies, many more independent musicians and bands have pursued their DIY music careers locally and trans-locally without the intermediary of the traditional music industry (Haynes & Marshall, 2018; Hracs, 2012; Sargent, 2009). With the intention of transiting from the amateur indie bands to the professional bands, the rising indie music networks from Taiwan through East Asia, across Japan, Hong Kong, South Korea, and China, have also envisioned a growing regional Indie music economy. Indie musicians create their music labels on SNSs of bandcamp, soundcloud, and YouTube channels, promote their music products and events, sale tickets, as well as interacting with their fans on the Internet without signing to a big record company. These bottom-up and regional networks are crucial to their music distribution and promotion.

By examining the Taiwan-based Independent bands and musicians, such as Sunset Rollercoaster, No Party For Cao Dong, and Hom Shen Hao, this article has depicted the 'transitional network' within the local and East-Asian indie music scene through the lens of the ethnographic fieldwork. On the one hand, this 'transitional network' was derived by the sub-cultural capital around a few active indie musicians and promoters. They successfully mobilized the bonded cultural and social capital around their music and image through the online social media. Then the connection transited from online to offline and bridged the networks to expand towards broader audiences from local, East-Asia, and then globally. However, when those indie bands expressed a desire to be recognized by the international fans and having tours abroad, they faced more or less the ambivalent challenges of embracing the global Mando-pop audiences and/or the global indie music audiences.

On the other hand, Taiwan's indie bands that successfully started their music careers and moved towards a transnational music market are still limited to just a few. Most of the creative laborers or creative aspirants within the indie music scene are still live in a way of the semi-professional and the semi-amateur lifestyles, and stay in the so-called 'gig economy' (Morgan & Nelligan, 2018). This article argues the multiple meanings and challenges of the transitional network which are now stirring a new independent music economy that spans from Taiwan to the East Asian regions.

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Keywords: indie music, East-Asia, DIY culture, social network, music industry

**Id:** 23052

**Title:** Cheering for the Queerly Masculine: Hollywood Superheroes Reimagined in Fan Videos on Chinese Barrage Video Websites

**Session Type:** Individual submission

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**Abstract:** Chinese fan culture has burgeoned in recent years - particularly under the influence of Japanese and American popular culture. Among the fan practices performed by the Chinese fans of Hollywood superhero films, making fan videos that centering on queer interpretations of the original films gain wide popularity. This type of fan activity locates itself in a new media form known as barrage video, which features the streaming of users' comments across the screen, superimposed on the video content. Fan vidders actively upload fan videos to barrage video websites for sharing their queer readings and interacting with other fans. In this research, taking two fan videos, "It's Definitely Not the Avengers" and "[Stucky/Evanstan] Fifty Shades of Grey Official Trailer (Humor)", as examples, I first look at both the narrative and formal elements of these two videos, focusing on how Chinese superhero fans, largely female, interpret and recount relationships between Hollywood male superhero characters in a queer way. In the second part, I approach the barrage comments attached to these two videos from a qualitative textual analysis perspective. Through analyzing these comments, I investigate the social reasons and self-motivations behind fans' active engagement with barrage videos through making, viewing, and commenting. Building on scholars' previous research about fan works (slash fictions and Japanese Yaoi novels) that focus on romantic and sexual relationships between same-sex fictional characters, I examine how gender norms and heteronormativity are contested and negotiated in these fan-made barrage videos. To address the female dominance in this type of fan practices, I borrow theoretical lenses from queer theorists including Eve Sedgwick and Michael Warner to argue that queer imaginations can also serve as an alternative outlet for heterosexual females to counter the repression of their sexualities. Considering fan videos extreme popularity on Chinese barrage video websites, I probe how the anonymous and participatory features of these platforms nurture the formation of this subculture community.

**Id:** 23059

**Title:** Collectively analyzing popular television texts on disability: a case study on the television drama series 'Tytgat Chocolat'

**Session Type:** Individual submission

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**Abstract:** Representations of disability have traditionally been underexplored by media studies in comparison to other axes of identity, such as gender, race or sexuality. It were mostly disability scholars (a.o. Barnes 1991, Longmore, 2003, Norden, 1994) who have made critical examinations of disability representations in popular media. These analyses often apply a – what Hagood (2017)

calls – ‘sociotextual approach’, i.e. a textual analysis based on the social model of disability. Although these analyses are very useful for destabilizing ableist ideologies and stereotypical assumptions about disability, they often make positive or negative evaluations of disability media texts, ‘without taking into account the broader context of media production, consumption, interpretation and cultural impact’ (Ellcessor, Hagood & Kirkpatrick, 2017).

According to Ellcessor et al. (2017) a productive interdisciplinary approach that brings together insights from media studies and disability studies is lacking, in order to really move our understandings of disability and media forward. Supporting this plea, two researchers from Ghent University, one with a background in media studies and one in disability studies, decided to cooperate and share their insights and perspectives, to examine a new Flemish television drama series, entitled ‘Tytgat Chocolat’. Tytgat Chocolat is a noteworthy case, because most of the main roles in this primetime television program are played by actors with intellectual disabilities.

In order to acquire more insights into the construction and representation of Tytgat Chocolat’s characters with intellectual disabilities, the researchers came up with a new analytic method, currently called ‘collective textual analysis’. As in media studies, this method considers ‘meaning’ as something which does not just reside within media texts and is passively adopted by all viewers similarly, but which is ‘negotiated’ by its readers and adapted to specific contexts, needs and pleasures. It also applies media studies’ definition of ‘textual analysis’ as ‘an educated guess at some of the most likely interpretations that might be made of that text’ (McKee, 2003). From disability studies, this method incorporates the understanding of intellectual disabilities as socially constructed, and the disciplines’ emphasis upon lived experience of persons with disabilities as an epistemological basis for making claims (Ellcessor et al., 2017).

Concretely, with this new method, researchers labeled with and without intellectual disabilities can analyze media texts collectively, thereby combining and equally valuing experiential knowledge as well as academic knowledge from different contexts and disciplines. For this specific study, which was conducted by six researchers who gathered every Wednesday afternoon in February and March 2018, scenes of the series were divided into different themes and subsequently assessed on recognizability. As a result, a model was developed for interpreting television texts on (intellectual) disabilities in relation to specific personal and socio-cultural contexts. The model incorporates possible hegemonic as well as resistant meanings of media texts. During a paper presentation we would like to reflect upon the strengths and weaknesses of the applied method, and also elucidate the model we developed based on this specific case

**Id:** 23166

**Title:** Visual Aesthetic of the Urban Poor (Video presentation)

**Session Type:** Video Submission

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**Abstract:** Slums in Mumbai are a rebuke to the grand narrative of the city. Absorbing migrant labour from all across the country, these settlements tend to become habitats of multi-ethnic organisation, nourishing multifaceted identities and relations. The hitherto dominant imagination of the slum as a space of disorder and decay has given way to a popular social imaginary that sees it as a space of community, enterprise and creativity (Jones, 2015). Perceived as a world free of state control, these spaces are often understood as a repository of culture and authenticity, making for a much more interesting city within the city (Dovey & King, 2012).

The beauty, sought by Benjamin in the ugliness of the torn-up landscape and people of Marseille and Naples, does not just continue to signify but hold the soul and the future of the city (Jeffries, 2015). It isn't about mere physical beauty of shape, size, colour of the desolate universe of the poor, but "the wickedness, the ruggedness, the smelliness of the living room reappearing on the street and the street migrating into the living room" that has become a general object of aesthetic contemplation and visual pleasure (Jeffries, 2015).

As popular representations of the slum continue to capitalize on the exceptionality of both the unknown and the mundane (Durr & Jaffe, 2012), the resultant explosion of attention and intervention afforded to it has turned the slum into "a theatre of inflammatory rhetoric, thuggery and spectacle" (Hansen, 2001). The continuous production of the slum suggests that it has been thoroughly commodified, ritualized and aestheticized, and serves as a site of redemption of the industrial metropolis (Sorkin, 1992). Following Debord (2002), it is, thus, argued that it is the spectacle of the slum that is imagined, circulated and acted upon (Jones, 2015).

Much of the published literature on the relationship between aesthetics and urban poverty is within the frameworks of authenticity and ethics and art and politics, with a focus on the aesthetics of the slum (Jones, 2012). The research, thereby, calls for an imperative to go beyond the conventional frameworks of representation and aesthetization and look instead at the slum as an aesthetic within the theoretical framework of spectacle. It, therefore, draws on Debord's (1955) framework of psychogeography to study the hyper visibilized and spectacularized urban space of Mumbai.

Within the psychogeographical framework of derive, the research uses the lens of Mumbai Paused, a visual document of the city's marginalized spaces on Instagram, to make sense of the division of city into, as Debord (1955) puts it, "zones of different psychic atmospheres". The video presentation draws connection between the city, poverty and aesthetics with the help of visuals and sounds put together in a documentary style. It challenges the popular cultural understandings of the

urban experience of poverty from the realm of spectacle. Pursuing the method of derive, it holds potential to reflect on and innovate the pedagogy of studying urban marginality and geography.



**Id:** 23285

**Title:** Play by the Script: World of Warcraft and its Fans in China

**Session Type:** Individual submission

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**Abstract:** In June 2016, Duncun Jones's Warcraft made its debut in theatres across the globe. The much-anticipated blockbuster met with scorching reviews by critics and was declared "a death of 1,000 cuts" by its director in reference to its abysmal box office performance, which collected \$46 million in its first month in North America. This would-be debacle, however, was salvaged by its performance in China, where it pocketed \$220 (more than half of the global box revenue), a country that happens to host the majority of WoW players.

The hybrid practice of producing movies based off on video game content/characters represents an emerging trend of the entertainment industry in monetizing the "performance of narrative, affect and identity of avatars" (Kerr, 2017; Owen, 2017). How this attempt of integrating "playing" (in video games) and "performing" (in movies) actualizes among fans/players, however, varies vastly, as shown in the mixed fortunes of past game-derived movies, Warcraft being one of them. The Warcraft screening provides such an ideal case for this line of interrogation.

Our overall purpose is to investigate how individual experiences in the game world affect their view outcomes and personal evaluations of the movie. We are interested in finding out how mode of gameplay is related to appreciation of movie content and specific movie characters; how prior perceptions/identifications with specific characters affect enjoyment of the movie; how performance in the movie corresponds to or runs counter to individual expectations; and how watching the movie has impacted their subsequent game play experience. As a way to maximize richness of descriptions and depth of data, we resorted to semi-structured in-depth interviews approach in gathering the data. We designed a set of questions for gathering player/fan perspectives, mainly comprising inquiries into topical lines to answer the questions we raised above. Informants (n=70) were recruited from multiple cities across China, and interviews were recorded and transcribed for further analysis.

Our findings are presented along four main areas of concentration are: 1. How prior gameplay experience affects movie enjoyment in terms of both plots and characters; 2. What commonalities and differences they see from the game characters and the movie characters; 3. Which single character they identify the most in the game and in the movie respectively, and what changes they would make in the movie with that character; 4. How playing the game differs from watching the

movie, and how the two experiences related to each other. Results indicate that players' previous game experience determines their movie enjoyment from relating to story narratives to character identification, and nostalgia plays a big role in one's decision to cinema-going. Group play (e.g., Guilds affiliation and play pals) is an important driver into the mode of movie-seeing, which subsequently affects peer discussions of the theater experience. We also looked in depth at two types of special audience: those who went to the theater more than once, and those who went to the movie but had no gameplay experience.

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