



History Section

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Table of Contents

Media Encounter as Revolution: Politics and Criticism of the Theater in the Early Hebrew Press in Europe.....	4
Rethinking “development” in the China-Africa context: A genealogy and a new conceptualization.....	5
The transformation of the "global-local" view and the formation of the "global unity" of the modern Chinese people——A case of "Time and Space" report of "Ta Kung Pao".....	6
Media on the Watch. Mediated Time Signals in Historical Perspective.....	7
The International Competition for the Cairo Hub. Information and Political Power in Egypt (1922-1955).....	8
Technical Metaphors and Discourse Practice of China’s Internet at Early Times (1987-2003)	9
From Vinyl to Red Records: Media Archaeology of Music Media in China.....	10
Why Do the Three Resignation Wave of Chinese Traditional Media People Not Hold Up?.....	11
Composing a Newspaper in the 20th century: Vernacular Publishing in the Princely State of Hyderabad.....	12
Hablar entre nosotros, hablar como nosotros: circulación regional de cine y series en la televisión uruguaya durante los años sesenta.....	13
‘A radio voice for the European Community’: The BBC External Services and Western Europe, 1973-75.....	14
How Placemaking Tells Industrial Memories ? Installation, Narrative and Space of Urban Regeneration in Shanghai.....	15
Knowing the media (of the others). How media usage in East Berlin has been structured by collective identity.....	16
The Flow of Emoji: How Emoji Becomes a Global Phenomenon.....	17
“History begins with us”: The first ‘fruits’ of Soviet film-making in the Baltic countries after World War II.....	18
The Hebrew Press in Palestine: The Passage Between Global and Local Readership at the end of the 19th Century.....	19
Remembering Columbus: Memory, White Supremacy Culture, and Italian American Identity in the South.....	20
MPS Paper - (De)constructing the nation through colonial broadcasting in Angola and Mozambique	20

MPS Paper - Transgressing or complying with the colonial rule? The GOLO commercial broadcasts in the Radio Clube de Moçambique.....	22
MPS Paper - Radio Newscasts in Cape Verde.....	23
MPS Paper - "Que venham!": Music, radio and conflict in post-colonial Mozambique.....	23
World Network and World Market: Early Shipping Advertisement of the North-China Herald (1850-1864).....	24
Do the Two Go Together? National Self-Image and Nation-Memory in German Media Discourse..	25
State Beauties for State Banquets: A decolonial analysis of Pan-Africanist and nationalist visions of beauty culture in the 1950s-1960s East Africa.....	26
'Papers, please!': digital games and the representation of borders as historic liminal spaces.....	28
Hotel as a Medium ——The Evolution of Media Space Function of Repulse Bay Hotel and its Transmission of Hong Kong's Historical Memory (1920-2020).....	29
"It Can't Happen Here": Race, Memory, and the U.S. Capitol Insurrection.....	30
Going to the past to get momentum: ideas from the "Ferment in the field" to (re) build the field of communication.....	31
Emotions of Exile and Activism in The Irish Exile and Freedom's Advocate 1850-1851.....	32
Television Reception Beyond Boundaries: From the Case of Aomori Prefecture, Japan.....	33

Media Encounter as Revolution: Politics and Criticism of the Theater in the Early Hebrew Press in Europe

Authors

Prof. Gideon Kouts - Université Paris 8

Abstract

The theater in Jewish society, which in most places in Europe and most of the time was fundamentally oppressed, constituted a political and revolutionary instrument and institution in relation to society as a whole (according to Boal, 2006). As early as the sixteenth century, the work of the first Hebrew playwright Yehuda Somo de Portaleone (1527–90) was directed against the rabbinical tradition, which was hostile to the theater. But a significant revolution came about with the encounter of two media institutions: the appearance of the theater—and with it, writing about the theater and references to it in the Jewish and Hebrew press, in modern late nineteenth century Jewish society in Central and Eastern Europe. Then, there emerged the second *Haskala* (enlightenment) movement, which was more political than the first, and later cultural autonomism, on the one hand, and the Jewish National Movement, or Zionism, on the other. Out of the latter came the *aliyoth* to Eretz Israel, whose immigrants built the Palestinian and Israeli theater and shaped its political messages within Jewish society and without. They held the first theater performances, initially in schools, under French influence and funded by the Baron Rothschild and the Alliance Israélite, and among groups of workers and in settlements, until the National Theater was imported in its entirety from revolutionary Russia in the twentieth century. The Hebrew press, another medium of modernization in Jewish society, reflected the complexities of the Jewish theater and used it, in its coverage and criticism, as a political and social tool for promoting its ideas and perceptions. The press dealt with the theater in general, with the rare Hebrew theater, and, reluctantly, with its rival, the popular and initially more successful “Yiddish” theater, which was usually regarded by “purists” with contempt and even resentment. The new European nationalism of the nineteenth century also found cultural expression in the revival of the theater in national languages. This was not so in Jewish societies, where its relative flowering took place in the Yiddish language, which writers and critics of the early Hebrew press, but also representatives of popular Jewish culture, regarded as a subculture—useless and even socially harmful, giving “questionable pleasure to questionable types” on the fringes of society.

Traditional suspicion of the theater, in general, was also part of the work of the *Maskilim* toward modernization and acculturation. Some considered news from the world of the theater as something the Hebrew reader did not need to know about.

However, only one decade later, the founder of the Zionist movement and visionary of the Jewish state, Theodor Herzl, was actually a journalist and playwright.

The theater and its criticism were a means of political expression, even for those who opposed it; internally, for political and social criticism of the structures and content of Jewish society, and its current affairs and changes; and outside, for representing—often actually and not just textually—the

main themes of external threat, oppression, and anti-Semitism, and sometimes also tolerance and intercultural cooperation.

Submission ID

210

Rethinking “development” in the China-Africa context: A genealogy and a new conceptualization

Authors

Dr. Miao Lu - The Chinese University of Hong Kong

Abstract

In the 21st century, China’s engagements with Africa have involved a massive flow of technologies, ideas, capital, and people, either through aid or trade, whether by means of industrial parks or special economic zones (Deborah, 2009; Michel & Beuret, 2009; Deborah & Tang, 2011; Lee, 2018). Viewing information and communication technologies (ICTs) as tools for development and agents of social change, a growing number of African states have been issuing their national ICT strategies, such as “Digital Senegal 2025”, “Digital Ethiopia 2025” and “Uganda Vision 2040”. The increasing role of Chinese ICT companies in Africa’s digitalization brings both theoretical and methodological challenges to make sense of the South-South interactions in the 21st century. This paper is an effort to rethink “development” in the China-Africa context.

“Development” as an idea and a practice has been in a state of flux over the past century; how we understand its trajectories, failures and implications will deeply shape our future development path. Writing in the contexts of China and Africa, I first trace a genealogy of development for the world’s poor by focusing on three historical moments — 1940s, 1970s, and 2000s. By examining their assumptions, conceptualizations, discourses, policies, institutions as well as criticisms, I elaborate how the world’s poor have been targeted by different regimes of development, including a postwar project of “modernizing” the Third World, a Sino-African project of searching for “self-reliance,” and a neoliberal project of “marketizing” the poor in everyday life.

I then propose “deep ploughing” as a metaphor to conceptualize a new development approach that has emerged from the China-Africa engagements in the 21st century. Originated from agriculture, deep ploughing represents a labor-intensive approach of cultivating the land to grow crops. It sharply contrasts with the Silicon Valley doctrine of “blitzscaling” (Hoffman & Yeh, 2018), which represents a capital-intensive approach of conducting a high-speed land grab in the hope of finding gold. Through the case study of Transsion, a Chinese phone company dominating Africa’s mobile phone market, I elaborate the deep ploughing approach by looking at how Transsion has designed, marketed, and repaired low-cost phones for Africa’s low-income users. I further compare it with the “blitzscaling” approach from six dimensions: (i) capital-labour ratio, (ii) target customers, (iii) market segments, (iv) level of added value, (v) risk tolerance, and (vi) degree of local participation. In so doing, this paper not

only sheds new light on the dynamics of the China-African engagements but also opens new space to rethink and reconceptualize development in the Global South.

Submission ID

437

The transformation of the "global-local" view and the formation of the "global unity" of the modern Chinese people —A case of "Time and Space" report of "Ta Kung Pao"

Authors

Ms. Song Qiaoli - School of Literature and Journalism, Sichuan University

Abstract

In the perception of the modern Chinese people, the “global-local” understanding is closely related to the temporal and spatial perception of the external world. As an important perception for individuals to position themselves and to explore the outside world, the concept of time and space not only affects the shaping of individual patterns and vision, but also helps to form a stable national identity and national cohesion. As an important force for dredging people's wisdom in the early days, newspaper practice not only built up the people's vague external cognition with information accessible to all parts of the world, but also transformed the concept of “global unity” to the people through direct transformation of “time-space view”. In this regard, Ta Kung Pao, which inherits the experience of Western newspapers and is dedicated to inspiring the wisdom of Chinese people, has achieved the concept of “global-local” through the reshaping of the concept of time and space. Specifically, newspaper reports promote the concept of time and space together with knowledge content through direct and indirect methods. The former advocates the cultivation of a “new” world outlook and outlook on life, and regards the renewal of knowledge in line with Western trends as a manifestation of “progressive youth”. In the latter, there are introductions and discussions on the progress of Western philosophy and science, and long articles about the contrast between Chinese and Western concepts are often seen in the newspaper. In addition, the “World Trend of Thought”, “Modern Trend of Thought”, “Science Weekly”, and “History and Geography Weekly” columns opened in the Tianjin and Shanghai editions of “Ta Kung Pao” also spared no effort to promote the “progressive” concept of “global integration”. In addition to the analysis of the series of measures and concepts, this article attempts to explore how this concept oscillates in the social context at that time and how to inspire the current people's “global concept”.

Submission ID

456

Media on the Watch. Mediated Time Signals in Historical Perspective

Authors

Dr. Maria Rikitianskaia - London School of Economics and Political Science

Prof. Gabriele Balbi - Università della Svizzera italiana

Abstract

Time signals play a huge part in our everyday life experience. Time signals provide a sense of “despatialized simultaneity,” a rhythm to the everyday lives of billions of people, and experiences of liveness. Whether they are embodied in profound clock chiming, ringing bells, short “beeps,” or large numbers on the screen, time signals accompany every aspect of our lives and witness many media changes. Within the last two centuries, time signals have evolved significantly, reflecting both media development and progression in timekeeping. The relation between media and time has been studied extensively and in different fields (see recent literature, such as Adam, 2004; Fornäs, 2016; Morgner, 2017; Pentzold, 2018; Scannell, 1996; Schwarz, 2004), but this paper advances an intermedia and inter-technological analysis of time signals, considering different and overlapping infrastructures used in their design.

This paper aims to investigate time signals in their relation to different media in a long-term perspective, from the 19th-century to the 21st-century, focusing on different communication technologies like electric telegraph, telephone, wireless telegraph, radio and television broadcasting, Internet and mobile phone. Those media have kept the right time also in relation with church bells, cannons, and other non-electronic or electronic ways to measure and to signal the flow of time, and are actually engaged in a broad intermedia system. By examining the design and format of time signals, this paper analyzes the broad relation between media and time, focusing on understudied media content developed specifically to transmit time. identifying three typologies: scheduled time signals, sent mainly by radio and TV, on-demand, such as those of the speaking clock, and automatized, transmitted by the Network Time Protocol for digital devices. The paper stresses the importance of time signals in media history and the significance of an infrastructural network of timekeeping/timesharing for the functioning of media themselves.

The research is based on a revision of the secondary literature about time signals and on primary sources from international organizations or national archives (such as legislations, private companies’ boards of directors, and technical journals).

Submission ID

552

The International Competition for the Cairo Hub. Information and Political Power in Egypt (1922-1955)

Authors

Dr. Anna Ferrando - University of Pavia

Abstract

In the history of the press panorama, Mediterranean studies and Media studies, the case of Egypt is certainly significant because the country was the collection basin for information coming from the African continent and the Middle East. Egypt was a hub of primary interest for the imperialist policies pursued by the European powers and, beyond the Atlantic Ocean, by the United States. The opening of the Suez Canal accelerated the development of a "media silk road" between East and West which found a decisive link in Egypt, acting as a detonator of tensions and convergences between the most influential Western information groups: Reuters, Havas, Dnb, Stefani, Associated Press, which competed to influence the Arab press. The international competition for the Cairo hub was intertwined with the complex sequence of Egyptian emancipation; the British continued to occupy Egypt even after 1922 and somehow until the crucial Suez crisis in 1956.

In this context, the claim for freedom of expression and freedom of information by Egyptians became the claim for national control over the collection and distribution of news. This claim turned out to be the flag for Egyptian journalism not only to affirm its own specificity and professional dignity, but also as a tool for political emancipation tout court. In the long run, Western agencies ended up stimulating, far beyond their strategic targets and their real intentions, what we could define as a "technological contamination" which Arab journalism in Egypt was able to take advantage of. The protests against the persistent British presence even after 1922 and 1936 found an important battlefield in the media system. Between 1935 and 1955, the year the Middle East News Agency was founded, there were lots of projects, diplomatic agreements, more or less official, confidential reports on the establishment of an Egyptian information agency that could have closely undermined the interests of Havas and Reuters. News agencies also stimulated a redefinition of the professional figure of the journalist in Egypt and the Middle East. Further, they had pedagogical consequences: the structuring of specialized training courses for future journalists once again found its natural center in Cairo. In 1936 at the American University (AUC) "the first institute in the Middle East to teach journalism on an academic standard" was inaugurated and, three years later, the Fu'ad I University also opened for royal decree the Institute of Editing, Translation and Journalism.

Starting from the largely unexplored documentary collections of Havas Agency, the historical archives of American University of Cairo and the journalist Mustafa Amin' archives, the paper investigates the turning point of decolonization in Egypt through the complicated media-diplomatic intertwining and the prism of news agencies. How did individuals and groups in Egypt challenge Western news agencies? How did the relationship between journalists and political power change in the transition from King Faruq's monarchy to the Free officers Republic, characterized by the establishment of the Middle East News Agency?

Submission ID

779

Technical Metaphors and Discourse Practice of China's Internet at Early Times (1987-2003)

Authors

Ms. Yanrong Chen - School of Journalism and Communication, Chongqing University

Mr. Yue Cao - School of Journalism, Fudan University

Abstract

In recent years, the rise of Internet historiography can be regarded as a kind of reflection discourse, which reminds scholars to pay attention to locally situated experience in the ‘post-American’ era. Since the 1990s, the rapid development of China’s Internet (especially at early times) attracted western scholarships’ huge attention for its strong tension between democracy and censorship. From the perspective of cognitive linguistics, it is argued that the innovation diffusion of technology can be regarded as an integrative process of social meanings, where metaphors reshape people’s cognitive system. In this way, the Chinese society’s imagination and discourse construction of Internet would be a key element to understand the aforementioned question. This study focuses on the historical narrative of China’s Internet from 1987 to 2003 surrounding certain public events and cases through the method of critical discourse analysis (CDA). It is found that a variety of metaphors were generated during that period, such as “stealing Fire”, “information superhighway”, “homeland”, “rivers and lakes” and “public sphere”, which is the result of the interaction among the state, market, civil society and overseas power. The evolution of these metaphors showed a transformation from the infrastructure of state to the action field of citizens. Although there will be conflicts between metaphors, especially between the state-led “information superhighway” and the citizen-led “public sphere”, as a flexible ideology, the nationalism both create the beginning myth and ending myth, so that it “suture” the two major opposite metaphors to maintain coherence within the metaphor system. It concluded that the remarkable development of China’s Internet essentially depended on the subtle receiving context of technology, which both boosted the modernization of state and public participation of citizens. That presented a more ambitious and complicated process of Reform and Opening-up filling with full of uncertainty.

Submission ID

923

From Vinyl to Red Records: Media Archaeology of Music Media in China

Authors

Mr. Wu YING - School of New Media, Peking University

Abstract

Since the gramophone was introduced into China in the early 20th century, it has gradually formed its own record production and auditory culture in semi-colonial China. After the founding of the People's Republic of China, the different technological route from the west adopted under special historical conditions makes the new China's record itself carry an alternative materiality. Due to the lack of raw materials for vinyl records, the records in Maoist China are red in color because they were made of iron oxide. Originally used to play the song "*The East is Red*", they were called Red Records. Lately, film records were invented and developed for mass distribution, which became important musical media in China's cultural life before the introduction of cassette in the reform and opening up era.

In recent years, media researchers have gradually realized that the materiality of media is an important dimension for thinking about a series of questions in the context of digital or virtual world. The same is true on the studies of records. Most of the previous studies discussed the relationship amongst music, culture and society from the perspective of its contents, while ignoring its existence as material. Thus, this research coincides with the "materiality turn" of media history studies, which is thriving in media archaeology represented by Friedrich Kittler, Siegfried Zielinski, Erkki Huhtamo, Jussi Parikka and so on. Although Cultural Studies Schools, such as Raymond Williams, Stuart Hall and David Morley, did excellent studies on media artifact such as television, Walkman, Mp3 player, etc., further historical investigations of diverse music media in different contexts will bring more insights in media and socio-cultural history.

Based on this background, this article will focus on the materiality of the records in Maoist China, following the methodology of media archaeology and historical perspective. With the help of new historicism and materialism, the research will dive into the specific historical context to seek the technological route and cultural politics of Maoist China's records according to the aspects such as raw materials, organization, and technological innovation, which could open up alternative face of histories for us.

Submission ID

927

Why Do the Three Resignation Wave of Chinese Traditional Media People Not Hold Up?

Authors

Prof. Fumin Lu - School of Journalism and Communication, Guangdong University of Foreign Studies

Abstract

Abstract

Was there a large-scale turnover phenomenon which is called a resignation wave in traditional media industry? In China, this is a controversial issue. On the one hand, the mainstream media, represented by *The People's Daily*, the central organ of the Communist Party of China, denied the existence of a resignation wave. Some scholars believe that the resignation wave was just a magnifying effect of the resignation of well-known media workers. On the other hand, a considerable number of people in the press and academia believe that since the increasing prosperity of new media, there have been three resignation waves of traditional media people in China. Neither of these two opposing views provided convincing evidence.

This paper reached two distinct conclusions by tracking the data on the cancelation of press certificates announced by China over the past 13 years, which was later partially obscured, and comparing this data with other authoritative information. First, the resignation wave of traditional media people did happen, but only once, instead of the three times as commonly thought. The emergence and rise of comprehensive news portals such as Sina did not trigger the first and second resignation waves of traditional media people. It was the internet that ended the *golden age* of traditional media. Since 2013, newspaper employees and licensed journalists across the country have resigned on a large scale. Three major changes have taken place in the composition of Chinese journalists: the proportion of women has increased, the average age has increased, and the number of individuals with junior college and doctoral degrees has decreased. Second, the main reason for the resignation wave of traditional media people was not the political system confinement emphasized by some former traditional media people in the social media, but the division of occupational structure caused by the impact of new technology, which manifested in the reduction of jobs and income.

These findings help us correctly analyze the important historical facts of the interplay between new and old media industries, and understand the subtle mentality of traditional Chinese media in the face of the impact of new technology. The main reason for the decline of traditional Chinese media was not the supposed news control, which reflects that technological progress plays a leading role in the reform of news communication.

Keywords: traditional media, turnover, occupational mobility, journalists, media industry

Submission ID

Composing a Newspaper in the 20th century: Vernacular Publishing in the Princely State of Hyderabad

Authors

Ms. Himabindu Chintakunta - University of Hyderabad

Abstract

Newspapers and periodicals have been looked at as historical artefacts in the research around print culture, but most of the studies in Indian context are limited to investigating them as objects produced in the colonial state around anti-colonial nationalist struggle. This paper looks at the archives of *Golkonda Patrika*, a popular Telugu bi-weekly published in the Princely state of Hyderabad, during the initial decades of 20th century, to understand whether the discourse in Princely States falls outside the dominant colonial and nationalist trajectories. *Golkonda Patrika* started in the year 1926, as a bi-weekly under the editorship of Suravaram Pratapa Reddy (who later identifies himself as a moderate Congress nationalist) with patronage from Kotwal Venkata Ramireddy who was a bureaucrat with the Princely state.

The paper based out of Hyderabad city, made sure to repeatedly declare its distinctive “Telugu linguistic” character, secure its position in the larger Telugu literary and cultural networks and at the same time distance itself from anti-colonial nationalist struggle to avoid immediate confrontations with the ruling monarchy. The nationalist nature of the bi-weekly was addressed by various historical and literary figures of the 20th century and the periodical in retrospective view has found place in the larger framework of nationalist struggle.

Golkonda Patrika in its initial years of publication had carried articles on religion, health, social reform, regional news along with reporting nationalist activities happening across British Presidencies and Princely States. Though they published stories on social reform, nationalism, language, etc., it concentrated more on reporting incidents and advertising events rather than explicit pro-nationalist articles that appear from the 1930s onwards following its active engagement with various socio-political and literary organisations. The changes in style and nature of the periodical since inception and later on with its association with the emerging social and linguistic movements of that time are of interest to this paper.

For this paper I would peruse the archives of *Golkonda Patrika* between 1927 and 1930, *Hitabodhini* (first Telugu monthly journal from Princely State of Hyderabad) and *Hyderabad Samacharamu* (a monthly journal published by Information bureau of Princely state of Hyderabad), to address the distinctive concerns of print and publishing in the context of Princely state of Hyderabad.

Submission ID

969

Hablar entre nosotros, hablar como nosotros: circulación regional de cine y series en la televisión uruguaya durante los años sesenta

Authors

Ms. Florencia Soria - Universidad de la República

Abstract

Desde la historia de los medios y la sociología de la cultura, la ponencia analiza los discursos de la crítica especializada y los políticos sobre las series y películas extranjeras que fueron emitidas por la televisión uruguaya durante los años sesenta. Las características de la producción cinematográfica en el país -en cuanto a su volumen, rasgos estéticos y circuitos de circulación- llevaron a una numerosa emisión de películas y series procedentes de Estados Unidos y América Latina durante el período inicial de la televisión en Uruguay en la década de los sesenta. Si bien este recurso no expresó las particularidades propias del lenguaje televisivo, implicó una articulación con el cine que significó más que la amplificación de las posibilidades de circulación y exhibición de las películas. En la apropiación y adaptación que hizo la televisión del cine se suscitaron diversas discusiones en cuanto al impacto que esta relación generaría en cada medio, el papel que jugaba la crítica como orientadora del público entre ambos o las concepciones de la cultura y el cine que se expresaban y transformaban en las propuestas de programación de los canales televisivos.

De los diversos debates que suscitaron estos flujos de circulación, la ponencia se focaliza en abordar las tensiones que había en los discursos de críticos y políticos entre la búsqueda por promocionar el intercambio de cine para televisión entre países latinoamericanos y el rechazo hacia los rasgos culturales de estos países que aparecían en las películas y series. Este cuestionamiento se manifestó especialmente en dos aspectos de los debates del período: los rasgos diatópicos de países centroamericanos en los doblajes de series y películas estadounidenses al español y la estética del material audiovisual proveniente de Argentina. Ambos núcleos de la discusión trasladaron a la televisión temáticas abordadas en las décadas precedentes en Uruguay en relación a la proyección de películas extranjeras en las salas de cine locales. A pesar de estas continuidades, la ponencia muestra que, en la coyuntura de los años sesenta, los debates en torno al lenguaje, los rasgos culturales o estéticos de estas películas o series extranjeras tuvieron derivaciones centralmente políticas.

La metodología cualitativa adoptada para la investigación del tema implicó el estudio de documentación de diversas dependencias del Estado uruguayo crítica especializada publicada en prensa. Además, se analizó la programación televisiva mediante la elaboración de grillas.

Submission ID

1036

'A radio voice for the European Community': The BBC External Services and Western Europe, 1973-75

Authors

Mr. Christopher Day - University of Westmin

Abstract

In 1973, the United Kingdom finally joined the European Economic Community, or Common Market, a decade after it had launched its first application for membership. At this time, the External Services of the BBC broadcast a number of foreign language services across Europe, both East and West of the 'Iron Curtain'. Historians and other scholars have previously analysed these services from the perspective of the Cold War and other major foreign policy issues; but there has been little exploration of their role during the long-running debate surrounding British involvement in processes of European integration. Using material from the National Archives and the BBC Written Archives Centre, this paper explores the BBC's attempts to create a Common Market radio service.

The proposal for this new service came from senior figures within the BBC itself, in cooperation with the Foreign Office, who hoped that it could aid the development of a 'European consciousness'. However, these plans were derailed in 1974, when the newly-installed Labour Government promised a referendum on membership of the Common Market, thus resuming the national debate that seemed to have concluded in 1973. Given its commitment to impartiality, this meant that the BBC could no longer be seen to be launching an implicitly pro-integration service. Nevertheless, documents concerning this initiative grant us new perspectives on the BBC's view of its constitutional role and its definition of the national interest, on relations between the BBC and the Foreign Office, and on the BBC's institutional mindset regarding European integration.

This paper argues that the BBC saw British membership of the Common Market as an opportunity to become a transnational broadcaster for the peoples of Europe. It believed that serving the British national interest now meant also serving the interests of the Common Market and of the wider pro-European cause; serving Britain and serving the Common Market had become inseparable. The BBC's new ambition was to become a European broadcaster, rather than a British broadcaster which also operated services targeted at European audiences. As in the Cold War, the BBC perceived itself to be a foreign policy actor with soft power capabilities which could be used for the benefit of the nation. Crucially, the BBC also had power of its own to influence foreign policy, demonstrating that its relationship with the Foreign Office could be one of interdependence rather than subordination. Instead of being simply beholden to Foreign Office desires, the BBC took the initiative in promoting a transnational radio service that had the potential to improve relations between Britain and the members of the Common Market. In examining this proposed new service, and the political initiative it demonstrates on the part of the BBC, this paper provides a fresh viewpoint on the BBC, its relationships with government and the Foreign Office, and its role in British foreign policy.

Submission ID

1053

How Placemaking Tells Industrial Memories? Installation, Narrative and Space of Urban Regeneration in Shanghai

Authors

Mr. Yue Cao - School of Journalism, Fudan University

Abstract

Culture-led regeneration has increasingly become an important resource for urban competition, especially for the traditional industrial districts which suffer a recession. Meanwhile, it falls into a delicate contradiction between the revitalization of the community and gentrification. The difficulty of refreshing local small-scale identity has been lingering in the process of urban regeneration. Besides, little is known about how local residents give meaning to these public projects.

This study pays attention to the regeneration practice of Yangpu District in Shanghai, which had China's largest industrial base in history, engraved a generation of factory memories. Among them was our case, a public art project called "Seven dreams of Yangpu District", co-sponsored by a professional media organization and a university research center. 7 artists were invited to collect and create exhibits to depict Yangpu industrial culture in the 1990s. By applying Debray's mediology theory to the issue of "Making private memory public", this research aims to know: (1) the process of various memorial installation, narratives and nostalgic space being organized and produced; (2) the relational network among diverse actors such as curators, artists, volunteers, visitors, local residents and memorial materials; (3)the theoretical significance within this case and the enlightenment towards the regeneration movement.

The researcher used some qualitative methods to explore the case. First, I did my fieldwork as a formal volunteer to help make exhibits, provide explanations to visitors and participate in round table discussion. Second, follow-up interviews were conducted with a curator, 10 artists, 5 volunteers and 12 visitors. Third, I did a context analysis of the video material, the salon record, the tourists' scrawl and the volunteer diary with informed consent.

It is found that memory installations were "generated" by the establishment of social relationships. Different exhibits embed the creators' emotions and expectations, and together weave the urban image of "local small-scale identification". Everyday objects and old photos constituted the "second medium" to activate individual memories. The interaction between people and objects could salvage unstable memories, enriching the memorial narratives, despite the risk of "technical failure". The tea party showed the renaissance of "storytelling" as a way of linking the past and the present. The narrators who had been local factory worker not only indulged in private memory, but also incorporated moral reflection to dialogue with the present. As a nostalgic space, the whole exhibition area lay in the replacement of time with space: it brings together people who have different life experiences to

appreciate the lifestyle and culture of the past, and constantly re-examining the identity for themselves. In summary, this placemaking project is not only an experiment in visualizing local memory, but also an attempt to make private memory public. It shows the ability to “eventualize” the place, and provides a detailed explanation of how the public participates in the regeneration of the urban environment.

Submission ID

1115

Knowing the media (of the others). How media usage in East Berlin has been structured by collective identity

Authors

Prof. Maria Löblich - Freie Universität Berlin

Ms. Elisa Pollack - Freie Universität Berlin

Abstract

The media East Germans have used in the past 30 years did not evolve from the reform process within the German Democratic Republic (GDR) after 1989. Instead, media structures were shaped by West Germany. Regional newspapers as well as new public service institutions did employ journalists from the GDR, but leading positions over decades have been held by West Germans. Media discourses about the GDR and the development of East Germany have been influenced by issues and identity needs of the West whose societal system seemed to have been legitimized as being the superior one (Meyen 2013, Tröger 2019).

Did this unequal distribution of discursive power play a role for East German media users and their collective identity? How can we describe their ties to the media which, in principle, were the media of “the others”? Our presentation takes the example of East Berlin. Just like East German media usage has been different from the West German one throughout the past 30 years, there has been some kind of a line dividing the city along the course of the Berlin Wall. Our study aims to find out how collective identity in East Berlin was linked to media usage in the period following 1989 and until today. What were the beliefs, expectations and experience regarding the media? How can this knowledge and the routines of media usage be understood?

Theoretically, our study draws on the Theory of Structuration (Giddens 1984) which provides a framework to link agents, identity and societal structures. Giddens’ theory makes aware of rules, resources, the power of interpretive schemes and emphasises the importance of routines to cope with structural change challenging social identity. Due to the structural change in the 1990s in East Germany former identity anchors were gone and, in many cases, existential reassurance (from the media) was needed. We furthermore apply the Uses and-Gratifications Approach in order to adapt the Theory of Structuration to media usage.

30 biographical interviews provide our empirical basis. We covered a broad spectrum of East Berliners who vary in age, gender, education, job position. We included people that had been living at least 10 years in East Berlin before the fall of the wall. These people were born before 1973. We set this limitation in order to exclude people who had been children or teenagers in 1989. Our interview guide focused on the time after 1989 and encompassed questions about the course of life, media usage and (East) German identity. We included questions about the life span before 1989 and about today in order to locate attitudes and usage routines in a longer historical context. Our presentation will give insights into the results of our study.

Anthony Giddens (1984): The Constitution of Society. Berkeley: University of California Press.

Michael Meyen: „Wir haben freier gelebt“ Die DDR im kollektiven Gedächtnis der Deutschen. Bielefeld: transcript 2013.

Mandy Tröger (2019): Pressefrühling und Profit. Wie westdeutsche Verlage 1989/1990 den Osten eroberten. Köln: Herbert von Halem.

Submission ID

1117

The Flow of Emoji: How Emoji Becomes a Global Phenomenon

Authors

Mr. Zhe Cui - Univeristy of Texas at Austin

Abstract

Studies about emojis are not new in recent years. Many scholars have investigated emojis from various perspectives such as perception, representation, and communicative effects. Usually, these articles commonly open their discussion by illustrating how popular emojis are and how emojis have impacted users' communication. However, as many scholars conclude the globalization of emojis in one or two sentences, accepting the fact emojis are a global culture, few have explicitly mapped out emoji history. More specifically, they overlooked how emojis become global. Nowadays, stickers and GIFs, the digital expression forms derived from emojis, are becoming popular. It is necessary to understand the history of their precedence—emojis.

In fact, unfolding the history of emojis provides fruitful understandings of how technologies shape communication. The history of emojis is a complicated one that involves brand competition, technological innovation, the Unicode Consortium's ambition of supporting the global digital writing system, and ultimately, a new version of hybridization. Briefly speaking, the development of emoji reflects the need for irony marks in the human writing system. After it got developed further in Japanese mobile companies, emojis reveal the competition between many local mobile companies because emojis are not IP protected. Then the Unicode Consortium, an organization that supports the

global writing system, included emojis into Unicode. This ultimately becomes the contemporary emojis the are available on a variety of platforms. However, this inclusion has made the Unicode Consortium the only gatekeeper of new emojis, which has caused some problems of representation.

Contributing to the existing literature of emoji studies, this article aims to provide an in-depth investigation of the history and flow of emoji from the technological base, forms and design, economic framework, and institutional forms of organization and operation, which is borrowed from Straubhaar's (2007) analytical framework for world television with some modification to tailor it better to the case of emojis. Straubhaar's analytical framework (2007) for world television is applied to world television development cases from a globalization perspective, which matches the purpose of this article—to provide an explicit history of emojis and their implications to human communication.

Submission ID

1328

“History begins with us”: The first ‘fruits’ of Soviet film-making in the Baltic countries after World War II

Authors

Prof. Epp Lauk - Vytautas Magnus University Kaunas

Dr. Rosario Napolitano - University of Latvia

Abstract

In the Soviet Union, according to Stalin, cinema was “the greatest means of mass agitation”. Therefore, the Soviet authorities did not scrimp on developing either cinematic technology or film production after WWII, when the economy was ruined and surviving populations suffered from a shortage of daily bread. Establishing Soviet cinema in the annexed territories, including the Baltic countries, was regarded as especially important, as a means of Sovietization of these societies and legitimizing Soviet rule. The transformation of the cinema field was called *cinematification (kinofikaciya)*, which meant advancing cinema and film production infrastructures, as well as producing films propagating socialism and the Soviet order.

The production of the so-called Baltic trilogy in 1947 remains in the Baltic cinema history as an attempt to demonstrate greatness of the Soviet cinema art in the national contexts. Simultaneously, a feature film was produced in each of the three Baltic countries: *Mājup uz uzvaru (Homeward with Victory)* in Latvia, *Marytė* in Lithuania and *Elu tsitadellis (Life in the Citadel)* in Estonia. They were advertised as the first Soviet feature films produced in Latvian, Lithuanian and Estonian languages, and as a beginning of a new era of film and cinema in these nations. The most successful of the three was *Life in the Citadel*, which in 1948 received the Stalin State Prize, 2nd degree, and was screened in Germany, Austria, Finland, Sweden and Switzerland. The film was also translated into several languages of the Soviet ‘Republics’ (such as Georgian, Latvian, Lithuanian, Ukrainian).

Based on the analysis of archive documents and existing research, we will discuss the role of these films in their historical context, their production logic and methods, the expected impact and actual reception.

Submission ID

1477

The Hebrew Press in Palestine: The Passage Between Global and Local Readership at the end of the 19th Century

Authors

Prof. Elyada Ouzi - University of Haifa

Abstract

In 1884, Ben-Yehuda, a Russian-born Jewish intellectual who lived in Paris for several years, established *Ha-Zvi*, the first Hebrew-language popular newspaper, in Palestine under the influence of the French model of popular journalism. A pioneer in the Zionist movement, he preceded Theodor Herzl, the founder of political Zionism, in considering the Jewish people as a nation. The Jewish nation, he ruled, was defined first of all by its Hebrew language and only afterward by elements such as territory and history. The problem was, however, that Hebrew had become ossified over the generations due to its theological use. To regenerate the Jewish people, its language had to be regenerated, secularized, restored to vernacular use, and brought back from the dead. He decided to carry out the regeneration project by founding a popular newspaper that would communicate not as the elite press abroad did, by means of refined and abstract expressions, but in a new and revitalized Hebrew language,

Ben-Yehuda had an ambitious project. He didn't intend to address his newspaper exclusively to local Jewish readers in Palestine, but to the Jewish Community around the world , interested in the Zionist project. In his words ; "“to create a newspaper not so much to the country—as for the country, what I mean to say is a newspaper from Palestine for those in the Diaspora.” . The object of the Hebrew Newspaper was to inform Jews in Europe and in America about the renaissance of the Hebrew nation in Palestine.

For more than 15 Years *Ha-Zvi* was a central link and source of information between Palestine and The Jewish Zionist readers in Europe and America. But in the turn of the Century, due to different reasons, *Ha-Zvi* abandoned progressively its international readership and turned toward the local readers.

How did Ben-Yehuda manage to build an international journal in Jerusalem at the end of the 19th century ? how did he fabricated and distributed the journal with limited technical means from the remote Ottoman town to a world wide readership ? Why did the journal shifted from Global to local readership and what where the effect of this shift?

The particular History of *Ha-Zvi*, will be examined here as a case study, to understand in a larger perspective the relations between the Hebrew Press in Palestine and the international Jewish Community before WW1.

Submission ID

1531

Remembering Columbus: Memory, White Supremacy Culture, and Italian American Identity in the South

Authors

Dr. Nicole Maurantonio - University of Richmond

Abstract

In the wake of news of the May 25, 2020 murder of George Floyd in Minneapolis, Minnesota, protesters around the world organized to end police brutality against Black and Brown people. Alongside a list of demands including the defunding of police departments, protesters took to the streets, calling for the removal of public symbols of white supremacy culture and undertaking acts of political vandalism. While protesters took aim primarily at statues memorializing Confederate leaders, Christopher Columbus was similarly the subject of protest. In Richmond, Virginia, however, demonstrators not only toppled the statue to Columbus. It was the object of political vandalism, lit on fire, and subsequently dumped in nearby Fountain Lake. Although some cast protesters' decision to submerge the Columbus statue in water as a performative ploy, this essay suggests that the action is one suffused with meaning. Analyzing the protest as a rhetorical act alongside tweets circulating in response to it, this paper considers the protest as an act of counter-memory. Casting Columbus as a distinctly American symbol of racism and oppression perpetrated by white people, the protest action, this paper argues, simultaneously served to wash away in both literal and figurative terms a complex history of Italian immigration, assimilation, and the process of "becoming white" in the American South.

Submission ID

1643

MPS Paper - (De)constructing the nation through colonial broadcasting in Angola and Mozambique

Authors

Dr. Rogério Santos - Universidade Católica Portuguesa

Abstract

In the early 1930s, colonial settlers in Mozambique could only tune in South African, European and North American radio broadcasts. "The desire to listen to Portuguese music and Portuguese language [thus] grew naturally among the radio-listeners", reported the *Radio Moçambique* periodical in 1935. In 1933, the station that came to be the Radio Clube of Mozambique, the only radio club in the territory, started broadcasting mostly to the colonial auditory, neglecting most of the remaining population. It also addressed the South African's and the former Rhodesian's white listeners, to whom it broadcasted commercial music on its English-speaking channel – the LM Radio. Broadcasting in native languages started in the mid-'50s, but soon became an instrument of propaganda of the colonial regime. In Angola, the radio clubs that emerged across different colonial cities were the first to broadcast to the urban population, mostly white. In the 1960s, the Commercial Radio of Angola changed the broadcasting model and ideals, initiating a period of financial investment different from the dominant associative model. Broadcasting in Angolan native languages only started in 1960 with Sebastião Coelho's programmes. Despite the independence wars in both countries, the soft power of radio words and music was responsible for promoting a vibrant modern urban culture, according to the western and colonial standards, aimed at the *children* of the colonies (second-generation Europeans). Arguably, the progressive inclusion of urban Angolan and Mozambican tunes in colonial broadcasting also nurtured the African communities' sense of aesthetic and political autonomy.

In this paper, we explore: a) how radio clubs in colonial Angola and Mozambique worked out the "culture of *saudade*" to build up an imperial identity, and b) how the inclusion of programmes in national languages progressively led the stations to get detached from that original project. By "culture of *saudade*" we mean the white settlers' memory of European metropolitan values, such as traditions, festivities and musical styles (Santos, 2020). We argue that radio-clubs, both in Angola and Mozambique, started by projecting an idea of an imperial united nation, invested by a "culture of *saudade*" meant to please the colonial auditory. However, due to social, cultural, economic, financial and political challenges and shifts, the sounding notions of an imperial united nation started fading, giving way to pluri-voiced and pluri-linguistic African nations soon to become independent.

We draw on a preliminary analysis of primary sources regarding a few radio programmes and in-depth interviews with former radio professionals from Angola and Mozambique in order to answer the following questions: How did Radio-clubs in Angola and Mozambique embrace the "culture of *saudade*" concerning the Portuguese imperial identity? What were the commercial broadcasting and the native language programmes' role in challenging that "culture of *saudade*"? In this exploratory proposal, we intend to unweave the threads that tie together colonial broadcasting to the soon-to-be independent African nations' sense of national identity, highlighting the tensions of (dis)continuity in colonial and postcolonial broadcasting.

Submission ID

MPS Paper - Transgressing or complying with the colonial rule? The GOLO commercial broadcasts in the Radio Clube de Moçambique

Authors

Dr. Catarina Valdigem - Universidade Católica Portuguesa

Dr. Nelson Ribeiro - Universidade Católica Portuguesa

Abstract

‘Your LM Hit Parade’ is widely acknowledged as one of the most significant and memorable music programs of the Radio Clube de Moçambique (RCM) of the 1960’s, both from the perspective of the radio producers and its predominant listeners. Following a ‘music- on-demand’ model, it relied on a tight dialogue between the radio station and the print media, such as the ‘Notícias’ of Lourenço Marques and the Radio Magazine, in order to take on the urban and mainstream listeners’ music preferences. The ‘Hit Parade’ thus fulfilled the most pressing commercial vocation of the RCM. The RCM’s popularity both within and outside of colonial Mozambique, namely in South Africa, was also ensured by the high listening rankings of the B Station, a quasi-autonomous station, yet attached, to the Radio Clube of Moçambique, which in the 1940’s was restructured and renamed ‘LM Radio’. Both with the ‘Hit Parade’ and the ‘LM Radio’, the RCM was able to shape a generation of musical taste (at least) among the settlers and other colonial elite groups, both in urban Mozambique and South Africa.

The RCM’s music programming resonated regular commercial radio stations programming across Europe and the USA, where this genre of broadcasting evolved[1].

However, the RCM relied as well on other music programming, produced by the 5 existing Advertising and Communication Agencies in order to gain popularity. Produções GOLO was one of these Agencies. Although it was well known for its sports reports and coverage, GOLO was also the producer of some of the most emblematic radio music programmes listened to on the RCM. These are “Guiando e Ouvindo Música”, “Bondiazinho” and “Roteiro Sonoro”. All had a particular concern in replaying the major music hits of the time, and which were popular among the youth. The way these particular GOLO programmes dialogued with other music programs transmitted by the station, and the extent to which their production was or not able to transgress colonial regulations remains an open question, which this paper aims to address.

This paper draws on both documental research and in-depth interviews conducted with privileged radio announcers and producers at the GOLO produções, currently based in Maputo (Mozambique) and in Lisbon (Portugal).

[1] Ruth Tomaselli, Keyan Tomaselli, and Johan Muller, eds., *Currents of Power: State Broadcasting in South Africa, Addressing the Nation* (Bellville, South Africa: 1989); Michele Hilmes, *Only Connect. A Cultural History of Broadcasting in the United States*, 4th ed. (Wisconsin-Madison: Wadsworth, Cengage Learning, 2014).

Submission ID

1667

MPS Paper - Radio Newscasts in Cape Verde

Authors

Dr. Ana Isabel Reis - University of Porto

Abstract

Cape Verde has a different radio landscape comparing to other Portuguese former colonies. The archipelago did not have state or Portuguese managed radios. The three radio stations in the territory were set up through local private initiative, either by an educated local elite or members of the colonial administrative power. They were admittedly created "from Cape Verdean to Cape Verdean", as some PIDE - the Portuguese political police - documents reveal.

The regime looked at the broadcasts with a certain benevolence, they believed that the radios did not pose "a dangerous means of political indoctrination" that could jeopardise Portugal's interests. But at same time recognize that radios were underutilized and did not serve the regime. Some official reports ask for a common strategy for broadcasting that builds the idea of the Portuguese Empire.

The news broadcast on the radios was sent from Lisbon by Agência Press Lusitânia, but each radio had a different newscast. The local news were produced by the local broadcasters. All the news, the local and from Agência Press Luisitânia were previously censored by the polical police in Cape Verde.

This study intends to analyze local news and the newscasts of Cape Verdean radios in the 60's. This decade was selected because it was the only one accessible in the official archives. The objective is to understand whether the news broadcasts by radio stations in Cape Verde during the final phase of colonialism contributed to the construction of national and imperial identity in the 1960s.

The results show that most of the news was from official events of the Portuguese administration or official visits to the archipelago. There was no news about the capeverdean reality. The role of Cape Verdeans in the news was to applaud the figures representing the Portuguese authority.

Submission ID

1673

MPS Paper - "Que venham!": Music, radio and conflict in post-colonial Mozambique

Authors

Dr. Marco Freitas - Nova University of Lisbon

Abstract

During the late colonial and post-colonial periods, Mozambique was engulfed by convoluted wars. This martial experience influenced day-to-day activities and informed radio listening experiences. The identification of values promoted by the state-owned official radio station, *Rádio Moçambique (RM)*, mainly concerning music and cultural policy for the nation-building process throughout the "socialist period" form the focus of this presentation. Given the high degree of illiteracy of most of the population, *RM* became the country's most influential media institution. It was also the primary vehicle to inform the people of the principles that guided the single-party state led by the Mozambique Liberation Front's government, and its "New Man" project. *RM* also centralized most of the state initiatives related to music production: it was in charge of the phonographic industry and its processes; it was also responsible for the first post-independence field recordings of traditional music, and the development of Mozambican *popular music*. Although a central part of warfare, the sonorous dimensions of radio broadcasting – including the choice of language, news, political ideologies, music, among others – are surprisingly absent from the main narratives on Mozambique's civil war (1977-1992) that opposed FRELIMO to the Mozambican National Resistance (RENAMO), deemed anti-communist and connected to the Rhodesian and South African regimes. This presentation intends to fill this gap by considering the relationships between the sonorous dimensions of radio broadcasting and the values that undergirded nation-building through conflict and sound. Building on fieldwork data gathered through several interviews with politicians, radio broadcasters, radio producers, musicians, and archival work, I seek to clarify the role of music and radio-broadcasting in a nation-building context, where different ideologies and its contradictions are the core of a relentless war.

Submission ID

1676

World Network and World Market: Early Shipping Advertisement of the North-China Herald (1850-1864)

Authors

Ms. Danni Yang - School of Journalism & Communication, Shanghai University

Abstract

Since the publication of the North-China Herald in 1850, shipping advertisements came into being and gradually established trade relations with many countries in the world. The article is based on a comprehensive survey of the first-hand historical materials of the early shipping advertisements of the North-China Herald from 1850 to 1864, sorts out the world shipping routes in the shipping advertisements of the North-China Herald, and explains the development history of the early shipping advertisements of the North-China Herald. It was further discovered that the North-China Herald not only profoundly affected the economic development of modern Shanghai, but also presented a picture of a transnational and trans-regional world market with Shanghai as its import and export trade.

Since Shanghai opened as a port in 1843, foreigners from many countries have come to Shanghai for business. At the same time, in the complex, cross-cultural and historical context of the late Qing Dynasty and the imperial powers, the Shanghai Settlement was based on a special market form, blending modernity and tradition. The North-China Herald is the first modern foreign-language newspaper after the opening of Shanghai, and it is also one of the longest and most influential English-language newspapers in China in modern Chinese history. The early North-China Herald was published every Saturday, and its advertising page occupies more than one-half, while the shipping advertisements were on the front page of the North-China Herald.

According to the first issue of the North-China Herald: "Shanghai is destined to become the permanent trade center of China and the rest of the world." As an important media and channel for obtaining information on the commodity market, the North-China Herald has become increasingly influential to foreigners in Shanghai and has an important impact on the transmission of commercial information.

Shipping was particularly important in the maritime age. It was not only an important means of transportation at that time, but also a good carrier for commodity trading in the world market. The article selects the first-hand historical materials of shipping advertisements in the 15 years from 1850 to 1864 in the North-China Herald, in order to explore the profound connection between the modern Shanghai media and the economy and trade of China and the world. The article asks the following questions: For an early English-language newspaper in China, which countries are involved in shipping advertising history? What is the specific shipping route shown in the early shipping advertisements of the North-China Herald? What kind of trade picture does the early shipping advertisement of the North-China Herald present?

Submission ID

1733

Do the Two Go Together? National Self-Image and Nation-Memory in German Media Discourse

Authors

Ms. Julia Traunspurger - Ludwig-Maximilians-Universität München

Dr. Anke Fiedler - Ludwig-Maximilians-Universität München

Abstract

This paper examines the connection between media, memory and national self-image using Germany as a case study. According to Anderson, a nation is an "imagined political community" based on shared knowledge of traditions and historic identities (Anderson, 1991). Under this premise, this study focuses on how Germans' image of the nation is shaped by its (historical) narrative in German leading newspapers.

Every nation strives for a common understanding of its image, which derives its legitimacy from a historical narrative. Germany has – in a protracted process of public debate – established a civic-pluralist image of the nation based on ethno-cultural pluralism and a commitment to the basic values of the constitution (Piwoni, 2012; Piwoni 2013). In this nation model the Nazi past and the Holocaust no longer obstruct the commitment to national symbols and emotional patriotism. As a result, this past became "latent but not less significant" (Piwoni, 2013), although it is not clear with what 'memory content' this now emerging vacuum is to be filled. This is the starting point of this paper. It focuses on the media discourse on a (supposedly) common culture of memory which is what ultimately shapes the Germans' image of the nation.

The paper is based on two theoretical considerations. The first is that there is a collective memory that is made accessible to the public primarily through (mass) media (Assmann, 1992; Erll, 2017). The second and overarching consideration is that this collective memory does not emerge from (objective) truths, but from discourse. According to Foucault, discourses systematically map the objects of which they speak (Foucault, 1981). He infers an underlying code or rule structure from demonstrable regularities in texts. The question that arises, then, is which "code" does the mass-mediated discourse of memory in Germany follow? Does it reflect the understanding of the nation? In other words, does it provide us with the historical narrative to legitimize a civic-pluralist image of the nation?

To answer the research question, specific events (anniversaries, political and sporting events and debates) of the German culture of remembrance since German reunification were selected (period of time 1990-2020). Of these events, more than 50 articles from the agenda-setting mainstream media were qualitatively evaluated against the backdrop of Foucault's Discourse Theory. The results show that there are different phases of remembrance in the German culture of remembrance, which also fit the elite discourse mentioned above in its negotiation with German history, such as the World Cup, when showing national symbols became socially acceptable again, and the refugee crisis, in which a renewed discussion about origin, "Germanness" and Germany as an immigration country started.

Submission ID

1761

State Beauties for State Banquets: A decolonial analysis of Pan-Africanist and nationalist visions of beauty culture in the 1950s-1960s East Africa.

Authors

Prof. Wanjiru Mbure - Stonehill College

Abstract

In this essay, I examine the gendered historical aspects of early Pan-Africanism through the rise of beauty and commodity pageantry culture in East Africa. Specifically, the study interrogates the frictions of pan-Africanism as female citizens' lives are explored in advertising and political media content.

During the 1950s-1960s, the political voices of prominent female nationalists among them, Bibi Titi Mohammed of Tanzania and Margaret Kenyatta of Kenya, and others, were considered important but supplemental to those of their male counterparts. As women leaders organized and advocated for expanded spaces within the pan-Africanist vision, their public visibility increased. This increased visibility competed and clashed with a vibrant beauty culture that had been imported into East Africa through advertising regimes in apartheid-era South Africa and distributed most effectively through *Drum* magazine. In pre-independence East Africa, beauty culture found its way into the national consciousness and co-opted emerging nationalists and citizens alike as endorsers of beauty products and enthusiasts of urban beauty contests. Upon independence, the beauty culture prevailed through government-sponsored independence celebration pageants and glamour-branding for nationalized industries, including air carriers.

To interrogate the implications of hyper-feminized and commodified nationalism, I deploy a critical reading of advertising and political content in *Drum* magazine from 1951 to 1960. The main argument of the essay is: reliant on localized subjectivities beauty culture prevailed as the preferred means to assert women's role in nation-building, however, in doing so, the connection to consumerism strengthened and its utility to pan-Africanism weakened. To explore the pan-Africanist potencies of beauty culture, I rely on a decolonial African feminist. Additionally, Mignolo's concept of "subaltern knowledges" is used to historicize and localize the 'border crossings' of female subjectivity and pan-Africanism in *Drum* (Keto, 2001; Mignolo, 2000). I seek to situate the intersection of beauty culture and pan-Africanism within the broader dualities of modernity/coloniality (Giraldo, 2016; Lugones, 2010) to unsettle epistemic binaries of public/private, normative/deviant, African/non-African, global/local.

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Submission ID

1858

‘Papers, please!’: digital games and the representation of borders as historic liminal spaces

Authors

Prof. Catia Ferreira - Universidade Católica Portuguesa

Prof. Carla Ganito - Universidade Católica Portuguesa

Abstract

Digital games are one of the most engaging forms of media. Players can have a first-hand experience and the possibility of feeling immersed within a digital setting where agency is exerted. This paper seeks to understand the role of digital games as new means of communication and their potential to convey messages that may defy gamers to question the moral grand narratives that shape contemporary societies.

In a moment when many countries have opted to close or limit the circulation in their borders due to the pandemic context lived worldwide, it is important to think about the role played by the border as a historic liminal entity for the representation of societies and communities, as elements that distinguish those who belong from those who do not, by controlling the access: the authorized versus the non-authorized to cross the border.

The representation of the border in digital games have tended to follow one of the main tropes explored in other media: the border as a physical space that set boundaries between different nations and different regions of the world. A non-place that exists in between places. In order to assert the potential of digital games to offer a more comprehensive representation of the border as a liminal space, the case of Papers, Please! (Lucas Pope, 2013) will be analyzed. The gameplay places the player in the unusual role of an immigration officer in a fictional country with eastern European resemblances called Arstotzka, in a period reminiscent of the Cold War.

Based on a qualitative methodology, having content analysis as primary data collection method, the paper intends to contribute to the discussion on how history may narrativized and, eventually, reinterpreted in digital games. ‘Papers, please!’ analysis will be centered on the relationship that is set between player and border, that is presented as a liminal space, an in-between space where the game’s action takes places entirely, as well as player and the non-player characters that intend to cross the border and enter Arstotzka. Moreover, the paper intends to discuss the role that has been played by digital games in the representation of serious topics and how they have evolved as communication tools beyond their role as entertainment products.

Submission ID

1939

Hotel as a Medium —The Evolution of Media Space Function of Repulse Bay Hotel and its Transmission of Hong Kong's Historical Memory (1920-2020)

Authors

Mr. Yuking NG - Tsinghua University

Ms. Fiona Shimin Fang - Institute of Tourism Studies

Abstract

Repulse Bay Hotel is the research object of this article. Memory creates continuity between the past and the present. Zelizer pointed out that memory is always anchored in a specific space, expressed and reproduced through specific monuments—this is the “Les Lieux de Mémoire”, it can be an abstraction or a concrete space. This article takes Régis Debray's transmission concept as the core and uses historical archive materials and field surveys to examine the Repulse Bay Hotel as a "Les Lieux de Mémoire" in different time dimensions and the transmissions between them. Each time dimension will consider these functions: the material functional characteristics of the media practice space, the symbolic meaning and the social practice.

Four people including James Taggart, after reaching an agreement with the government at the time, built the first modern hotel in the Southern District, Hongkong in 1920--the Repulse Bay Hotel. The hotel which provided upper-class living in the Southern District with consumption and relaxation. The hotel became a space symbol of upper-class life at that time and played the function of interpersonal communication space, attracting many celebrities to stay here and meet visitors.

In December 1941, the Japanese invaded Hongkong and occupied the Repulse Bay Hotel. In 1943, Eileen Chang used the hotel before and after the Japanese occupation as background setting in the novel "Love in a Fallen City" first time, the hotel as a media space with materiality was transformed into an abstract art space imagination; the 1955 film "Love Is a Many-Splendored Thing" transformed this abstract art space imagination into a more concrete visual space imagination. In 1982, the Repulse Bay Hotel was demolished, but the 1984 film "Love in the Fallen City" was to “misappropriate” the material media space that has disappeared and then reconstructed the hotel entity in the Shaw's studio at the same time, thereby transforming the virtual art space imagination into visual imagination. During this period, the Repulse Bay Hotel is the original upper-class representation and communication function gradually giving way to the audience's art "imagination" of the hotel currently.

In 1989, the Repulse Bay Hotel was rebuilt and renamed the high-end community "Repulse Bay". Only the original terrace restaurant was retained. Most of the original site was converted into residences, clubs, shopping malls and other buildings. Therefore, the Repulse Bay has become a memory space full of contradictions. On the one hand, the Repulse Bay has become an important activity space for people's daily necessities, food, housing and transportation. The various spatial functions that originally belonged to the Repulse Bay Hotel are gradually "retiring". On the other hand, the terrace restaurant retained, the residence was named after four pioneers, and the establishment of "Repulse Bay

Hotel Historical Collection", are reminding people the memories of Hong Kong's past historical spaces. At this point, the original media space function of Repulse Bay Hotel has dissipated and transformed into a material carrier of Hong Kong's historical memory where virtual and reality are intertwined and continues to this day.

Submission ID

2033

“It Can’t Happen Here”: Race, Memory, and the U.S. Capitol Insurrection

Authors

Dr. Patricia Davis - Northeastern University

Abstract

This presentation will foreground media framing of the insurrection that took place at the U.S. Capitol building on January 6th, 2021. Specifically, it will offer an analysis of the ways in which racial stereotypes—particularly those connected to violence—intervened in media coverage of the attempted coup and its aftermath, including the second impeachment of President Donald Trump. As part of this argument, I will detail the ways in which more than a century of propagandistic historical accounts—spread through a variety of media forms--have produced hegemonic collective memories that have primed audiences to uncritically accept media frames positioning mass violence as inimical to whiteness.

Upon losing his reelection bid in November of 2020, President Donald Trump and his allies accelerated his campaign to paint the results as illegitimate. Part of this strategy involved arguments—primarily disseminated through the news media—that voter fraud had taken place in predominately-African American cities in states that had awarded their electoral votes to Trump in 2016 and flipped to his opponent, Joe Biden, in 2020. Following a speech Trump delivered near the Capitol grounds on 6 January, an armed, predominately-white mob invaded the Capitol building in an attempt to prevent Congress from certifying the election results. On 13 January 2020, Trump was impeached by the U.S. House of Representatives for his role in the insurrection.

Multiple frames have characterized news media coverage of these events, with each corresponding to different—though interrelated—collective memories implicated in the formation of dominant assumptions about race, citizenship, nation, and violence. First, narratives of “voter fraud” in urban areas has been informed by historical discourses marginalizing African Americans from idealized notions of citizenship and situating their votes as illegitimate. Second, assumptions of mass violence as inimical to whiteness have been produced by erasures of memories of racial terrorism from the early- to mid-twentieth century. These erasures have constructed popular associations between race riots and blackness while positioning white resentment and anger as righteous. Third, the assumptions of American exceptionalism, rooted in both historical white supremacist assumptions and triumphal

narratives of nation, have solidified beliefs that violent subversions of democracy are antithetical to the U.S.

These memories have primed audiences to accept dominant news media frames that have legitimated claims of voter fraud, cast doubt on whether the events constituted an insurrection rather than a quasi-legitimate form of protest, positioned its instigators' incendiary discourse as protected speech under the Constitution's First Amendment, and privileged the perspectives of the insurgents, including advancing uncritical assumptions of their activities as populist in nature. Further, because of journalism's role in constructing our collective remembrances of events, it is important to consider the ways in which memories of an attempted coup are being developed in real time. In building my argument, I will combine framing theory with rhetorical criticism foregrounding the intersection of race, memory, and citizenship, and will present an analysis of news framing in three newspapers: *The New York Times*, *The Washington Post*, and *The Atlanta Journal-Constitution*.

Submission ID

2079

Going to the past to get momentum: ideas from the "Ferment in the field" to (re) build the field of communication

Authors

Dr. Gloria Gomez-Diago - Jua

Abstract

As long as communication, especially digital communication, is of interest for consolidated fields such as sociology or political sciences and for fields of more recent creation such as librarianship, the field of communication research suffers the lack of an intellectual institutionalization (Peters, 1986; Lacasa, 2017), functioning as an amnesic sub-discipline without disciplinary ambition (Pooley, 2020). A meta-research fused with an historical perspective can be of help to (re) build a intellectual dimension for the field. Meta-research is a line of inquiry devoted to different objectives and used within different disciplines, being common in sociology, philosophy, psychology, political science or history (Ritzer, 2009). Danzinger (2003) has conducted a meta-research aimed at identifying perspectives and concepts upon which the field of psychology has been constructed. In order to expand the scope of communication research, we find useful to identify concepts and ideas from which the field has been developing. This paper, situated at the confluence of two lines of inquiry, meta-research in communication and history of communication research, it will be providing functions and objectives likely to be addressed by the field. We will be providing a distillation of "Ferment in the field" (1983), special volume of the *Journal of Communication* considered by Nordenstreng (2007) as indispensable in the search for a "soul" that leads communication research and included in different chronologies of the field such as the one of Baran and Davis (2013). Nordenstreng (2004), identified six "ferments" in communication research, defined by how the left relates with this scientific field, being the volume "Ferment in the Field" in the second "ferment", when the perspectives of leftists were challenged by

the increasing commercialization of media and culture. The commercialization of culture and media has reached its maximum exponent today so with the distillation of this historical volume we will be providing conceptual and procedural devices for a communication research aimed to generate more democratic society.

Submission ID

2169

Emotions of Exile and Activism in The Irish Exile and Freedom's Advocate 1850-1851

Authors

Mx. Daisy Bailey - School of Media, Film and Journalism, Monash University

Abstract

Exile, a punishment intended to silence and cast the accused into ambiguity, in this case elevated those convicted to international renown. Between 1849 and 1850, Young Ireland leaders were convicted of high treason and sedition, and transported to Van Diemen's Land, following the unsuccessful 1848-armed rebellion for Irish independence. It was in exile that Young Ireland leader Patrick O'Donohoe edited the weekly newspaper, *The Irish Exile and Freedom's Advocate* from January 1850 to 1851. Closely modelled after the influential Irish paper, *The Nation*, the *Irish Exile* spoke of 'home' but also aimed "to defend every oppressed man, whether he be free or in chains". This newspaper, widely distributed in Melbourne, Sydney and New Zealand, exploited the power of print to evoke an international 'imagined community' of the Irish diaspora and helped to position several of the exiled Young Ireland leaders as martyrs of Ireland's struggle for freedom.

This paper is a microhistory of the *Irish Exile*, exploring how emotions were utilised to create a global 'imagined community' and a political constituency for reform and self-determination in a colonised land. As emotions are the vehicle which drive moral sensibilities and affective loyalties, an analysis of emotion is central to understanding media activism and the development of the public sphere. I will look at the relationship between state-sanctioned violence and how such methods of punishment rendered men as martyrs, thus impacting public sentiment, the political will of the Irish for independence and the broader Australian culture in the nineteenth century. This paper also links the *Irish Exile* to global episodes of revolt, state suppression, resistance and dispossession; further signifying that whilst a nationalist movement, Young Ireland was also transnational, crossing borders within and beyond the British Empire.

This study is part of a larger PhD project on the emotions of exile and activism, embedded in an ARC Linkage Project, 'Conviction Politics', which seeks to more broadly understand the social, cultural and political impacts of convicts on the development of the public sphere and Australian democracy.

Submission ID

2188

Television Reception Beyond Boundaries: From the Case of Aomori Prefecture, Japan

Authors

Prof. Minako Ota - Faculty of Humanities, Niigata University

Abstract

This study focuses on TV antennas, an infrastructural object for broadcasting, to reconsider the Television reception in Japan. By looking back at the relationship between antennas and people, which has not been addressed in television reception studies, we clarify the wirelessness of television. In Japan, the use of wireless technology in television made it possible for people to receive television beyond the broadcasting area's boundaries. The theory of media infrastructure needs to be historically reconsidered from the practice of the receiving side.

Television administration in Japan takes the form of prefectoral broadcasting, except in some areas. Commercial broadcasters have each own station in each prefecture, and these stations are part of a nationwide network of affiliates. NHK, the public broadcaster, has a station for each prefecture. In both commercial and public broadcasting, a centralized system was established with a nationwide network of broadcasters in each prefecture, and licenses for the use of TV signals are issued to broadcasters in each prefecture for the area of the prefecture.

Television broadcasting in Japan began in 1953. The development of the TV signals environment began with major cities such as Tokyo in 1953 and Nagoya and Osaka in 1954. Rural areas with relatively small economies and populations were left behind in this process. However, people living in rural areas tried to receive TV signals beyond the prefectoral line. In those areas where they succeeded, a unique television culture blossomed. One example is the Aomori Prefecture, which ranks 24th out of the 47 prefectures in Japan regarding the historical sequence of stations opened. However, after NHK opened in Aomori Prefecture in 1959, the people of Hachinohe City in Aomori succeeded in receiving TV signals three years earlier in 1956 from Sendai city, Miyagi Prefecture. Since the distance from Hachinohe to Sendai is 250 km, they used a 10-meter high antenna. In 1957, when a television station opened in Hakodate, Hokkaido prefecture, across the sea from Aomori Prefecture, the Shimokita Peninsula of Aomori Prefecture fell within the 'circle' of TV signals emitted from Hakodate. Thus, before Aomori Prefecture officially had a TV viewing environment, people in Aomori were receiving TV signals across the prefectoral line.

In Japan, social infrastructure has a history of being developed over time from the central to the local level. Television broadcasting is no different. However, wireless technology usage in television has created room for the involvement of people who are neither from the government nor the industry side. This room has brought about the activity of crossing prefectoral boundaries, and people have richly

accepted television from their indigenous contexts. From a media infrastructure perspective, Lisa Parks discusses that many people in Iran, where satellite dishes have been banned since 1994, still watch satellite broadcasting undercover (2015). Taken together with the case of Aomori Prefecture, there is room to go outside the framework of the state and industry because of wireless. With cell phones and other wireless media abound, it is necessary to reconsider the social potential of wireless technology.

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2286