# Popular Culture Working Group

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# Let's Get Loud. An intersectional approach to the study of gender and media

## Authors

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## Abstract

Studying popular culture, everyday life culture, has always been closely related to studying class, gender, race, sexualities and so on. Popular culture is political, the arena in which the meanings of aforementioned identity markers is established, negotiated, contested and refuted. Hence, the relations between identity markers and popular culture are a set of multiplied, yet interrelated and still contradictory considerations that are impossible to understand in singular file. For example, many notions tied to popular culture, such as fandom and genres, are understood in a gendered way. Recently, more and more authors call for an intersectional approach when investigating gender, class, race, age, (dis)ability, and sexuality in relation to popular culture, arguing that we can only understand these notions in a full intersectional configuration. However, we feel, taking an intersectional approach is often easier said than done, and this adage is more often honoured in the breach than not. Maybe, we would like to suggest, this is due to exactly this contradictory, fluid meanings articulated in popular culture. As Hermes and Kopitz (2021: 3) recently argued, though as popular culture scholars it is our aim to be open to new ideas and opinions, it is simultaneously challenging to be open to 'definitions, intuitions and experiences that are diametrically opposed to one's own.'

Hence, in this contribution we attempt to challenge ourselves in engaging with an intersectional analysis of popular culture. Shakira's and Jennifer Lopez's performance at the 2020 Super Bowl Halftime Show is taken as a case as it illustrates the contradictory meanings articulated in popular culture eloquently. The performance by both artists generated a lot of debate on different topics: sexuality, gender, race, and political messages that were read in their performance. These contradictory responses are exemplary for the current complexity of gender's relations with popular media culture.

For our analysis we have engaged with multiple materials. First, of course, the Super Bowl LIV Halftime Show in 2020, which lasts approximately 15 minutes. The show was viewed multiple times on YouTube (https://www.youtube.com/watch?v=CZLwHYQsOpM). Additionally, blogposts and commenting sections in popular magazines and news outlets addressing this Halftime Show were taken into account. Obviously, this selection is not complete as finding every opinion voiced on the web about this show is impossible. Rather, we looked for explicit opinions and interpretations of Shakira's and Lopez's performance, as our aim is into understanding contradictions, rather than showing the complete range of opinions. The data were subjected to a Foucauldian discourse analysis (1976), aiming to answer three specific questions: 1) what is the political understanding of Shakira's and Lopez's gender form an intersectional perspective?, 2) Which strategies are employed to maintain the boundaries of these understandings?, and 3) Which subject positions can we distinguish within this

discourse? Our results show an intricate power configuration between gender, age, sexuality and race that opens up for contradictory, political meanings to be attributed to the artists' performance.

## Submission ID

124

# Raised arms and closed fists: Representing protest in news magazine covers

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## Abstract

While iconic images of citizen participation in contentious collective action galvanize our imagination, the role of visuals in and of protest needs more media-sensitive analyzes (Mattoni & Treré, 2014). The role of legacy media in constructing and circulating iconic representations of the protester remains widely absent from scholarly studies of media coverage of protests. News magazine covers in particular editorialize current events, inscribing them with significance and contextualizing them within larger politico-cultural trends (Abrahamson, 2007; Cantrell- Rosas-Moreno et al, 2013; Jenkins & Tandoc Jr., 2017). To address this, we examine visual representations of protest (and the role of protesters therein) on the covers of two news magazines –Der Spiegel and Time –between 2010 and 2020. These are leading news magazines in terms of circulation, but while the first addresses a national audience, the second attempts to position itself as a global source of information on current affairs. Using a qualitative form of content analysis combining semiotic and discourse analysis tools, we comparatively analyzed 32 covers (11 for Der Spiegel, 21 for Time) representing citizen-led forms of collective action challenging political power structures.

Magazines' preferred lens for presenting protesters is political agency, with covers conveying citizens' appropriation of power via raised arms and fists or determined yet dignified postures. Flags are a staple in the representation of the protester, inscribing citizen agency with national significance. Furthermore, we notice the rise of the individual young (female) protester as a symbol of contemporary movements. In terms of the protests that receive attention, while both magazines devote a few covers to protesters from other parts of the world (primarily the Arab Spring), they largely remain oriented towards national politics (with almost half of their covers devoted to German or US protests).

Our study also reveals differences between the two magazines. Where violence is absent from the German magazine, around a third of TIME covers associate protest with violence and (physical) harm. Furthermore, where Der Spiegel often depicts protesting collectives, TIME prefers individual protesters (with 2 covers devoted to the iconic teen-activist Greta Thunberg). While both magazines make some historical linkages to nationally significant events and movements (e.g. the fall of the Berlin Wall for

Der Spiegel, the civil rights movement for TIME), the TIME covers often adopt a celebratory tone on protest, positioning it as a herald of the 'change to come'.

These findings suggest that visual representations of the protester in news magazine covers break away from the prevailing protest paradigm identified by prior research in news coverage of protests. Both magazines endorse the protester as a legitimate civic actor, whose political power commands attention and respect. However, the differences between the two magazines and their omissions in featuring large-scale protests that have galvanized the public opinion require further interpretation.

## Submission ID

126

# "Hello my lovelies!": From liberation to the neoliberalisation of feminist discourses on social media, a case study of the Portuguese Instagrammer @taniiagraca

## Authors

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## Abstract

Since 2019, the Portuguese psychologist, sexologist and self-identified feminist Tânia Graça quickly gained popularity on her Instagram account (@taniiagraca) by advocating for women's rights. Her content focuses on educating women on pleasure and sexual liberation, bringing sex-positive discourses into the mainstream, as her account currently surpasses 80 000 followers. In the context of a still largely conservative society, these issues of sexual freedom for women have been present in Portuguese feminist discourses, especially throughout the 1980s and 1990s (Marôpo, Torres da Silva & Magalhães, 2017), however they rarely translated to mainstream popular culture nor, until recently, into popular online feminist content.

The present paper stems from an absence in research on how contemporary feminist discourses are manifested in the context of Portuguese social media. This paper explores and situates these dynamics by focusing on the account of @taniiagraca as a case study, addressing her trending relational and sex education advice from a feminist perspective. Furthermore, this research is attentive to the technological affordances and platform politics (Gillespie, 2010) of Instagram, which shape strategies of content creation of social media feminisms (Keller, 2019), while at the same time potentially constraining sexual self-expression with their new Community Guidelines that deplatform "objectionable" content (Facebook Community Standards, 2021; Molldrem, 2018; Tiidenberg, 2020).

The research is grounded on a direct unstructured observation (Given, 2008) of @taniiagraca's Instagram profile. This was conducted through a discourse analysis of her profile feed, constituted mainly by shared posts and IGTV videos, as well as their respective captions and comments.

Concurrently, we followed her live videos, as well as the ephemeral content of Stories, to propel a further understanding of her engagement strategies and topics of concern.

Our findings illustrate how Tânia's feminist discourses, in line with many expressions of neoliberal feminism (Rottenberg, 2014), exist in an aesthetically feminized space (Keller, 2019), adopting a remediated discursive style reminiscent of advice columnists in print media. This gendered mode of address presents political issues in a palatable, effusive tone of "happy feminism," that predominates in popular expressions of feminism (Banet-Weiser, Gill & Rottenberg, 2020). This research produces a situated understanding of @taniiagraca's discourse as embedded into Instagram's commercial logic of microcelebrities and influencers (Marwick, 2013), exploring how feminist politics become enmeshsed with dominant logics of popularity (van Dijck & Poell, 2013). This produces further insights into how the embodiment of feminist discourses is centred in the empowerment of individualization, adopting strategies of self-representation that further highlight the body as site of feminist discourses and the commercialization of personal branding.

To conclude, this research allows us to rethink Instagram as a site for global feminist debates. By critically exploring the tensions surfacing in feminist social media discourses, and expanding the scholarship on popular feminism (Banet-Weiser, 2018), we can engage with the relations between global and local discourses, to further advance the study on Portuguese digital communities. Particularly, how these are affected by, and reflexive of, broader cultural and political transformations in contemporary culture.

## Submission ID

355

# Fashion, Fascism, and Homosociality: A Case Study of Fred Perry Polos and the Proud Boys

## Authors

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## Abstract

In September 2020, the Fred Perry fashion label made the surprise announcement that they would cease production of their classic polo shirts. The decision came after news started to circulate that the violent, far-right American group, the Proud Boys, had adopted the garment as a sign and symbol for its members. A few months later, in December 2020, an LGBT+ owned kilt manufacturer in Virginia withdrew a line of kilts from production and sale when it became clear that the Proud Boys had incorporated the kilt as part of the group's uniform.

The acts of fashion appropriation carried out by the Proud Boys challenge how the      (mis-)use of fashion as a cultural practice is understood. It is necessary to evaluate aspects of fashion, queer, and subcultural theories in order to assess the moments of normativity and resistance that are on display in

the clothing choices of this violent, far-right group. Entwistle's work (2000, 2012) demonstrates how the concept of dress can be observed as a contingent bodily practice that shapes gender and aesthetic ideals. The appropriation of the shirt and kilt by the Proud Boys must be understood as an act of bodily propaganda intended by the group to assert a hyper-masculine identity. Sedgwick (2015) posits that homosociality and homoeroticism can coexist in groups that express hatred for homosexuality. Her approach will be redeployed to address the reasons why the Proud Boys adopted both the polo shirt and kilt for their members. Their queering of fashion brings into focus how hidden and highly visible moments of homosociality and homoeroticism coexist in an uneasy relationship with one another. Finally, Hebdige's (1979) analysis of the recognition and commodification of subcultural practices within mainstream society must be re-interpreted as a critical step in the evaluation of the Proud Boys' far-right queering of fashion. The conventional understanding of subcultural transformation, as a movement from the marginal to mainstream, is undone by the actions of the Proud Boys. The result is that several subcultural groups, including non-racist gay and straight skinheads, have become involved in a contest over the de-commodification and queering of subcultural practices and identities. This study will reinforce the notion that fashion is always political.

## Submission ID

372

# Reshaping masculinity in Chinese boy's love web series

## Authors

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## Abstract

Boy's love is a narrative of male-male romance created and consumed by female and gender minorities (McLelland, & Welker, 2015; Xu& Yang, 2013). It was introduced in China through pirated Taiwanese translation of Japanese BL manga in the early 1990s as the name of Danmie. Danmei is the mandarin pronunciation of Japanese word Tanbi. It is more obscure and dispels the literal sensitive meaning of homosexuality while emphasizes its essence – addicted to aestheticism, which shows the ambiguous status of this subculture. After decades development, Danmei is flourishing China (Yang, 2013). In order to cater to this niche market, media companies began to Launch Danmei web series and Danmei adapted series.

Because of the high popularity and the taboos it breaks, danmei work is viewed as pornographic in China and under stringent censorship. This paper paper will focus on the masculinity Danmei series represent, to examine if there any change from 2015 to present and the differences from the original novels. From the altered masculinity, this paper tries to find the government's ideal masculinity and the reason why promote this kind of masculinity.

This paper will be grounded on ethnographic methodology and textual analysis on plot, characterization and setting to trace the cultural forces and systemic mechanisms underlying Danmei works. In order to get better understanding of this change, I will also review the readers' comments,

and combine them with social movements and government policies and regulations, to find the motive behind this change.

## Submission ID

460

# How Does Cultural Context Affect "Qiafan" of Micro-Celebrity: A Comparative Analysis of Bilibili and YouTube

## Authors

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## Abstract

With the micro-celebrity becoming a recognized social profession，the operating strategies of micro-celebrities worldwide have gradually shifted from private sharing to "self-branding".This essay selects Bilibili and YouTube, two social network platforms with video as the main content, as the objects for online fieldwork. Both platforms have relatively mature cooperative mechanisms for micro-celebrities. However, in addition to "basic salary" granted by the platforms, self-branding effect is even more attractive and awarding for micro-celebrities. The "qiafan" video emerging in recent years is highly representative.

Literally, "qiafan" is the pronunciation of the Chinese phrase "eating" or "dining" in some dialects. In the context of the Internet, "qiafan" mainly refers to a business promotion method, in which a micro-celebrity advertises a certain product in a video and gets paid by the brand owner (so that the micro-celebrity can "feed" himself/herself). By referring to a popularity ranking offered by a big data online platform: New Rank, the top 100 micro-celebrities were taken from Bilibili and Youtube respectively as sample base, among which probability sampling was performed according to gender and domain. 30 micro-celebrities were taken from each of the ranks as research samples. By coding and analysing them, it is concluded that: 1. The way of advertising for micro-celebrities on Bilibili is more subtle and obscure than that of YouTube, because the formers are more worried about the decline in reputation caused by commercial promotion; 2. The promotions made by micro-celebrities on YouTube are more straightforward. They are willing to make a video separately for a certain product, and highlight the nature of advertising cooperation in the title or beginning; 3. Chinese micro-celebrities tend to make negative comments on a product by giving complains and criticism; 4. Followers on both platforms have doubts about the promotion content. Therefore, micro-celebrities have to strike a balance between commerciality and authenticity of their outputs; 5. The attitudes of followers are positively correlated with the quality of "qiafan" videos. A video of higher quality is much likely to earn higher tolerance for interstitial advertisements from followers.

The innovation of this article is that, it updated the previous conclusion that audience management is a dishonest "corporate-speak" or even a "phony, shameless promotion"(Marwick & Boyd,2010). We found that micro-celebrities may adopt appropriate strategies to reduce the risk of self-image collapse and the disgust from followers. The strategy of showing personality is influenced by cultural traditions. For one thing, reminding the audience about the embedded promotion content is highly applicable in European and American cultural contexts ( 86.7%), whereas it is less adopted among Chinese micro-celebrities (62.7%). For another, Chinese followers are more devoted and loyal, and thus are more likely to make a purchase according to the recommendation of micro-celebrities. Meanwhile, they are more stringent in product quality. This article also figures out some commonality，a sincere attitude, rich and high-quality contents and professionalism are the essence for establishing self-branding regardless of national boundaries.

## Submission ID

464

# An ethnographic journey into the popular "Love Island"

## Authors

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## Abstract

This study focuses on the popular British reality TV show "Love Island" (ITV4, 2015-). Its premiere and finale episodes are the most-watched TV programs of the year, season after season, attracting between 3 and 6 million viewers. I aim to describe, interpret, and generate a theoretical framework on the sociocultural processes at play and its impact on the audience to offer new ways of reflecting on popular cultures. Looking at content, meaning, and interactions through qualitative, ethnographically oriented research (Bazeley, 2013; Wolcott, 2010), I seek to contribute theoretically to media anthropology and sociology, as well as popular culture research, by empirically analyzing the show's episodes and participants' (turned celebrities) social media profiles, together with viewer comments on Instagram, Facebook, and Reddit dedicated boards.

What does it mean to be an islander of ITV4's Love Island? I shed light into the significance of 'being an islander' but also watching and engaging with them through media. If this was an actual island, what would entail learning to be a native? How does the island work in terms of shared, internal jokes, concepts, norms, and hierarchies? What ways of being are performed, what subjectivities are legitimized, and which ones are penalized and how? As communities establish local norms and practices, the examination of these particularities is of inherent relevance as theoretical and analytical raw data to be transferred and compared with other subcultures and media texts. By identifying local expectations and dynamics arisen from implicit norms present in viewers in comments and portrayed in the show's narrative, I examine both generalizable and emic, vernacular notions. What can we say about the way of living and experiencing the island? what is homogeneous across the seasons? What is

particular about the islanders' understandings of youth, love, manhood, womanhood, and romantic partnerships?

Drawing from previous work on reality TV (Biressi and Nunn, 2002; Holmes, 2006, 2008; Hill, 2005; Grindstaff, 2012), I update the meaning and powerful appeal of watching others live mundane experiences that audiences themselves live in their everyday lives as falling in love, having dates, going on holiday, preparing for parties, or having fun with friends. From the viewers' point of view: what does the show offer them? What are the uses and value (symbolic and practical) for the everyday lives of audiences? Reflecting on academic understandings on research practice within popular cultures, I position the anthropological stance of regarding human (pleasurable and entertaining) experiences as inherently relevant against supposedly 'critical approaches' that are in essence reductionist.

In this line, I believe it is key to practice a respectful engagement with the cultures we examine (Lange, 2009, 2014; Boellstorf, 2008). I argue for the value of approaching users, platforms, fandom, and research itself from an inclusive perspective that tolerates ambivalence, contradictions, and embraces the complexity of social worlds and human interaction. What is more, I contend that it is possible and meaningful to offer nuanced conclusions that increase the understanding of cultural phenomena, without resorting to paternalistic and condescending views of communities and audiences.

## Submission ID

499

# New Directions in Turkish Police Procedurals: Transformation of Established Tropes in Alef (2020)

## Authors

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## Abstract

The conflict between the 'local' and the 'cosmopolitan' police detectives can be considered as a recurrent trope in Turkish police procedurals which can be traced as early as 2001 with the popular Turkish mini series, *Karanlıkta Koşanlar* (Runners in the Dark, 2001). In this trope, the cosmopolitan figure is frequently introduced as a police detective who has very recently returned to Turkey after spending many years abroad, particularly in the United States, studying and working in a transnational environment. When they start to work in the Turkish police department they usually partner up with a colleague who is used to do the police work in their own 'traditional' way and this partnership very often becomes the epitome of a playful, witty conflict in which the local ways of doing police work are challenged by the procedures that are adopted in a transnational setting.

The discourse that develops around this forced partnership functions to symbolize the interplay between the global and the local in forming the police procedural genre in Turkey. Pioneering works of police procedural genre in Turkey appropriated the generic conventions that have been dominantly formed in the U.S. as they simultaneously localized those conventions beginning from the late 1980s.

The conflict that is mainly triggered by the cultural background of the 'cosmopolitan' police detective figure could be approached as a reflection of this interplay, self-reflexively pointing at the tension among the 'local' and the 'global' in creating the Turkish versions of the genre.

This paper is mainly interested in the transformation of this trope in the 'new wave of Turkish police procedurals' which are produced by local streaming platforms. In an attempt to reflect on these new developments and the changing discourses of the global and the local in the national context, the paper concentrates on a recent Turkish police procedural, *Alef* (2020) which is a co-production between FX and the local streaming platform, *Blu TV*. The series revolves around the investigations of Settar (Ahmet Mümtaz Taylan), an experienced police commissar who is about to retire from Istanbul Police Department and his partner, Kemal (Kenan İmirzalıoğlu), a young and ambitious police detective who moved to London at the age of 13, worked in a special branch of Scotland Yard for many years and recently returned to Turkey. By analyzing the representation of the cosmopolitan police detective figure in a transnational co-production like *Alef,* the paper intends to elaborate on the changing functions of this figure in the recent television industry in Turkey which has more global ambitions.

## Submission ID

525

# Idolizing the Country, Entertaining Patriotism: Appropriating Online Fandom for State-Level Propaganda in China

## Authors

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## Abstract

The booming of China's media market and entertainment industry have made fans and fan activities an increasingly significant phenomenon. In recent years, with the combination of fan culture and digital media technology, social media, providing affordances of community building and content production, become a major site where fans consume, communicate, and create fandom content, which also makes fandom culture more visible and approachable than before. Chinese authorities in the past few years have been leveraging fan communities for their own political agenda, especially patriotic education, since many fan community members are teenagers and young people. A notable one is a recent project led by the Central Committee of the Communist Youth League (CCCYL) that launched two animate characters called Jiangshanjiao and Hongqiman in Weibo inspired by the rise of virtual idols among animate, comic, game (ACG) fans. However, this attempt of idolizing and entertaining patriotism was strongly resisted by the fan communities, which brought the project to a halt.

This study focuses on the increase intersection of fandom culture and politics in China. With great potential of becoming collectives for pushing certain political and social agendas and civic engagement, the social medial enabled participatory culture of fandom is often discussed in the literature. Previous studies, however, mainly focus on fan initiated, bottom-up activities, which are usually labeled as grassroot activism. How political forces, such as authorities, mobilize fans and how such efforts are received by the fan communities remain relatively unknown. Informed by the perspective of politicizing fandom (Dean, 2017), this study aims at exploring the role of fans in two realms, politics and fandom, under the specific ideological and technological contexts of China, as well as fandom community responses to the state's appropriation. It examines the intersection of Chinese ACG fan culture and political propaganda.

Findings of this study are based on virtual ethnography that combined four years of observation of China's major ACG online communities and 35 interviews with ACG fans. We found that ACG fans resist Jiangshanjiao not for feminism and nationalism. The principal reason for the failure of the state-level virtual idol is that fans' affection for fan objects is not based on the object itself, but based on the participation in adapting the original culture products for satisfying their own fantasies. The abrupt, political idol cannot afford fans' participation. Thus, the top-down, mandatory, restrictive political mobilization was considered as offensive instead of inclusive. Additionally, we found that the previous successful fan community mobilization were misidentified by the publics and authorities as nationalism and patriotism activities. We conclude by discussing that the current state-level propaganda, although using a soft, romanticized, feminized discourse, is actually still male-led (Fang & Repnikova, 2018). For female-dominated fan communities like ACG communities, members are indifferent to such nationalism activities. This uncovers an essential conflict that exists between nationalism and fandom in China.

Keywords: fandom, online community, political propaganda, nationalism, China

## Submission ID

528

# Pink-Wearing Hairdressers become Manly Gay Men: LGBT+ Representations in Flemish Children's Fiction

## Authors

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## Abstract

This paper provides critical insights on the inclusion of sexual minorities in Flemish fictional TV shows aimed at children. Despite the prevalent heteronormative pattern that generally characterizes children's television, narratives including LGBT characters and non-normative gender performances have gained presence. Especially Nordic and Dutch productions have been acknowledged by previous studies for

their inclusive storytelling. Following up on this premise, our study analyses five Flemish programs aimed at children aged six to twelve, which all include at least one character who identifies as LGBT. By including all of the different identities within the acronym, Flemish children's productions show a visible willingness for diversified and inclusive storytelling. Moreover, by either verbally emphasizing the normality of being homosexual nowadays or contrariwise deliberately presenting one's sexuality as mere background information, the analyzed programs do contribute to tendencies of normalization. The inclusion of visible affectionate relationships between two people of the same sex further enhances this. However, the rather homogenous portrayal of these characters demonstrates a frailty when it comes to sexual diversity. Notwithstanding the lack of intersectional representations, it is especially the assimilationist venture of minimizing the "otherness" of non-heterosexual characters that has led to the mostly normative representations of sexual minorities. This seems particularly the case for male gay characters. More stereotypical representations like frivolous singing hairdressers have now been replaced by rather heteronormative and gender conforming characters. However, not confining representations to either end of the spectrum is a necessity if Flemish children's television wants its audience to understand the diversified range of gender identities.

## Submission ID

538

# A qualitative inquiry into Negotiations and Articulations of LGBTQ+ identities on Spotify

## Authors

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## Abstract

The relation between music and (self-)identity has been widely acknowledged (e.g., DeNora, 2000; Frith, 1987) to the extent that "establishing and developing an individual's sense of identity" can be seen as one of music's "primary functions" (Hargreaves, Miell, and MacDonald, 2002, p. 5). For LGBTQ+ people in particular, music has historically been an important site of identity negotiation and articulation, where they can "facilitate the contestation of boundaries, allowing queers to individually and collectively negotiate the margins of acceptable behaviour and transgress them" (Taylor, 2012, p. 87).

In recent years, music streaming services like Spotify, typified by their ability to tailor services to their users' tastes and listening behavior (Prey, 2018), are changing how music is consumed, experienced, and shared (Datta, Knox, and Bronnenberg, 2017; Hagen, 2015). If music, as DeNora (2000, p. 74) argues, is "a technology of self", then Spotify definitely is too. Spotify affords users to discover and listen to music and to curate that music in their personal library, and, at the same time, to construct and curate a public profile and build a network of friends/followers. Through these private and public

affordances intimate identity work and self-construction coincide with social identity work and impression management (Goffman, 1959).

For LGBTQ+ people, Spotify can be a site where one can make sense of their identity, find role models, create a sense of community and belonging, and negotiate how to articulate a music and sexual identity. Of course, Spotify's algorithm-driven and commercially inspired affordances provide both opportunities and constrains/risks and users can make use of them in very diverging ways. This way, streaming platforms can serve as a site for sense-making, empowerment, community-building, identity-construction, and self-presentation, as well as a site of heteronormativity, limitations, and undesired disclosure.

In this paper, we will explore a variety of experiences and practices based on twenty in-depth interviews with LGBTQ+ Spotify users. We aim to understand the relations between LGBTQ+ identities, music, and music streaming. What does it mean for LGBTQ+ people to engage in discovering, enjoying and curating music on streaming services, both intimately/privately and socially/publicly? What are the platform's affordances and constraints for LGBTQ+ identity work? We do not want to paint an exhaustive image of people's experiences and practices, but rather explore in-depth the myriad ways in which streaming services inform the complex relation between music and LGBTQ+ identity.

## Submission ID

601

# Abbreviation as Extension: An Analysis of the Cultural Connotations of the Abbr. Slang in Chinese Social Media

## Authors

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## Abstract

**Abbreviation as Extension: An Analysis of the Cultural Connotations of the Abbr. Slang in Chinese Social Media**

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Communication University of China

Online scene is seen as a continuation and extension of everyday communication (Mesch, 2009; Rafalow, 2018), where younger generation, always called digital natives, create new cultural forms (Kral, 2010). This study is a particular focus on a cultural form that is popular on the world's internet, the abbreviation. Abbreviation is subordinate to the dynamic linguistic system of internet slang (Barseghyan, 2013). While previous research has affirmed that the use of Internet slang can enable group identity (Barseghyan, 2013; Teodorescu & Saharia, 2015; Liu, Gui, & Zuo, 2019), this study

attempts to provide a more microscopic perspective on the experiences of how this process occurs. This study demonstrates that, in certain cases, the abbreviation of words leads instead to an expansion of cultural connotations, thus giving the abbreviated form of slang a unique social function.

To examine the use of abbreviations, this study has collected and analyzed representative texts from different areas of the Chinese Internet, which covered a wide range of content such as entertainment, policy, diplomacy and subculture. We used the Q methodology to examine the creators of the texts in order to develop a theory covering their motivations and the actual effects of their use. The following are the main findings of our study.

- Abbreviations are used as an access permission mechanism for various cyber groups on social media. It has exclusionary qualities. Users of social media follow an understanding—examination—participation sequence to form an identity with certain online groups. The semantic specificity of Chinese abbreviation - the possibility of multiple meanings of the original word inferred from the abbreviation - makes this process possible. When a social media user misuses or does not comprehend an abbreviation, he or she may be excluded from the forum as not belonging to the category of 'one of us'.
- The use of abbreviations is a censorship-averse response. It has allowed identity politics to become more prevalent in social media (Bucholtz, 2012). Users of abbreviations can engage in discussions with others on sensitive topics (Mina, 2014) under mutual recognition. This study also points out that this common sense of security is unproven, but it facilitates public discussion on sensitive issues.
- The use of abbreviations is a linguistic revolution initiated by Internet cyber groups, reflecting the ambition and practice of youth groups competing with other generations and different youth groups for the power of social media discourse and narrative. By establishing and using a new discursive norm, users of abbreviations have shown extraordinary dynamism in some social media events, releasing messages in the form of abbreviations and artificially creating information gaps to produce layers of compartmentalization in social media.

Through the study of abbreviations, this research, in conclusion, demonstrates how a social media cultural phenomenon reshapes and even define a social relationship, which is an important basis for generating Internet consensus and synergy.

## Submission ID

675

# Rethinking Cultural Proximity in the 2010s: Transnational Consumption of Japanese Drama Tokyo Joshi Zukan and its Sequel and Adaptions in China

## Authors

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# Abstract

**Introduction**

Japanese Television dramas, especially trendy dramas have been popular among young people especially in East/Southeast Asia since at least the late 1990s (Iwabuchi, 2004, p.2). Researchers (Iwabuchi, 2002; Hu, 2005) have conducted multifaceted examinations on the transnational flows and discovered that for many young Asians, Tokyo was "the symbol for East Asian cultural modernity, the idealized location for 'trendy' modern life, characterized by material affluence, consumerism, female emancipation, and individualism" (Ang, 2004, p. 307). Recently, not only Japanese TV dramas but also online dramas portraying urban lifestyle in Tokyo are popular among Chinese young people, especially middle-class women. Some dramas also have a Chinese adaption. This phenomenon can be explained as one of the articulations of "cultural proximity" (Iwabuchi, 2002). However, it is also important to pay attention to the differences as the media portraying Tokyo has altered from TV to the internet, and Chinese young people's gaze towards Tokyo may also have changed when China passed Japan to become the world's second-largest economy in 2010.

This study focuses on the transnational consumption of *Tokyo Joshi Zukan*, a Japanese drama streamed on Amazon Prime starting in December 2016. Through showing the contemporary transnational consumption of Japanese dramas and "Tokyo" among Chinese young people, this paper aims to provoke a rethinking about the conception of cultural proximity, which has been revised by Iwabuchi (2001) as a "dynamic process" of "feeling 'real-time' resonance in other non-western modernities while simultaneous recognizing difference"(p. 73).

**RQ**

1) What's the difference between the portrayal of "Tokyo" in the 1990s' trendy dramas and *Tokyo Joshi Zukan*?

2) How do Chinese young viewers evaluate *Tokyo Joshi Zukan*, its Chinese adaption *Beijing Joshi Zukan* and its Japanese sequel *Tokyo Danshi Zukan*?

3) How do the viewers perceive "Tokyo Women" and what role does this perception play in the construction of their own identity?

**Methods**

For RQ1, after figuring out the characteristics of 1990s' Japanese trendy dramas by literature analysis, I conducted contents analysis to examine whether these features still existed or not in *Tokyo Joshi Zukan.*

For RQ2 and RQ3, the data were collected during February and May 2017 by conducting in-depth, semi-structured interviews with 16 viewers of *Tokyo Joshi Zukan*. Interviews occurred via WeChat audio and all the audio recordings of interviews were translated into transcripts. Moreover, I collected comments by individuals on *Tokyo Joshi Zukan* on douban.com, zhihu.com, and mp.weixin.qq.com. The findings below rely on a qualitative analysis following Ang (1985) and Liebes & Katz (1990), based on interviews and viewers' comments.

**Conclusion& Discussion**

In light of my findings, middle-class women in China enjoy discussing *Tokyo Joshi Zukan* online not only because it generates a sense of cultural resonance for them (Iwabuchi, 2002) but also as it provides Japanese traditional values for viewers in China to criticize and reflect on. The stereotype of Japanese society which has high levels of gender inequality helps the young female viewers to construct their own distinctive identity as working women in urban areas in China.

## Submission ID

738

# Cultural glocalisation in the age of digital audiovisual platforms: mapping content diversity in Netflix, HBO and Prime Video

## Authors

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## Abstract

This paper explores the contemporary glocalisation of culture in relation to digital audiovisual platforms such as Netflix, HBO and Amazon Prime Video. Within a global framework, these companies provide subscription video on demand services to distinct markets and audiences –for example, Netflix is available in more than 190 countries. They have become key rising players within the changing audiovisual industry landscape (Albornoz and García Leiva, 2019), and they play an increasingly relevant role in contemporary popular culture due to their symbolic status as preferred digital distributors that host vast amounts of films and series. Accordingly, their expansive global mission is strategically accompanied by the promotion of selected audiovisual contents associated with different nations, identities and languages. Consider, for instance, the popularity of series such as *La Casa de Papel* (*Money Heist*, 2017-), *Lupin* (2020) and *Queen Sono* (2020), which act as signs of Spanish, French and South African identities, respectively, within the Netflix catalogue.

Framed within the research project "Diversity and subscription video-on-demand services" (Audiovisual Diversity, UC3M), the aim of this paper is to map a selection of contents of the three analysed platforms: Netflix, HBO and Prime Video. In order to explore the broad territory of digital catalogues, the mapping is based on three interrelated categories linked to diversity: "diversity of place", "gender diversity" and "ethnic-racial diversity". "Diversity of place" includes those productions that are representative of cultural diversity related to geography, local languages and traditions. "Gender diversity" translates into a multiplicity of audiovisual texts linked in different forms and intensities to: the leading role and empowerment of women, feminism, the affirmation or discovery of sexuality, contemporary relationships and new masculinities. The third category is associated with the growing representation of non-white ethnic or racial identities –mainly texts around the African-American community, often associated with leading female characters.

Theoretically, the paper relies on the concept of glocalisation (Robertson, 1994) to interrogate the forms, meanings and cultural implications that define the evolving catalogues of audiovisual platforms. These catalogues may be examined as 'glocal catalogues' due to two observable facts. First, their contents are globally disseminated, and this allows viewers to watch films and series produced in different parts of the world. Second, audiovisual texts are complex cultural artefacts, and the contents that are distributed and identified with digital platforms are often associated to different local identities and languages. A key process in this regard is the production and coproduction of their own content, often labelled and advertised as "original" or "exclusive" content. Significantly, these are the contents with which the platforms most clearly identify with. Moreover, one of the working hypotheses of this research is that: in their branding –in their public presentation of self as modern and innovative–, platforms tend to draw on characters, discourses and representations that variably relate to the ideas of cultural diversity and inclusion, as well as to "prestige from below" (Lipsitz, 2001), contemporary political and cultural transformations, and social movements such as feminism and black lives matter.

## Submission ID

776

# Cyber-nationalism and K-pop fandom in China: A case study of the discourse about BTS' speech in the Van Fleet Award

## Authors

Mr. YAO DAI - University College London

## Abstract

This paper explores cyber-nationalism in K-pop fan culture in China, striving to understand the tension between transnational popular culture, geopolitical struggle, and fandom. In October 2020, the famous South Korean idol group BTS made a speech at the Van Fleet Award Ceremony, which triggered a heated discussion among Chinese internet users, commonly known as netizens (a portmanteau of net and citizens). The Van Fleet Award is a prestigious award given to those who have made outstanding contributions to promoting U.S.-Korea relations. BTS spoked that they would bear in mind the sacrifice of the soldiers in both Korea and the U.S. in the Korean War. The speech induced great backlash among Chinese netizens, who expressed strong nationalist and anti-BTS sentiments, considering their speech largely ignored the efforts made by Chinese soldiers in the war. The backlash also caused a heated debate between general public and BTS fans, and among fans themselves. This study uses critical discourse analysis (CDA) to analyze netizens' reactions and discussion surrounding the BTS's speech, exploring the formation of a collective national identity buttressed by digital media and contested with K-pop fandom in geopolitics. The Internet and social media provide platforms for public discussion, and the characteristics of easy access and digital anonymity all contribute to rapid, rampant, aggressive, and irresponsible conversations and attacks, sometimes hate speech, online, for strengthening and consolidating the nationalistic sentiments. Besides, it is argued that, in China and elsewhere, online communities tend to foster "conformity" among its participants, which largely facilitated the formation

of a collective identity, in the anti-BTS case, that is patriotic and condescending, forcing some netizens to subsume their fan identities under the omnipresent national identity. Exploring and understanding the BTS incidence with a critical analysis of cyber nationalism will not only enrich existing literation on the relation between pop culture anwd nationalism, but also exemplify how geopolitics is manifested in fandom and affecting the identity struggle of K-pop fans in China.

## Submission ID

852

# In the "Idol Industrial Age", What is the Audience's Expectation of Idols? A Textual Analysis of Real-time Comments of Talent Show in China

## Authors

Ms. Xiaofeng Jia - University of Miami

Ms. Yang Yi - University of Miami

## Abstract

Celebrities are cultural symbols that reflect the values of a particular culture (Huang, Chan & Tse, 2011). In China, it has been 15 years since the first talent show *Super Girl* was on the air. Although the format and content of talent shows have been changing a lot over the years, audiences are still very keen to watch them. In 2020, the players in two talent shows - the *Idol Producer Season 3* and the *Producer 101 Season 3* - caused a huge discussion on society. The audience of the shows can share their opinions and interact with each other by the real-time comments function on the video platforms, in which each comment is limited to 20 characters and these bullet comments are always a simple sentence with a clear opinion in the talent show videos. Thus, audiences are able to show their positive or negative comments to the participants of the show directly.

The aim of this paper is to examine the audience's expectations of female idols in this era and the similarities and differences of these expectations compared to that of the audience's 15 years ago, which would be reflected from the meaning of these real-time comments. Moreover, the authors are also intended to further explore how the changes of expectations towards idols reflect the changes of society in political, economic, and cultural aspects. Pierre Bourdieu's theory "habitus, field, and capital" can be considered as a thinking tool to uncover the working of contemporary society (Grenfell, 2014). Hence, this theory will be used in this research to explain the meaning of this cultural phenomenon.

Textual analysis can help researchers to evaluate how message change in circulation and to explain systemic and discursive aspects of the audiences' relationship to the news and other media content (Kavoori, 1999; Philo & Berry, 2004). Hence, a textual analysis was conducted in this study to interpret the real-time comments on these two newest talent shows aired in 2020. A total of 3,682,458 real-time comments are the objects of this textual analysis.

The primary results show that the "rags to riches" plot doesn't work for the contemporary audience anymore. In the past, the participants often used this "rags to riches" storytelling framework in their personal narrative parts in the show, and this kind of story is in line with the audience's desire to get an opportunity to succeed or enter the higher social class, which is also the core output of the talent shows. However, the results show the audience today are not willing to pay for the Cinderella story in the talent shows anymore. In contrast, they prefer idols with strong capital including economic capital, cultural capital, and symbolic capital. In a deeper sense, this phenomenon might reflect that it is super difficult for young people to find an upward opportunity to change their social class in China; besides, they are willing to pay for the hyperreality created by idols and their entertainment companies to satisfy their fantasy to the perfect life.

## Submission ID

866

# We Are Not Your Savages

## Authors

Ms. Haley Rains - University of California, Davis

## Abstract

Freedom, rugged individuality, courage, and adventure are the words most often associated with the American West, today and in times past. Genocide, racism, displacement, brutality, and despair are more accurate terms to describe the West if you are one of its first inhabitants, a Native American. The myth of the American West and the romanticization and simultaneous vilification of its first inhabitants presents itself in many social constructs and narratives. When depicting Native American people in media and popular culture, non-Natives often present American Indians as savages, "vanishing" Indians, and impediments to American progress. In my paper, I examine how the romantic myth of the West and its turbulent, violent history is depicted in popular culture (particularly Western films) and how these romantic portrayals negatively impact the West's first inhabitants: American Indians-- namely, those located in Montana (where seven Native American reservations reside). I argue that Westerns serve as a mechanism through which the colonization of Native American people is both justified and romanticized. This romanticization of the West has historically contributed to and continues to aid in the perpetuation of structural, institutional, and interpersonal racism experienced by Native American people of the West. As a result, severe social issues plague many Native American communities. Perhaps most notable among these issues is the Missing and Murdered Indigenous Women and Girls crisis, of which Montana is the epicenter. In recent films, non-Native filmmakers have included more Native American storylines; however, Native American characters continue to be incidental--almost a background--to the white protagonists' heroism and justice. I argue that Visual Sovereignty (Native American self-representation in media and popular culture) is key to combating the peripheralization of indigenous stories and crucial to inspiring social change. Native American filmmakers are reclaiming their indigenous identities and creating a place for themselves and their communities in the American film industry, which has historically been dominated by white men. Films

set in the American West abound and American Indian characters remain present in American popular culture, but the Native American (and female) perspective on the West is continually rendered silent. Being a Native American woman, photographer, filmmaker, and scholar born and raised in Montana, I intend to bring a new perspective to America's vision of the West by giving a voice to the Native American experience.

## Submission ID

873

# Elite Identity vs Comedian Celebrity: A Controversy in Chinese Social Media

## Authors

Ms. Yiran Gao - University of Illinois at Urbana-Champaign

## Abstract

During the pandemic when people need entertainment at home, the Chinese TikTok comic vlogger and stand-up comedian LI Xueqin has become one of the most popular celebrities in China in 2020. Her comedic short videos, performances on the stand-up comedy stage, and down-to-earth style have received the audiences' applause. Yet her elite identity – graduated from the elitist Peking University – has caused controversial discussions about her on the internet. Some people judged her choice of becoming a comedian as a PKU graduate, because they believe that as an elite, she should have made a greater contribution to society. This critique of Li Xueqin represents the widespread understandings in Chinese popular culture that, on the one hand, elites, especially PKU graduates, should make certain occupation choices to contribute to the society; on the other hand, certain occupations better build the society than others.

Taking LI Xueqin phenomenon as a case study, this paper seeks to investigate how the elite identity has been built in Chinese popular culture, how the popular understandings of eliteness impact individuals, and how the controversial discussions are presented in the digitalized and mediated media when a celebrity's personal choice does not fully meet the public's expectation. This paper also looks at how people from both sides of the discussion interact and challenge the existing understandings.

This paper first explores the established and mixed understandings of eliteness and comedy in Chinese context. It then analyzes LI Xueqin's Vlogges and her stand-up comedy performances in the third stand-up comedy contest, Rock & Roast, using both textual and visual analysis methods. This paper argues that comedy, especially the humor presented in video-sharing social media, does not equate to non-eliteness. The societal reflective ironic comedy does require profound understandings of reality and high-skilled comedic performances. This paper then analyzes the public's reactions in social media about LI Xueqin's performances and how eliteness discussions change the status quo.

## Submission ID

886

# Silver-haired people in Tik Tok：the interactive mechanism of short video creation by silver tourists

## Authors

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## Abstract

With the accelerated aging process and the popularity of digital media technology in China, being digital of "silver-haired" people has become a new cultural and social phenomenon. This paper took the silver-haired group over 50 years old as the research object, focused on the short travel video creation practice of silver-haired tourists, from the perspective of social interaction and resocialization, explored the interactive mechanism of silver-haired tourists short video creation and the hidden subjectivity behind it, Uniqueness and sociality. Through in-depth interviews and participatory observation of silver-haired tourists, this study found that tourism activities occurred along with the movement of space and time, and the silver-haired group showed active and high-frequency social participation and social interaction in this special tourism context. Offline social interactions such as digital teaching, mutual imitation and cooperation among peer groups stimulated the willingness of silver-haired groups to create short videos. Online social interaction based on short travel videos helped maintain intimate relationships between "primary groups" on the one hand, and helped silver-haired groups establish group identity and regain self-worth on the other. Since online interactive feedback was future-oriented, silver-haired creators would refer to viewers' opinions and adjust their own behavior when creating again. Meanwhile, the short video flow pool mechanism pushed the silver-haired group to actively adapt to the aesthetics of the platform, update their self-concept and participate in the next creation with more passion. This study reflected the re-socialization process of silver-haired travelers actively adapting to digital life and rebuilding a lifestyle under the influence of multiple interaction logics such as self-driven, socially driven, and platform domestication. The findings of the study help to understand the opportunities and challenges that digital marginalized groups may face in their digital practices, as well as provide guidance and advice for digital ageing.

## Submission ID

901

# Art on Instagram: conceptualising, creating, and disseminating hybrid materiality

## Authors

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Mr. Rachit Agrawal - IPM, Indian Institute of Management - Indore

Ms. Hima Kriti - IPM, Indian Institute of Management - Indore

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## Abstract

This paper attempts to understand how art transforms when it transitions to hybrid platforms like Instagram. It critically examines how art is conceptualised, created, and disseminated in these hybrid settings and argues for the incorporation of frameworks that offer newer understandings of form and materiality, while grappling with art's newfound hybrid existence. A possible lens to reinterpret the practice could be transmedial in nature where each post on art could be studied individually, and as part of the larger visual gallery that artists self-curate (Jenkins, 2006; Long, 2007; Manovich, 2016).

This study examines how artists through repeated engagements use Instagram to showcase their creations and artistic processes. In this everyday context their understanding and use of the platform evolves and transforms alongside it. These engagements open up avenues in the artistic everyday where the architecture and underlying mechanics of Instagram require creators to internalise rules and develop tactics in order to suit their style and sensibilities (De Certeau, 1984). By using a longitudinal research design that is qualitative in nature, the study uses in-depth interviews to chart the artistic journeys of seven such "hybrid creators." The design calls for interviewing each creator three times over a six-month period allowing for the creator's experiences to be charted holistically while taking into account essential contextual elements. This methodology allows for the simultaneous capture of diverse interactions and the intimate ties that creators form when they make the platform their own.

The findings of the study offer insight into how artists create and conceptualise art in this hybrid reality where a single creation can exist offline, online and in the interstitial at the same time, while also attaining newfound attributes of manipulability and modifiability (Manovich, 2016). In such a dynamic, where fluidity and change clash with questions of authorship (Lister et al, 2008), this exploration of how artists use "their" platforms to carve spaces for their work is key to decoding art's hybrid new avatar.

## Submission ID

939

# Poetry Beyond Borders: Suheir Hammad's Transnational Interventions in the Age of Islamophobia and Digital Media

## Authors

Dr. Kenza Oumlil - Al Akhawayn University in Ifrane, Morocco

## Abstract

Muslim and Palestinian women's identity has been constructed in mainstream media in negative and limited ways. In response to these negative portrayals which have material implications, how do Muslim women artists circulate counter-narratives to assign new meanings to their identity? Taking interest in the poetry of Palestinian-American poet Suheir Hammad, which vibrantly emerged in the digital public sphere in the immediate aftermath of the September 11, 2001 terrorist attacks, this analysis focuses on the ways in which Hammad's digital interventions challenge Islamophobia and other forms of discursive and material domination. The methodology is based on a textual analysis of Hammad's poetry, a semi-structured interview conducted with the artist, as well as other information available in the public domain. This paper will discuss the ways in which digital media plays an important role in increasing Hammad's ability to circulate her art to a wider audience, reaching far-beyond the limits of her cultural nation. Building bridges across multiple communities and positions of marginality transnationally, Hammad's work attempts to challenge dominant Islamophobic and gendered discourses about identity. However, similarly to other "minority" artists, "talking back" (bell hooks 1989) to dominant discourses requires a performativity of identity, and is at the same time anchored to the motivation to unsettle essentialist understandings of identity. Through her writings and poetry performances archived online, Hammad highlights the complexity of identity while denouncing essentialist and fear-based discourses of otherization, in an attempt to reclaim symbolic power and agency.

## Submission ID

981

# Endorsing "the new normal" in food lifestyle during lockdown: Online Content Creation by Foodka series

## Authors

Ms. Naznin Sultana - Doctoral student at Department of Communication, University of Hyderabad

## Abstract

This research paper attempts to analyze the discourse of new normalcy in food consumption practices constructed by the popular Bengali YouTube channel "Foodka series" during the nationwide lockdown situation. This food YouTube channel is the result of joint effort of food blogger Indrajit Lahiri, entrepreneur Sunando Banerjee and RJ Mir Afsar Ali. Foodka is a description of a foodie uncle (Foodka) who takes his nephew in a food expedition journey. During the lockdown period, they have explored new possibilities of going outside and having food in different places along with 'embracing new normal' tactics.

After the outbreak of Covid 19 pandemic, lockdown and suspension of many daily life activities has changed the world in myriad ways (Dartnell, 2020). It has changed daily lifestyle and people have found new expressions for online creativity. The online content creators have also tried to engage their

audience through various affective efforts. The content creation strategies of YouTubers specially put focus on the new changes occurred in lifestyle and how to adapt those changes into our ordinary life. This research tries to understand the appropriation techniques of Covid 19 safety protocols into everyday lifestyle, especially into food consumption habit by the YouTubers. Atfirst, this paper tries to understand the concepts of "space" and "place" through operationalizing different tactics into everyday lifestyle. In the late capitalistic information society, local has become an important point of reference for the regional content creators to construct lifestyle knowledge. "Spatial stories" is very relevant conceptual framework to understand this new phenomenon. de Certeau (1984) observes stories as spatial practices concerning everyday tactics, which can be found in 'daily news' or 'memories' when expressed (pp. 115-116). He further mentions, "space is composed of intersections of mobile elements...space is a practiced place" (p.117). He adds, spatial operations can be noticed through semiotic viewing of culture. Spatial stories include direction and time variables to be represented through different semiotic resources. The constructed online content carries cultural and semiotic importance to recognize the changing pattern in a particular space over a particular period of time. I also brief the localization strategies adopted by online content creators based on their 'grounded aesthetics' to give meanings in cultural life (Bennett, 2005) in reference to the works of Kumar (2016), Mohan & Punathambekar (2018) and Mehta (2020). Endorsing new cultural practices in globally accessible online platforms is necessary to understand the dynamics of local cultural interaction. The discourse around 'new normal' has been analysed using the multimodal transcription and text analysis framework developed by Baldry & Thibault (2006). Then this paper puts the perspectives of the production team of this YouTube channel behind 'embracing new normal' to give a clearer view.

**Keywords:** Online content creation, Covid 19 pandemic, Lockdown, Cultural content generation, Bengali content creation, Regionalization, Everyday Life, New Media culture, Popular culture, India

## Submission ID

1066

# Glocalisation and Stereotype. Revisiting Fu-Manchu Film Series in Spanish Popular Culture

## Authors

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Dr. Lluís Anyó - Blanquerna School of Communication and International Relations. Ramon Llull University

## Abstract

Said's works show the role that literature plays in the representation of "extra-European" peoples and the cultural hegemony of the imaginary through narratives. Said admits both the absence of popular culture especially cinema and the scarcity of references to Chinese stereotypes in his studies (Frayling).

This theme has been continued by scholars in the Anglo-Saxon context in recent years (Mather, Richards).

In the lack of a monograph on the Spanish case, the paper proposes to trace the Chinese racial stereotype presented as "Yellow Peril" in Spanish popular culture. The chronologic presentation goes from the second half of the 19th century´s Chinese image diffusion in popular publications to the Spanish film productions about China and the Chinese people in the 20th century. The main analysis will focus on two films directed by Jesús Franco: The Blood of Fu Manchu (1968) and The Castle of Fu Manchu (1969), which show a normalized racist narrative in its entire form and shows a good example of the mechanism of production of stereotypes. On one hand, we intend to demonstrate how vicarious the Chinese racial stereotype is, in the sense that it appears in popular texts such as literature or cinema earlier than in society with a strong transatlantic influence. On the other hand, in the sense of glocalisation, the paper highlights a intercultural topic of racism in its local expression in Spain, a cultural context without historical conflicts with China or the Chinese community.

As to methodology, we compare in a qualitative way the Chinese elements and characters through different versions and media. The theoretical framework combines the concepts of the structure of feeling (by Raymond Williams), fear of the Other (Bartra), stereotype (Amossy) and popular culture. Narrative resources will be analysed in the context of reproduction of an archetype based on collective fantasy and the standards of B movies (Richards), resulting in a strange combination of quirky characters, reinvented exoticism and the final question of the power of stereotyping crossing epochs and boundaries.

## Submission ID

1206

# Hamilton: An American Musical for all. Rethinking borders and representation

## Authors

Dr. Elisa Paz - Universitat

## Abstract

The Broadway musical *Hamilton: An American Musical* has had an unprecedent success in terms of cultural impact by featuring actors from different ethnicities to portray White historical figures, highlighting female historical roles, using hip hop references and style to narrate a story, and successfully entertaining the audience while they learn about American politics. Internationally, the musical has achieved significant notoriety for its excellence and innovation in terms of representation, trespassing national borders with a very much national story.

Since its premiere in 2015, the musical has become a critically acclaimed event, ultimately expanding to different locations within the United States and, more interestingly when rethinking borders, to the United Kingdom. As of 2021, *Hamilton: An American Musical* is set to have productions in Sydney

and Hamburg. Additionally, the musical was set to have a cinematic premiere on October 15th of 2021. Ultimately, amid COVID19 restrictions, the production finally aired on the SVoD platform Disney + on July 3rd, 2020. This was the ultimate step towards its international recognition, making the production available worldwide for audiences to watch and discuss online through social television practices. In fact, audiences were encouraged to share the viewing experience with the original cast through the hashtag *#HamilFilm*. This mainly concerns the platform Twitter, considered the main backchannel for social television habits (Harrington et al. 405).

*Hamilton* presents an opportunity of the utmost interest for assessing not only how ethnic and gender representation is depicted within the story, but also how the expansion of the production allows for rethinking borders, and how this expansion affects representations.

This paper analyses the significance of representations (gender and ethnic) in the original production through content analysis and discusses their significance on the internationalisation of the musical. Besides, the social discussion of cast members and the official accounts of the musical, which were leading the social conversation, are analysed to assess the main content of their tweets and what aspects they highlight.

Results show that gender and ethnic representations prevail in the international productions of the film, which try to mimic the diversity of the original cast, maintaining the approach of the successful original production in terms of representation. Concerning the social discussion, official sources from the musical (cast members and official Twitter account) mainly tweet content related to specific scenes and interact with audiences concerning their reaction to specific moments and praising characters, in some cases highlighting diversity and the relevance of representation as well.

The main conclusion that can be drawn from this paper is that the musical *Hamilton: An American Musical* successfully trespasses borders despite having a national storyline, and there is a specific effort made towards diversity in representation, even when creating productions on international locations. This emphasises the interest of the musical creators in associating the musical with diversity and creating a space for contemporary representations that challenge traditional assumptions and requirements that historical fiction productions should have to be regarded as reputed and credible.

## Submission ID

1248

# Are We Losing Trust in Social Media Influencers? The Impact of Social Media Influencers' Activity on Source Credibility and Purchase Intention

## Authors

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Prof. Ke Xue - School of Media and Communication, Shanghai Jiao Tong University

## Abstract

In recent years, social media's influence on popular culture has been more and more salient. With the appearance of social media, a new type of celebrities, called online celebrities or social media influencers (SMI), has emerged. Besides sharing their lifestyle, music taste, and fashion with their followers, SMIs also engage in many brand deals and advertising. Lu (2014) believes that influencers recommendation increases followers' positive perceptions about a brand and consequent purchase intention. The perception is even higher when the SMIs are able to establish closer relationships and connections with their followers (Hwang & Zhang, 2016). It comes as no surprise that many brands decide to use SMI in their campaigns. With brands willing to collaborate with influencers, many Generation Y and Generation Z members see social media influencing as their dream job. Therefore, the number of social media influencers is increasing daily. This increase of the social media influencers caused social media, such as Instagram, to be full of advertisements and sponsored posts. But how do followers feel about constantly seeing sponsored posts? In their opinion, what is the most suitable amount of posts that one influencer should post? This study would try to provide the answer to what is the optimal amount of posts that one influencer should post in order to affect source (SMI) credibility positively. Besides SMI's activity, this study would also investigate the influence of ad disclosure on followers' perception. Abdullahi (2020) believes that consumers who can identify sponsored post show higher trustworthiness toward the SMI, which can be understood as followers' preference toward transparency. On the other hand, Hwang and Zhang (2018) believe that disclosure of the sponsorship agreements between SMIs and brands activates followers' persuasion knowledge, resulting in negative word of mouth. Persuasion knowledge can also raise suspicion about the ulterior motives of the brand and the endorsers (Isaac & Grayson, 2017).

This study would conduct an online experiment to investigate how **ad disclosure** and **SMI's activity** influence followers' perception of **SMI's credibility** and how SMI's credibility influences **followers' purchase intention**. This experiment will use 2 (ad disclosure: disclosed/not disclosed) x 3 (SMI's activity: 14 posts/ 7 posts/ 4 posts during the previous week) factorial design, which means that in total six sets of the Instagram profile will be prepared. A purposive sample technique would be used, selecting university students (as students are familiar with SMIs and have purchase power) who use Instagram and follow at least one social media influencer.

The authors hope the results of this paper could provide researchers with some important insights. Academically, the results could help better understand the role the SMI's activity and frequency of posting play in social media marketing. In addition, the results might add new elements to the already existing persuasive model. In a practical sense, the results could help many brands and marketers better understand what the audience prefers when it comes to social media marketing.

## Submission ID

1343

# What attracts people to watch it? An interview-based pilot study on the user's intention of watching slow live camera broadcasting

## Authors

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Dr. Li Wang - University of Electronic Science and Technology of China

## Abstract

Slow Live Camera Broadcasting (SLCB) is not a new thing, which uses live broadcast equipment to live broadcast the real scene for an extremely long time with a fixed lens position. SLCB suddenly became popular in China during the COVID-19 pandemic in Spring 2020. A 24-hour live broadcast was streamed on the construction site of the two hospitals built to admit patients infected with the novel coronavirus in Wuhan. Every day, tens of millions of Chinese and foreign netizens voluntarily acted as "cloud/online supervisors" to root for the construction workers. Inspired by this new way to attract users, many video platforms have begun to experiment with SLCB. This "slow TV" form can be traced back to 2009. A Norwegian public television channel NRK broadcasted up to 7 hours for the program called "The Bergen Train: Minute by Minute". In its early days, slow TV was not standardized, modulated, and difficult to be copied easily, limiting its mass popularity (Xu, 2015). Academia had not paid much attention to this media product until the occurrence of the COVID-19 pandemic. Slow TV has recently been developed in the mobile terminal, so SLCB can be considered as a new variant of slow TV (Xu, 2020). Due to the ability to stream in real time video footage and the sense of companionship brought to the audience, SLCB has a great potential to become a popular media service. However, there is currently no study on SLCB in English literature. A few case studies in Chinese described characteristics and trends of SLCB use (e.g., the case of "online supervisors" during the construction of Wuhan's new hospitals). Also, the current research perspective is relatively monotonic, mostly from the perspective of source/sender, but lacking the perspective of user needs and usage intention. There is no literature discussing the characteristics of the SLCB users. This study aimed to understand why SLCB attracts users and who are more likely to use SLCB. Based on the Uses and Gratifications Theory, this study selected 23 SLCB users on Douyin App for a semi-structured interview (December 2020 - February 2021) and used the Grounded Theory to collate and analyze the data. We found that most SLCB users were young. Of the 23 respondents, 19 were under the age of 35. Besides Douyin, people used other video platforms with social features for viewing SLCB. Most users were initially attracted by the new form of SLCB with the mob mentality. Subsequently, the accompanying social attributes of SLCB attracted more users and increased user stickiness. The primary reason for maintaining a strong usage intention was not the content, but the psychosocial benefits- relieving feelings of loneliness and boredom, obtained through social interaction and companionship. Most users(87%) were optimistic about the future of SLCB. However, at present, SLCB still has disadvantages such as short viewing time and weak stickiness.

## Submission ID

1407

# Old texts, new media: Content production and social interaction among Chinese nostalgic TV series fans-- Taking My Own Swordsman as an example

## Authors

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## Abstract

With emerging media technologies and platforms, old texts are often re-interpreted and given new meanings. *My Own Swordsman* (《武林外传》, *Wulinwaizhuan* in Chinese), a popular Chinese sitcom aired in 2005, won over a new generation fifteen years after its debut. Young people created massive fan-content and brought it into the public's attention for a second time. The article seeks to explore how have fans' content production and social interaction around a nostalgic TV series happened on new media and what are the characteristics. I observed relevant posts on two Chinese mainstream social media platforms—Tieba (n=6,460) and Douban (n=490), and conducted semantic analysis on fan-made videos on Bilibili (n=89), a Chinese mainstream video social media platform. I found that the content production by and social interaction between the sitcom's fans displayed characteristics that Jenkins (2008, p. 3, 331; 2009) maintains of spreadable media and participatory culture. In contrast to a stronger focus on original texts in the era of traditional media, fan culture in a social media era seems to have benefited from abundant resources and freedom to tailor, share, and then co-create the generated content inspired by the original texts, with which they make their own words, rather than merely around the original texts. The highly hierarchical identity system in traditional fan communities was also replaced by a seemingly more democratic one. However, there are also emerging concerns about threats on this democratic expression and interaction that come from oncoming commercialization plans of these social media platforms, even including Bilibili, which has been known as "the last paradise for the younger generation" for the ads-free platform environment. This finding is echoed by Fuchs' (2014, p. 55-66) critics on the participatory perspective to social media, who suggests that the ownership problem tends to make democratic participation difficult. Other implications were also discussed.

*Keywords:* Fan culture, Jenkins, nostalgic TV series, social media, meaning, social interaction.

## Submission ID

1428

# Urban Space and Spatial Agency of K-pop Fandom: An Analysis of Subway Station Idol Advertisements

## Authors

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## Abstract

This study aims to explore K-pop idol advertisements made by fans in urban public places, particularly in South Korean subway stations. These days, it is not difficult to discover the pictures of K-pop idols in advertisement space in subway stations. They usually deliver the fan's messages to promote the stars they admire to the public or celebrate the star's birthdays or anniversaries. Then the advertisement spaces are marked as another tourism spots for both domestic and foreign fans. According to Seoul Metro, there were a total of 2166 advertisement spaces sold for idol fan clubs in 2019, increased 28 times over the last 6 years.

In recognition of this interesting Korean fandom culture, this study attempts to discuss the spatial implications of it. Firstly, the subway station advertisement is the space where fans and stars communicate based on mutual recognition. Fans express their support in public. As the big advertisements in public space hold more legitimate and impactful power than individual fan's message in the online space, subway station advertising could mean a lot both to the fans and the stars, especially rookies. In acknowledgment of the advertising, the stars visit the place and upload the proof shots on their social media. Thus, the advertisement space provides an opportunity for communication between fans and stars.

Secondly, it is the space where the agency of fandom is materialized. Fans are actively and competitively paying out to send messages across subway stations, proving their consuming power. They work systematically and earnestly; communicating via Twitter; preparing the budget and crowd-funding; discussing with 'Home Masters' who provide high-definition photos; and informing the place of advertisements to other fans. They even study other types of advertisements to make theirs more eye-catching and lucid. Furthermore, as recent TV programs feature the auditioning process of K-pop idols gain popularity, fans try to support their successful debut by making them visible in public spaces and promoting them.

Last but not least, it creates a heterotopia for Korean fandom culture. A subway station is one of the most mundane urban spaces where numerous urbanites use for daily purposes such as commuting. Yet fandom appropriates this space into a special 'destination' where people visit with a purpose. It is turned into a sacred space where fans make a pilgrimage. While the crowds of people pass by, fans enjoy the spot by taking photos and experiencing vicarious fan meeting.

All these spatial implications in subway station advertisement spaces prove spatial agency of K-pop fandom. Illuminating their spatial agency based on observations on the process of making advertisements and interviews with several fans who are engaging in it, this study will show how fandom culture and urban space mediate each other.

## Submission ID

1439

# Sexual reputation and social media Exploring young people's mores on 'good' versus 'bad' online sexual reputations

## Authors

Dr. Sander De Ridder - Ghent U

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## Abstract

In deeply digitalized societies, 'sexual reputations' are seen as more 'threatened'. Digital technologies such as smartphone cameras and social media platforms can capture and distribute moments that damage people's sexual impressions and statuses. Many examples are to be found in the literature from the unwanted sharing of people's (semi-) nude erotic pictures (e.g. sexting), to the distribution of so-called 'revenge porn'.

For **teenagers**, a group that uses digital media intensively, reputation management is something they are taking into account as well, as also advised by media literacy experts and organisations who argue the need for **'reputation management'** to stay safe online. Usually, protecting reputations is linked to young people's online sexual and intimate practices, such as advising not to date people you do not know, or not to take 'sexy' pictures or (semi-) nudes (e.g. sexting). Maintaining a 'good' online reputation could be understood as a specific form of immaterial labour; it is a form of **emotional labour** for young people to carefully manage online personas towards particular sexual norms.

Based on the results of six focus groups (N=42) with young people (16-18 years old) in the Dutch-speaking region of Belgium, this paper questions how young people make sense of digital media-related sexual reputations. From critical socio-cultural perspectives, the analysis explores the dichotomy between what young people see as 'good' and 'bad' sexual reputations and how they relate to tradition-bound **moral orders** and essentialist beliefs concerning sexuality.

The aim of this presentation is to address the urgent need to problematize the current emphasis on digital reputation, specifically related to sexual and intimate practices on social media. We seek to understand how a focus on digital reputations produces violence to those young people that not conforming to the particular sexual norms of their peer groups, social and family ties, and wider culture and society.

# Tears of joy: Combining the entertainment experiences of comedy and human-interest for destigmatizing outcomes

## Authors

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Prof. Heidi Vandebosch - University of Antwerp

## Abstract

The ongoing research on entertainment-education has been studying how media entertainment can aid in reducing prejudice towards stigmatized outgroups, by overcoming resistance to persuasion (Singhal & Brown, 2018; Moyer-Gusé & Nabi, 2010). One example of such resistance is counterarguing. This occurs when audience members actively dispute against, or have thoughts inconsistent with the presented message (Moyer-Gusé & Nabi, 2010). One of the ways that entertainment media have attempted to overcome such reactance, is by including comedy in its storytelling, both in fiction and non-fiction. Studies show that including comedy does not increase counterarguing (Young, 2008), and even increases the perceived severity of the topic (Futerfas & Nan, 2017). However, comedy does introduce another hurdle to persuasion: humorous messages are discounted as "not to be taken serious" (Young, 2008), also known as the "trivialization" of the message. Studies have discussed the potential of comedy to introduce audience members of entertainment-media to the stories of stigmatized groups, in the hopes of increasing intergroup contact willingness and reducing prejudice (Malmberg & Awad, 2019; De Ridder et al., 2020). These studies simultaneously pointed out the need for context, a sort of "restoration to gravity", meant to minimize trivialization.

Another inroad to reducing prejudice towards stigmatized groups with entertainment media, comes from the research on eudaimonic entertainment experiences. This experience is characterized by higher-order gratifications, such as feelings of elevation, being moved, and provoking thought (Oliver & Raney, 2011). These affective and cognitive experiences are associated with empathic responses, changes in attitudes, and even behaviour towards stigmatized groups (Bartsch et al., 2018).

The current study aims to determine the way in which combining comedy with human-interest about minorities can overcome resistance to persuasion, by minimizing both trivialization and counterarguing. As a secondary research goal, we hypothesize that the entertainment experiences of hedonic enjoyment and eudaimonic appreciation will mediate the influence of comedy and human-interest on trivialization and counterarguing.

We tested our hypotheses with an online experiment in November 2020. In a between-subjects experiment, 417 participants between the age of 18 and 35 years old (M = xx, SD = xx) viewed clips that either contained comedy, human-interest or a combination, about one out of three topics.

Participants were randomly assigned to one of nine conditions in a three (comedy, human-interest, combination) by three (obesity, visual impairment, people of colour) design. Before exposure, participants answered questions about their demographic background and previous intergroup contact. After exposure, the participants completed questionnaires assessing their entertainment experiences, level of trivialization and counterarguing, and measures on prosocial behaviour, such as intergroup attitudes, intergroup contact willingness and perceived self-efficacy for future interactions. We will use MPlus to perform structural equation modeling to test our hypotheses.

The work presented has implications for the studies on entertainment experiences, entertainment-education, narrative persuasion, and the study of comedy as a facilitator in mediated intergroup contact. The current study aims to highlight how adding comedy to narratives about stigmatized groups may increase their potential impact on prosocial attitudes and behaviour, in comparison to more serious alternatives.

## Submission ID

1534

# A Cross-Cultural Comparison of Video Game Discourses in Pre- and Post-Corona Germany, Japan, and the US

## Authors

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## Abstract

Since their beginning in the 1970s, video games have rapidly become a fixture within global entertainment cultures. In 2020, game revenues amounted to more than 174 billion US dollars worldwide (Newzoo 2020), making the market for video games larger than the film and music markets combined (Brückner 2020, p. 9). A generation of people that grew up with video games are now active in society and raise a second (or third) generation of children growing up with this medium. Despite their proliferation and a growing body of academic research on them, video games are however often portrayed in largely negative ways in mainstream media discourses, where they are for example framed as contributing towards social withdrawal, violent behavior, or addictions (cf. Whitton/Maclure 2015). This paper is part of a larger research project aimed at comparing media discourses on video games chronologically and cross-culturally. "Cross-cultural" here refers to (1) discourses in linguistically and culturally different regions but also (2) to discourses on different platforms and by different actors (e.g., mainstream and gaming press) within these regions, to examine how public discourses on video games are constructed, how they have evolved over time, and how they differ across regions.

Within the scope of the present paper, news articles published between January 2019 and January 2021 in mainstream German, Japanese, and American national newspapers and online news portals are collected and analyzed using Fairclough's (1995) approach towards critical discourse analysis. Articles are drawn from the databases of the top-three newspapers by circulation in each region and their

respective online services. All articles including the term "video game" or similar terms in the respective language are included in the corpus for analysis.

The three regions are chosen to answer the question of whether there are cultural differences in how mainstream media report on video games. The period of investigation is explicitly chosen to enable a comparison between the pre- and post-COVID-19 discourses on games, as the pandemic has led to a partial reevaluation of games within global discourses and increased their visibility, leading to a higher number of articles in a comparatively narrow time span. For example, while the World Health Organization (WHO) officially included "gaming disorder" in the 11th revision of the "International Statistical Classification of Diseases and Related Health Problems" in 2019, it later encouraged people to play video games during the COVID-19 pandemic in 2020, due to their potential of as alternative spaces for social interaction. The study therefore shows how discourses on games differ across regions and whether and how they have evolved during the pandemic. The nature of the discourses and their relation to broader socio-cultural factors within each region are discussed.

## Submission ID

1574

# 'Just kidding?' - An exploratory audience study into the ways Flemish diaspora youth make sense of identity-based humour and disputes of offence

## Authors

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Prof. Frederik Dhaenens - Ghent University

## Abstract

In the summer of 2020, amidst global tensions surrounding racially motivated police violence and the surge of the #BlackLivesMatter-movement, the BBC decided to remove the 'Don't mention the war' Fawlty Towers-episode (1975) from its streaming platform, citing racist motives as explanation (UKTV, 2020). This incident gave weight to the notion that humour and comedy have become heavily disputed nowadays, under 'attack' from political repression, moral censorship and so-called 'political correctness' alike (Lockyer & Pickering 2008; Weaver 2011). Especially ethnic humour – humour centred on "racial or ethnic conditions, commonalities, and differences" (Green & Linders, 2016: 214) – is now considered one of the most contested forms of comic discourse in Western societies (Kuipers 2016: 1). Looking at how ethnic humour controversies are handled in the mediated sphere, we notice how offence-taking is often assumed on behalf of targeted groups (e.g. people with a diasporic background), whilst their voices remain largely absent (Green & Linders 2016). When they are included, it is generally because they occupy an expert status (e.g. comedians). However, ordinary people – who encounter such jokes on a daily basis and whose identity is often at stake in these jokes/debates – are generally overlooked (Krefting 2014). Moreover, the targets of ethnic humour are

often portrayed as a homogenous 'offended' group (e.g. Muslims) with similar sensibilities and moral evaluations of ethnic humour (Fearon 2015). Specifically, media tend to cultivate the stereotypical image of the humourless *'Other'* (unable or unwilling to take a joke) in news coverage on humour controversies (Kuipers 2011; Zimbardo, 2014). A contextualized, individualized and nuanced understanding of these disputes of offence is lacking, both in the public ànd academic sphere, where scholarship on audiences of humour remains scarce (Green & Linders, 2016).

This exploratory audience study addressed the question of what it means to take offence in the first place and how audiences make sense of their own offence-claiming and/or –dismissal (Gras & Daefer 2017). Concretely, we examined the various ways in which targeted groups experience and negotiate ethnic humour controversies and the ethical limits of comic expression in general. We focused on diaspora *youth* because of generational differences in the perceived offensiveness of humour (Kuipers, 2006) and the lack of (positive) visibility of diaspora youth in both public, mediated and academic spheres (Adriaens, 2013). For our study, we mixed informal conversations with graphic elicitation methods (i.e. eliciting comments via visual materials) in order to stimulate group discussion and explore audiences' complex responses to mediated humorous representations (Buckingham 2009). In total, 47 participants between 15 and 24 years old with various diasporic backgrounds were asked to reflect on the topic of ethnic humour. The collected material was studied by means of a qualitative thematic analysis. For this presentation, we focus on how diaspora youth engage with offensive ethnic humour, how they make sense of the public discourses surrounding this type of humour and how this relates to the ways in which they express their personal identity.

## Submission ID

1732

# The Dialectics of Democracy and India's Digital 'Popular'

## Authors

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## Abstract

One of the most striking contributions of Stuart Hall is his work on popular culture as a site for dialectic negotiations. The 'popular' provides the space for the expression of multiple identities and diverse points of view that give character to the idea of a functional democracy. In recent times, there has been a rise of exclusivist politics and hyper-nationalism in many parts of the globe. With this, free speech and the idea of independent media have also come under scrutiny. Democracies have been turned into an ideological battleground for nationalist demagogues with little regard for free speech or human rights. Under the given context, even media has come out in open declaration of their ideological inclinations with sharp polarization in content that lacks even a semblance of objectivity. This has led to a slow erosion of media credibility. This study specifically looks at the case of India, a country that has been witnessing a large number of protests in recent times, and attempts to engage with the question of "democratic spaces." Democratic spaces ensure citizens the right to place

contradictory views. However, with such a space fast disappearing in mainstream media, it is interesting to look at how the "popular" fills this vacuum. Borrowing from Habermas's idea of public sphere and Stuart Hall's definition of the "popular", this article proposes to look at the 'digital popular' as an alternative site for democratic engagement. The article mainly looks at the digital platform as a space for the dialectics of democratic narratives and the role of popular web series in advancing the same. This is accomplished by a close reading of India's political web series against the backdrop of the mass protests brewing in India in recent times. The aim is to identify the discourses of nationalistic and political commentary on key political events in select Indian web series, and examine their take these issues. The findings reflect the dwindling of alternative spaces in democratic nations, the state of Indian media and the role played by 'popular' entertainment in negotiating the idea of Indian democracy in its present form. More specifically, the article elaborates the idea that, in the wake of its own evolution, the very ideals which once initiated and propelled the democratic project is reframing prevalent notions of India's democracy.

## Submission ID

1777

# Competition, Emotion and Social: the in-game purchase mechanism and player motivations of Onmyoji

## Authors

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## Abstract

China's gaming market has becoming increasingly large. In 2019, Chinese gamers spent $36.5 million on games. The combined spending of Chinese and U.S. gamers accounted for 48% of the global gaming market's revenue. In China, in-game purchase has become the main model of monetization of mobile games in recent years.

It seems that the players are very willing to spend real-world money to receive virtue items in the free-to-play mobile games. So the question is what do players think they can "get" by spending money in game? In other words, what exactly is the motivation for the spending?

Recent researches showed that game players purchasing reasons has six dimensions: unobstructed play, social interaction, competition, economic rationale, indulging the children, and unlocking content (Hamari et.,2017 ). These researches left some gaps unfilled. They mainly focus on online games, while mobile game cases were not fully discussed. The motivations of Chinese gamers haven't been explored.

So this paper takes *Onmyoji,* the mobile game developed by one of Chinse biggest Internet company NetEase, as the case. *Onmyoji* leapfrogged to the top of the global iOS revenue chart on the same year of its release, and made the concept of "in-game purchase" well-known to the general public.

This study uses a mixed-method approach, incorporating three approaches: an analysis of gameplay/mechanism through a "close reading" of the game, participatory observation ever since its release, and in-depth interviews to 15 typical *Onmyoji* players of 18-35 years old, with higher education background, who spent 0 to 5,000 RMB; 5,000 to 20,000 RMB; and more than 20,000 RMB in the first year of play.

The paper first points out that the core mechanism of the game is turn-based role-playing card battles, which determines the in-game purchase mechanism based on a probabilistic consumption in drawing cards and gambling souls. This "probabilistic reward" effect on human psychology has been verified by a variety of gambling activities, such as the simplest form of "slot machines". The card-drawing mechanism in the mobile card game is also designed to take advantage of this psychology, guiding the players to pay.

As bitterly strange as it might sound, 9 of the 15 players interviewed for this study clearly indicated that they got a great deal of pleasure out of drawing cards or gambling souls.

The study then analyzes and summarizes three motivations: competitive motivation for battle victory, emotional motivation for identification and love, and social motivation for sharing and showing off.

The trinity we've found, "emotion-identification- love" is phenomenal. Many players had already seen the fan creations on various platforms, before they downloaded and played the game. While playing the game, the players extensively search for the fan creations to satisfy their emotional needs. Behind spending money for a virtual character, is the deep emotional connection players have with the character. This is also the logic behind the affection economy.

Finally a three-dimensional in-game purchase motivation model is constructed. The study also discusses the consumerism, superstition and playbor behind the in-game purchase.

## Submission ID

1824

# MPS Paper - Taking the TV out of Turkish TV Dramas: Online Distribution of Turkish Productions in Brazil

## Authors

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## Abstract

In most Latin American countries, regional productions have been predominant on television since the 70s, either thanks to well-established national audiovisual industries or imports from neighboring countries. However, this situation has been changing with the recent arrival of Turkish TV dramas, which, despite coming from a location geographically and culturally distant, are leading audience ratings in many Latin American countries such as Chile, Argentina and Uruguay. In Brazil, TV network Rede Bandeirantes started to air Turkish TV drama One Thousand and One Nights (*Binbir Gece*)

during primetime in 2015. Even though the production did not reach the same popularity as in other countries in the region, it brought significant growth in audience ratings to Rede Bandeirantes, encouraging the TV network to broadcast six other Turkish TV dramas between 2015 and 2019. However, Rede Bandeirantes does not transmit Turkish TV dramas any longer, and since few—and outdated—titles are available on streaming services, Brazilian viewers had to find alternative ways to continue watching Turkish productions. In this work, my objective is to investigate the functioning of Turkish TV dramas' online distribution in Brazil: How is it structured? Who engages in this practice? What are the implications in the daily lives of people involved in this process? To answer these questions, I use a mixed-methods approach within the framework of reception studies. Firstly, I gathered data on the audience profile, consumption habits and general preferences through an online questionnaire shared in groups and pages related to Turkish TV dramas on social media. Responses pointed out that Turkish TV dramas' audience in Brazil is mainly made up of middle-aged catholic and evangelical women whose preference for these productions is associated with their moral values. Most of these viewers reject Brazilian telenovelas, arguing that, in opposition to Turkish TV dramas, national productions are too sexualized and not family-oriented. Nevertheless, despite being an elderly and conservative audience, these women adopt habits usually associated with younger audiences: 90% of viewers claimed to always or almost always watch Turkish TV dramas on the internet, mostly on YouTube and Telegram. Although 81% of viewers stated to have a Netflix subscription, less than 3% use it to watch Turkish TV dramas. Instead, they resort to online communities in which viewers engage in fan practices, notably fansubbing. On Telegram, one of the platforms used to distribute Turkish TV dramas with Portuguese subtitles, four main communities are responsible for selecting productions, translating episodes and sharing them, with the most popular one having over 100,000 subscribers. Thus, my next steps are 1. a netnography in one of these communities to examine how it operates and 2. in-depth interviews with fansubbers and viewers to further explore their personal experiences within these communities. I expect to draw attention to South-to-South media flows, emphasizing the impact of fan labor in this process. Furthermore, I aim to contribute to a better understanding of how audiences—in this case, the often ignored elderly audiences—in the global South are adapting to digital media trends.

## Submission ID

1894

# MPS Paper - Watching Turkish Television Drama in Argentina: Entangled Proximities in Global Media Flows

## Authors

Ms. María Celeste Wagner - University of Penn

Prof. Marwan Michel Kraidy - Northeastern University in Qatar

# Abstract

Turkish television drama have recently found an outstanding success around the world (Kraidy & Al-Ghazzi, 2013), which has been mostly studied through the lens of hegemony, resistance, and soft-power (see Yörük & Vatikiotis, 2013). Interestingly, this popularity has also taken place in Latin America, homeland of the historically popular *telenovelas* (La Pastina et al., 2003). Yet, the popularity of Turkish dramas in the region has received little scholarly attention. In this paper, we help fill this void by focusing on one of the most intriguing developments of this South-to-South flow: the audience reception of Turkish dramas in Latin America. For this, we draw from twenty-five semi-structured interviews conducted in 2018 and 2019 in Buenos Aires, Argentina, where Turkish dramas are a ubiquitous social phenomenon.

First, we find that some Argentinian viewers gravitate towards Turkish drama because it reminds them of the classical Latin American *telenovelas* of the 1980s. This nostalgia resonated with values portrayed in Turkish drama that center on the family, respect for elders, civil language, and serious romantic relationships. Viewers made sense of this through the expression of a lag between their professed values of respect for tradition, longing for romance, a loathing of graphic sex and violence, and their perceived violations of these values in contemporary Argentinian drama where disrespect for authority, liberal sexual mores, and violence dominate. For this group, watching Turkish drama enabled a kind of re-embedding in their locality, a renewed connection with their past in the present.

Second, we identify complex patterns of cultural proximity and distance in the ways that Argentinian viewers interpret Turkish television drama, which are intertwined with issues of modernity. On the one hand, some Argentinian viewers are attracted to some aspects of Turkish series, including love stories, social climbing narratives, and family values. On the other, other viewers base their dislike of Turkish drama on the way they perceive these series to treat women, or to be generally too different from Argentinian realities, and therefore difficult to connect to. We find that the Argentine context offers evidence that supports claims in the literature on alternative modernities, which argues that modernity is usually not accepted or rejected wholesale, but negotiated and contextually localized (Iwabuchi, 2002; Kraidy, 2010). In Argentina, those who reject Turkish television drama series for what they perceive to be a reactionary treatment of women are at a certain level signaling that Argentinian society is, or at least they are, more modern than the society constructed in Turkish dramas. On the other hand, those viewers who expressed liking Turkish drama may be signaling that for them, Argentinian "modernity" has moved too fast, in a way that they do not feel identified with.

Building on the concept of "multiple proximities" (La Pastina & Straubhaar, 2005), we develop the notion of "entangled proximities" to make sense of the complex viewership positionalities in this Latin American context, ones that intersect issues of class, culture, national identity, language, gender, age and ideological predispositions.

## Submission ID

1908

# MPS Paper - From Dazzle to Diesel: Encountering Neo-Ottomanism across and beyond Turkish Television Dramas in Guinea

## Authors

Dr. Clovis BERGERE - University of Pennsylvania

Prof. Marwan Michel Kraidy - Northeastern University in Qatar

## Abstract

The rise of Turkish television dramas is one of the most notable media phenomena of the past decade in Guinea, and francophone West Africa more generally. TV series set and produced in Turkey such as Frères Rivaux (*Kuzey Güney*), Diamands Noirs (*Kara Para Aşk*), Les Larmes du Paradis (*Cennet'in Gözyaşları),* or more recently Fatmagül (*Fatmagül'ün Suçu Ne?*) have registered some of the highest audience ratings of recent years. The release of new episodes of *Frères Rivaux* or *Fatmagül* regularly result in long lines outside market stalls or small shops offering the possibility of downloading bootleg copies for the equivalent of a few dollars directly onto SD cards or cellphones.

This is taking place when, since the mid-1990s, Turkey has significantly ramped up its economic, political, and cultural investments in Africa. Whilst initial efforts focused primarily on the Horn of Africa region, where Turkey's historical ties to the continent lay, a key feature of its current 'Open to Africa' policy is the significant expansion of its activities across the entire continent (Langan, 2017; ADD other refs?). As a result, countries such as Guinea, in West Africa, rich in natural resources and with geo-strategic sea access, have emerged as new battlegrounds for Turkey's neo-Ottoman ambitions (Al-Ghazzi & Kraidy, 2013).

For Guineans, this has resulted in an increased presence of Turkey in their everyday activities and the proliferation of sites where Turkey's unique blend of modernity is encountered, imagined, felt, debated, pursued, admired, and contested. How do Guineans make sense of Turkish drama content, and how does this content resonate with their own lives? How does the circulation of Turkish television dramas constitute a Turkish "imaginary" in Guinea? And relatedly, how do the recent commercial, military, and political investments of Turkey in Guinea shape local viewers' active engagement with Turkish drama content?

In exploring these questions, we begin by drawing out some of the key features of Turkish TV dramas and the resonance of the genre with Guinean audiences. We then turn our attention to other sites of encounter with the so-called 'Turkish model' as a political imaginary. As we show, for viewers in Guinea, the diesel fumes that accompany many of Turkey's recent investment in Guinea from the diesel-powered electricity boats to the burned-out Turkish buses that were supposed to ease circulation in Conakry, or the fumes that render the newly built Turkish mosque in Bambeto unusable, operate in stark contrast to the dazzling images of Istanbul's rich and famous that occupy center stage in Turkish dramas. Rather than seeing this as a negative process of blinding power, we argue that this reveals a

kind of thinking across on the part of Guineans that exposes the neoliberal logic of Turkish neo-Ottomanism not as hidden but as dazzling. This enables Guineans to, at least fleetingly, see through Turkey's soft power charm offensive.

## Submission ID

2042

# Performing Drag in a Pandemic: Affect in Theory, Practice and as (Potential) Political Mobilization

## Authors

Dr. Niall Brennan - Fairfield University

## Abstract

In this paper, I first trace how thinking on affect has reconfigured the terrain of critical theory by challenging established post/structural epistemologies (Tomkins, 1963; Deleuze, 1997; Massumi 2002; Sedgwick, 2003; Hemmings, 2005), and by drawing on traditions such as neurobiology (Massumi, 1995; 2002; Clough, 2010; Gibbs, 2010) and aesthetics in philosophy (O'Sullivan, 2001; Highmore, 2010; Thrift 2008, 2010), then I seek out the cross-disciplinary possibilities of affect in Ahmed's (2010) conceptualization of happiness. Second, I identify how affect is both conveyed and constricted by the drag performances in the reality/competition television series *RuPaul's Drag Race*, and in particular, amongst transgender individuals who have been on the programme (Brennan, 2017; Oleksiak, 2021; Woodzick, 2021). Third, I examine how *RuPaul's* transgender drag queens currently perform in social media space, namely on Instagram, thus how compounded factors of transgender identification and physical isolation implicate drag culture's affectivities in virtual space. This study reveals multiple layers of drag performance in virtual space, not only for all drag queens sustaining their careers in the confines of a global pandemic, but also and particularly for those queens contending with the paradigms of a cisgender and homonormative drag universe in terms of political mobility. However, through this study I also argue that while affect theory offers a lens on the potential for human connectivity and political mobilization across LGBTQ+ and other underrepresented virtual spaces and communities, it also leaves analytical gaps in identifying what, precisely, we should consider affective performativity in all spaces.

## Submission ID

2089

# Indian Whine: A Case Study of a Dancehall Crew in India

## Authors

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## Abstract

Dancehall music is a genre and culture that originated in Jamaica in the second half of the 20th century. A lot of scholarship has looked at its sonic, lyrical and to an extent, its cultural characteristics as well. This paper examines the manifestation of dancehall dance and culture in Mumbai by youth members of a dance group called 'Smash Dem Crew'.

It wasn't until the 80s that dancehall started gaining worldwide attention. In India, it was first imported through the influences of the Indian diaspora, mainly in the UK. This was then followed by the economic liberalisation of the 90s and the arrival of international entertainment cable channels like MTV which exposed a wider audience of the youth, initially to a limited selection of dancehall music. However the spread of affordable internet data rates in the new millennium is what eventually gave local enthusiasts access to unlimited dancehall resources.

Through a case study of Smash Dem Crew, a leading Indian dancehall dance group based in Mumbai, this paper takes a look at the cultural influences dancehall has among a small niche of urban youth in India. There are dancehall dance crews in several metros in the country, but Smash Dem is one of the most prominent and influential ones. In this period of the pandemic, they are also the most accessible in Mumbai, but they also represent one of the most quintessential local crews in the culture. There are many dancehall classes across the city, but they're often not taught by crews and almost always are clubbed along with other styles for commercial purposes. Smash Dem however specialises in dancehall and related Afro dances only.

Scholarship on dancehall influences in India however has only looked at the aural aspects, like influence on Bhangra music, but overlooked the rich cultural background that birthed the culture. A story that includes slavery, resistance to imperialism and cultural exclusion, working class identity formation, fashion aesthetics, gender and claiming public spaces for performance.

Through Appadurai's lens of Global Cultural Flows (Appadurai, 1990), we look at how dancehall dance and culture is manifested in Mumbai, which characteristics it imports from the Caribbean and which local traits it adopts. This paper also seeks to understand who the dancers are, their backgrounds, their beliefs or philosophies, how they navigate the Indian cultural milieu with a performance art that is deemed by some scholars as controversial even in the relatively liberal West. We find that dancehall culture in Mumbai is a result of youth choosing their identities not based on their geography but on their imagination, not influenced by media, but by their own interest, research and accessibility of foreign cultural texts through the internet.

## Submission ID

2139

# MPS Paper - State-sanctioned Television Dramas: An Analysis of Turkey's Global Outreach and Its Geopolitical, Historical and Cultural Underpinnings

## Authors

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## Abstract

Turkish television dramas have attained regional and global popularity through the 2000s making Turkey the second biggest exporter after the United States. These dramas are generally produced and distributed by commercial channels and their contractors, and consist of melodramas, crime dramas and literary adaptations. In recent years, however, a particular sub-genre has enticed global audiences, that is, historical dramas that focus on Turkey's Muslim identity and Ottoman heritage. Among them are *Dirilis (Resurrection), Kurulus Osman (The Foundation), Payitaht Abdulhamid (The Last Emperor), Uyanis (Reawakening), Mehmetcik (Little Mehmed), Filinta* and *Yunus Emre*, all of which are produced and distributed by the state-run broadcaster TRT (Turkish Radio and Television Corporation) and/or by companies with political, economic ties to the ruling AKP (Justice and Development Party) government. Notwithstanding their popularity with conservative audiences in Turkey, these dramas also appeal to Muslim audiences in Global South and Western diaspora. They are subtitled in English, Urdu, Malay, and are available on Netflix, fan websites and/or the TRT website. Since Netflix picked up *Dirilis (Resurrection)* in 2017 and the show became a global hit, the AKP government became aware of historical dramas' so-called soft power potential. Although some wereavailable on Turkish state television well before *Dirilis (Resurrection)* made its global debut, the AKP has recently amplified its investment and utilized these shows to establish cultural hegemony at home and to attain promotional and geopolitical goals abroad. In this paper, I examine the processes behind the emergence of historical dramas as a key component of the AKP's global media outreach, and discuss how their production and distribution are bound up with the government's aspirations to promote Turkey as a rising great power. I begin with an analysis of the political economic connections between the AKP, TRT and commercial production companies. Based on government officials' statements, I show that the AKP deploys historical dramas to position Turkey as a leading provider of popular culture in Global South leveraging Muslim audiences' skepticism about Western cultural imperialism. Next, I present a textual analysis of *Dirilis, Kurulus* and *Payitaht* (most popular dramas with Global South audiences) and demonstrate how the AKP and its media allies represent Turkish-Muslim identity, culture and history vis a vis the West. Despite the obvious differences in regards their temporal settings, all three dramas are centered on a strong, brave, selfless leader that is in constant battle with foreign powers and their domestic accomplices. Their key narrative arc rests on (real and perceived) antagonisms between Turks and the West, and the storylines consist of military and political conflicts, parables about Islam and Islamic civilization, and Christian/Western conspiracies against Turks. Although these dramas can be considered counter-hegemonic communication, I argue that they are rather examples of instrumentalization of history, culture and identity. They appeal to Muslim audiences in Global South

by portraying Islam as a source of good (an effective strategy in the post-9/11 era), yet their ultimate objective is to promote Turks, Turkey and by proxy the AKP government as benevolent guardians of oppressed Muslims.

## Submission ID

2162

# The role of popular music in parenting: popular music audiences, practices and technologies in everyday life

## Authors

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## Abstract

Popular music plays an important role in building parent-children relationships if we listen to family's musical practices in everyday life. The study of music in everyday life and mundane settings (Bennet, 2005; Bull, 2000, 2004; DeNora, 2000) enables a fine-grained understanding of the audience's experiences of popular music, one that is not restricted to rebellious youth (white, male, heterosexual) and their spectacular styles (Bennett & Kahn-Harris, 2004; Huq, 2006; Muggleton & Weinzierl, 2003). Feminist scholars' work on girls' cultural practices that take place in their bedrooms (McRobbie & Garber, 1990), were the first to point the neglect of the study of private (often feminized) spaces. The study of bedroom cultures (Baker, 2004; Kearney, 2007; Lincoln, 2014) paved the way for the study of music in everyday life, which allows us to understand families as music audiences, and domestic spaces as musical spaces, while examining how aspects of global popular music are appropriated in local contexts. Thus enriching the field of Cultural Studies, Popular Music and Fan studies.

Drawing on qualitative data from twenty in-depth interviews with self-identified white Portuguese women rock music lovers (musicians and fans), this article documents a wide range of popular music practices in family life, from the perspective of those women rockers, via their roles as daughters and mothers. Taking these two dyadic family relationships (father-daughter; mother-children) as empirical examples, I argue that popular music, besides a representational medium that is subject to "parental mediation" (Livingstone et al, 2017), it is also a medium through which parent-children relationships are co-constructed, in an interactional way, in everyday life. Through popular music, mothers construct classed and gendered musical subjectivities, in a Foucauldian way, for their children and, at the same time, reconfigure their own maternal subjectivity. Popular music, then, acts as a technology of parenting whether for fathers, as these rock fathers' daughters describe them, or as "mothers who rock", as described in their own words. Popular music, mediated through music technologies and media discourses, in specific temporal and spatial settings, is a medium of family relationships, of family communication, and part of the family's culture.

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