

IAMCR 2017

Popular Culture Working Group

Abstracts of papers presented at
the annual conference of the
International Association for Media and Communication Research¹

IAMCR

Cartagena, Colombia
16-20 July 2017

Report any problems with this document to support2017@iamcr.org

Version: 14/07/17

To prevent abuse by spammers, all email address in this document have had the @ replaced with a string of letters such as -xyz-. Replace -xyz- with @ and you will be able to contact the author.

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

Id: 14474

Title: "Juicios Socio-Culturales (Disonancias Cognitivas) sobre la 'Palabra' Inciden en el Denominado Discurso de Ideología de Género de la Cartilla Ambientes Escolares Libres de Discriminación'

Session Type: Individual submission

Authors:

Name: Paola Andrea HERNÁNDEZ ARCILA

Email: phernande36-xyz-uniminuto.edu.co

Country: CO (Colombia)

Affiliation: Corporación Universitaria Minuto de Dios (Uniminuto)

Name: Sara COLORADO MOLINA

Email: scoloradomo-xyz-uniminuto.edu.co

Country: CO (Colombia)

Affiliation: Corporación Universitaria Minuto de Dios - Uniminuto

Name: Lina María SANCHEZ MARÍN

Email: isanchezma8-xyz-uniminuto.edu.co

Country: CO (Colombia)

Affiliation: Corporación Universitaria Minuto de Dios - Uniminuto

Abstract: El problema radica en que cuando los Medios Masivos establecen las palabras del discurso, especifican los conceptos para tatar un tema, construyen una encerrona informativa, que exacerba los juicios socio-culturales y se escuda bajo la disonancia cognitiva, entonces los ciudadanos adhieren a esos patrones, en el momento de leer o interpretar contenidos como el de la Cartilla Ambientes Escolares Libres de Discriminación.

Por lo tanto, académicamente es prioritario analizar cómo cuando los Medios Masivos (El Tiempo y El País) tratan un documento como la Cartilla Ambientes Escolares Libres de Discriminación, la incidencia del discurso (cargas semántica y semiótica de la palabra) que posicionan, es de tal envergadura de pensamiento y acción, que esos conocimientos previos quedan implantados en los ciudadanos afectando sus valores, creencias y códigos.

Existe un comercio mediático masivo de definiciones de palabras, que son validadas y publicitadas por intelectuales pagados, los cuales por su espectacularidad son los encargados de determinar conceptos como: Ideología de Género. “(...) no faltará quien acudiendo a un argumento de autoridad nos diga que el problema ya fue resuelto por los "expertos" en alguna conferencia, o en alguna resolución dada por algún organismo (...)”. (Campillo, 2013, p 3)

La pregunta sobre este problema sería: ¿Cómo los Juicios Socio-Culturales (Disonancias Cognitivas) sobre la ‘Palabra’ Inciden en el Denominado Discurso de Ideología de Género de la Cartilla Ambientes Escolares Libres de Discriminación?

El Proyecto de Investigación se enmarca en la Interacción Simbólica de Blumer (1969), que tiene otras premisas que: “(...) el significado surge como consecuencia de la interacción social”. (p. 2).

La Disonancia Cognitiva, en este caso, relacionada con los Juicios Socio-Culturales, salta a la vista cuando los ciudadanos justifican sus argumentos sobre una situación o un acontecimiento. (Festinger, 1962) las personas necesitan justificar sus creencias y sus conductas, por lo cual la

Disonancia Cognitiva se presenta por: creencias contradictorias, convencionalismos sociales, actuaciones contra actitudes previas, falta de una visión objetiva de la realidad y la verdad.

La Metodología es de carácter Explicativo, la profundidad y el alcance del estudio buscan analizar, reflexionar e inferir sobre el uso y la reproducción de las palabras discursivas, mediáticas masivas, por parte de los ciudadanos, al abordar la Cartilla Ambientes Escolares Libres de Discriminación.

El Enfoque tendrá un carácter mixto (cualitativo - cuantitativo), con predominio cualitativo, con el objetivo de obtener datos que permitan comprender e interpretar como se generan los Juicios Socio-Culturales (Disonancias Cognitivas).

La investigación tendrá un carácter Retrospectivo, se buscarán los significados y las significaciones causales de la palabra discursiva en los Juicios Socio-Culturales (Disonancias Cognitivas) y en las construcciones de los Medios Masivos de Información (Diarios El Tiempo y El País), y los efectos en el uso y la reproducción de la palabra discursiva en los Ciudadanos.

Con base en los objetivos del Proyecto de Investigación se aplicará el Método Inductivo a las singularidades del discurso, mediante la aplicación de instrumentos como los siguientes: Análisis Documental, Categorización y Cadena Lógica de Evidencias, para realizar el estudio semiótico y retórico del texto.

Id: 14482

Title: On establishing potential imagined communities via TV shows: MasterChef Brazil and the setting of a Brazilian contemporary culinary cultural identity

Session Type: Individual submission

Authors:

Name: Carlos Eduardo Marquioni

Email: cemarquioni-xyz-uol.com.br

Country: BR (Brazil)

Affiliation: UTP - Universidade Tuiuti do Parana

Name: Caroline Cavalcanti de Oliveira

Email: carocavalcanti-xyz-gmail.com

Country: BR (Brazil)

Affiliation: FAE - Centro Universitário (Professor)UTP - Universidade Tuiuti do Paraná (Doctoral candidate)

Abstract: The media increased globally its productions related to both gastronomy and culinary themes especially from 2000's: it is possible to notice an evident proliferation of TV shows related to such subjects, varying from cooking receipts programs up to competition ones. Considering the dialectic tension established between the facts observed on a daily basis with the content aired on television – that both instigate the public to find their everyday lives in media productions, as well as feeds TV industry with subjects of interest for the audience (Muniz Sodré) – the increase of TV contents related to cooking is addressed in this paper as a cultural phenomenon that can enable “cultural identities” (Stuart Hall). Particularly, it is presented an analysis of the Brazilian edition of the reality/talent show MasterChef, developing the hypothesis that MasterChef Brazil makes it possible the sharing of “replicas” (Benedict Anderson) that can contribute to the constitution of potential “imagined communities” (Benedict Anderson) by the audience in the country, even highlighting the influence of the peoples that contributed to define a Brazilian culinary identity. The sharing of “replicas” can be observed by the connection between contestants and ingredients during the manipulation to dishes preparation; more specifically, considering the way on which this connection tends to engage the affective memory of the audience. And it is worth noting that although the influence of immigrant peoples establishes an overall Brazilian ethos, the culinary identity also results of multiple regional variants – as can be noticed when the same dish is cooked by MasterChef Brazil's contestants that came from different regions of the country. The scenario is illustrated and analyzed on the episodes on which the participants cook Brazilian feijoada, Brazilian moqueca and Italian pasta. The reflections use the notion of “material culture” (Daniel Miller) to address the rituals of food transformation (acquisition, preparation and consumption of the ingredients), remarking the statements of the chefs/judges, as well as the participants ones during the TV show; also, an interview granted by the chefs/judges to the authors of the paper during the recordings of MasterChef Brazil's first season contributes to present the whole scenario. In a time when the definition of what would be a typical Brazilian cuisine is remarked – perceived with a recent ‘rediscovering’ of native ingredients and the valorization of a root cuisine as haute cuisine (in a gourmet approach) –, MasterChef Brazil is analyzed as a televisual materiality that, beyond competition, also makes it possible to notice the multiple identity features of the Brazilian culinary culture, enabling reflections on what could be considered a contemporary Brazilian cuisine – and a Brazilian cultural identity that starts from the kitchen environment.

Id: 14576

Title: Septimazo

Session Type: Individual submission

Authors:

Name: Laura Marcela Cardona

Email: cardona.laura-xyz-javeriana.edu.co

Country: CO (Colombia)

Affiliation: Javeriana University

Abstract: The development of cities has been largely linked to territorial structures and planning. Some have wondered about the construction of these cities from those who inhabit them and walk them in their day to day, as long as they are convinced of the building power of urban practices, citizen participation, identity and memory. This research seeks to describe the meanings that mark the Septimazo as a place practiced by those who inhabit it and walk it. To achieve this goal, it is necessary to analyze the existing urban imaginaries around this space, place, custom or idea as it will be referred in many cases. These imaginaries lead to the construction and interpretation of the senses that emerge from the Septimazo through the experiences of all those people who use it in their times and spaces.

As the methodology, I have used ethnography in which I have combined an archive research, interviews, observation and photograph's register taken by me.

In this way, I have managed to identify meanings and senses. I have managed to combine the uses of architecture and the structure itself, history and images that emerge from my lens as the experiences of those who inhabit and walk the Septimazo, the different aesthetics of both micro-places and the inhabitants themselves. I have been able to read the claim of many social fights, the reinvention and transformation of places, the games and the contradictions between of what is fixed and of what is volatile, the constant reinvention of beliefs and values. In short, the construction of senses is as varied as the people who walk and inhabit the Septimazo, therefore my goal will never be totalizer, as long as I do not seek to define or establish a meaning or an imaginary, but to give a description of the traces of the other, of the other that changes, but that leaves memory. Therefore, what we do not see or what is not tangible, is also testable, and gives a perfect account of our trajectory as individuals and as society. Finally, we are languages that walk.

Id: 14589

Title: "Mentalidad televisiva": patterns and particularities of song lyrics dedicated to television in Chile.

Session Type: Individual submission

Authors:

Name: Sebastián Alaniz

Email: saalaniz-xyz-gmail.com

Country: CL (Chile)

Affiliation: Universidad Adolfo Ibáñez

Abstract: Television has always been fed by music, whether as content of a TV show completely or partially dedicated to musical performances or video clips or – and mainly -as an intrinsic part of the audiovisual language, used by all kind of different TV genres. The question is what happens exploring the opposite relation, that is, how music – specifically popular music - is fed by television?

One of the forms that this relation takes is understanding and embracing TV as an inspiration for lyrics and songs. Since the beginning of the history of this media in Chile - which completes almost 60 years – there has been national singers, songwriters and bands who has dedicated some of their lyrics to this phenomena, sharing through their songs ideas that seems to be shaped and defined by their respective eras – in some cases, specially influenced by the political moment of the country -, music styles and the television itself.

This article explores on the recurring attributes that some popular songs lyrics use to label television, as well as the particularities that each song develop and how do they relate with the particular social and temporal context of the song. Even though this songs – some of them popular enough to be considered part of our collective popular memory - take different positions of enunciation, it is possible to find a series of common patterns, regardless of the temporal or stylistic distance, which constitutes a certain continuity, as if the popular songs about television were just one big timeless song. Constructing a musical metaphor, some sort of textual and emotional leitmotifs were found in this relation between song lyrics and how do they refers to television.

There is also a revision of a couple of special cases that outstand – one because of its approach to the topic and the other because of the formal structure of the song – for taking distance of the “socially representative criticism” that appears as a basal feeling for any of the selected songs and from which come off those leitmotifs.

Key words: television, popular music, song lyrics, leitmotifs, attributes

Id: 14692

Title: The "Mizrahi Pillar of Fire"- Activists' perceptions of the role of media in a memory-driven conflict

Session Type: Individual submission

Authors:

Name: Noam Tirosh

Email: noam.tirosh.ps-xyz-gmail.com

Country: IL (Israel)

Affiliation: Ben-Gurion University of the Negev, Israel

Abstract: The “Pillar of Fire” is an Israeli documentary series that visually portrayed the history of Zionism. Produced and aired by the Israel Broadcast Authority (IBA) in the 1980s, the series was a huge success and it became a cornerstone in the Israeli national identity. Nevertheless, the production of the series stirred also a heated debate. Soon before it was scheduled to be broadcast, a group of Mizrahi intellectuals petitioned the Israeli Supreme Court claiming that the “Pillar of Fire” misrepresented the story of Mizrahi Jews and their unique contribution to the Zionist project, and that it should therefore not be aired. The petition was denied by the Court, who saw it as an affront to the IBA’s freedom of expression.

In 2016, almost 40 years after the broadcasting of the original TV series, Erez Bitton, a distinguished Mizrahi poet and activist, was appointed by the Israeli Minister of Education to chair a committee whose mandate was to suggest changes needed in the educational system so that it more accurately reflects the Mizrahi story and its relations to the Zionist project. Among other memory-related recommendations, the Bitton committee recommended that the Israeli Educational Television will produce a new “Mizrahi Pillar of Fire”. According to the committee's recommendation, the new series will represent, construct and promote the once forgotten, neglected and marginalized Mizrahi narrative and will highlight the overall Mizrahi contribution to Israel and the Jewish national project.

By recommending this, the Bitton committee highlighted to strong connections between media, memory and social justice. The mediation of unique memories, life-stories and historical narratives plays a crucial part in political contestations about cultural recognition and social justice. Moreover, many studies claim that while mass media was centralized and thus tended to promote the hegemonic version of society’s collective memory, “new media” are more plural as such they may portray counter-memories and marginalized historical voices. These studies, however, often neglected the actual activists’ perceptions of the role of media, both old and new, in their struggles. By shedding new lights on these perceptions, this study addresses exactly this lacuna in the literature.

Using qualitative content analysis techniques this study will analyze (a) the petition against the production of the original Pillar of Fire; (b) the contemporary recommendation to produce a Mizrahi Pillar of Fire; and (c) the mediated public discourse about the two cases. By doing so, this study will reveal how memory agents and activists perceive the role of media as a mnemonic tool and how, if at all, these perceptions shifted over the years due to the dramatic changes in the media landscape, in Israel and all over the world. Situated in the emerging media-memory studies tradition, this study will contribute to the discussion regarding collective memory during social and political contestations, the role of media in memory-driven conflicts, and activists’ perceptions regarding this unique role.

Id: 14698

Title: Comedy and Madness in México: From Medical Modernity to Popular Culture.

Session Type: Individual submission

Authors:

Name: Marco Antonio Jimenez

Email: majsiller-xyz-gmail.com

Country: MX (Mexico)

Affiliation: Universidad Iberoamericana

Abstract: Long before the study of psychiatry as a discipline, in feudal and medieval societies, “madness” had been strictly related to humor; insanity as a compliment of sanity. It is here that the relation among theoretical and academic study of society between comedy and dementia begins. This relation represented as a counterpart of what is rational; manifested in the artistic expression, in drama and folklore of the past; in television, cinema and radio of nowadays

I will then trace back to the traditional academic study and the treatment of dementia in Mexico. Well before the independence from the Spanish Crown, there is evidence of confinement of the demented, the indecent, the other. This tradition gets modernized clinically and it turns in the study and the medical attention for those that suffer the illnesses of the mind, the “mad ones”.

In Mexican popular culture we can find ancient traditions, filled with legends and mythology. Ours is a culture that has a day to day bond with laughter and comedy. The celebration of the “Día de Muertos” (Day of the Death) along with its rituals and folklore might be the one transcends borders the most. It’s precisely from this tradition where the popular saying comes: “In Mexico, we even make fun of the death”, if we have found humor in death, what can keep us from finding it in madness?”

This document provides an analysis of the concept construction of the “mad ones” in Mexico from the perspective of comedy through television and how this and other personages conformed, during decades, the portrait of the demented in our pop culture, taking original characters from Mexican comedians as an unmistakable reference.

Id: 14724

Title: Geopolitics in US Popular Culture: Limited visions of the Middle East with devastating consequences

Session Type: Individual submission

Authors:

Name: Karin Wilkins

Email: kwilkins-xyz-mail.utexas.edu

Country: US (United States)

Affiliation: University of Texas at Austin

Abstract: Contemporary conflicts within the US and in relation to the projected “Middle East” have reached devastating impacts, restricting the mobility and rights of people while provoking hate crimes and other acts of violence. While some might consider current conditions to be new and unusual, critical scholarly work is needed to understand the historical contexts in which the US has worked to dominate the Middle East, as well as the comprehensive nature of this limited vision across popular culture and official public discourse.

Conceptualization of the “Middle East” shifts with the interests of the institution projecting its representation. Official US agencies tend to compose a territorial region marked by political boundaries that include Turkey, Iran, Israel, Arab states from North Africa through the Gulf, extending to Afghanistan. Boundaries within and across national communities are permeable, determined through political negotiation and conflict within historical global contexts. That this construction lives today is testament to the strength of northern, western perspectives that consider this region as “East” and “Middle” in relation to other territories. The analysis presented here extends this recognition, exploring in what ways the US, as an exemplar of a wealthy western country identified as contributing to Orientalist ideologies, sustains its hegemonic dominance, particularly in the Arab region, noting that US interests in Turkey, Iran, and Israel have critical connections as well as even more complexities within regional and global politics.

This project considers articulation of communities identified with the Middle East over time, beginning by exploring popular fictional film as well as popular video games. We selected the most popular US-produced films and games from 2006-2016 to explore representations of characters, landscapes, and plots. A common genre across films and videos, relevant to foreign aid discourse, is the action-adventure approach envisioned through what we refer to as a “Hollywood narrative.” It is not the effects of a single text that are of concern, but rather of the accumulation of images dehumanizing and depoliticizing Arab and Muslim cultures. Similar to the action-adventure narrative, other popular discourses project a suffering victim (an amorphous group of people, more often than not depicted as “women and children”), whose cause is recognized by a white, male, American hero who vanquishes an evil older Arab male. Our analyses connect these popular culture narratives to dominant discourse in US foreign aid to the Middle East since 2006, use to justify US intervention in the region. Finally, this historical mapping of mediated constructions will be considered in terms of trends in hate crimes over time within the US.

Id: 14834

Title: Cinema and Censorship in the Construction of Indian Heritage

Session Type: Individual submission

Authors:

Name: NIKHIL THOMAS TITUS

Email: nikhil.titus-xyz-gmail.com

Country: US (United States)

Affiliation: School of Media and Cultural Studies University of Pittsburgh, Department of English

Abstract: This essay is a historical and present-day analysis of the process of censorship in order to discern a pattern of dominant cultural forms through which India is imagined with the regulation of cinema. The paper examines the conditions of heritage and nationalism through the cinematic popular and its relation to the issue of communalism in the Indian context that serves to preserve equations of political power and cultural purity.

On 30th November 2016 the Supreme Court of India ruled that all cinema halls in the country must play the national anthem and that "All present in the (cinema) hall are obliged to stand up to show respect to the national anthem." This ruling followed a series of incidents in cinema halls where violence was reported against patrons who did not stand for the national anthem, often resulting in police cases being lodged. A few months prior to this ruling the censor board had decided that the kissing scenes in the James Bond film, *Spectre* (2015) were "too hot" for India to handle and "too excessive" (in duration). This was preceded by the censors producing a list of 28 'cuss' words in Hindi and English that were banned for use on Indian screens.

Caroline Frick begins her first chapter of *Saving Cinema* with David Lowenthal's statement, "heritage is not common, but instead private property" (David Lowenthal, in Caroline Frick, *Saving Cinema*, 2011, 3). This intertwining of the state with technologies like cinema is visible in contexts like India where such capital-intensive industries were first introduced by and for the benefit of the British. The 1930s dictum of the British Board of Film Classification stating, "White men may not be shown in a state of degradation amidst native surroundings" (Higgott and Malbasic 2008, 68) is an example of factors that were of concern in regulating/governing not just the cinema, but who the audiences were and where the screenings were taking place. In India, cinema received disparaging support from both the colonialist government and nationalist leaders, while the colonialists were concerned with cinema influencing nationalist fervor, the nationalists often concerned themselves with cultural and moral dilemmas of representation on film. A phenomenon that continues even in the present time with processes of censorship and licensing.

List of references:

CNN, James Griffiths. 2017. "India's Supreme Court Orders All Movie Theaters to Play National Anthem." CNN. Accessed January 21. <http://www.cnn.com/2016/11/30/asia/india-cinemas-national-anthem/index.html>.

Frick, Caroline. 2011. *Saving Cinema: The Politics of Preservation*. New York: Oxford University Press.

"Here's a List of Words Banned by the Censor Board of India." 2017. Accessed January 21. <http://www.deccanchronicle.com/150213/entertainment-bollywood/article/here%E2%80%99s-list-words-banned-censor-board-india>.

Higgott, Richard, and Ivona Malbasic. 2008. *The Political Consequences of Anti-Americanism*. Routledge.

“India Censors James Bond’s Kissing Scenes in ‘Spectre’ - Nov. 19, 2015.” 2017. Accessed January 21. <http://money.cnn.com/2015/11/19/media/james-bond-censored-india-spectre/>.

“Spectre Kissing Scenes Banned in India Spark #SanskariJamesBond Memes | The Independent.” 2017. Accessed January 21. <http://www.independent.co.uk/arts-entertainment/films/news/spectre-kissing-scenes-banned-in-india-spark-sanskarijamesbond-memes-a6740286.html>.

Id: 14968

Title: Is it a new paradigm or just alternative trend' Popular culture, new criticism, and SNS: A discourse study of controversies on pop singer's interpretation of the original work

Session Type: Individual submission

Authors:

Name: Jihye Woo

Email: woozeeh-xyz-gmail.com

Country: KR (Korea, Republic Of)

Affiliation: Department of Interdisciplinary Program in Studies of ArtsSungkyunkwan UniversitySeoul. Korea.

Name: Seon Gi Baek

Email: baek99-xyz-skku.edu

Country: KR (Korea, Republic Of)

Affiliation: Dept. of Jour. & Comm. Studies, College of Social Science,Sungkyunkwan Univ., Seoul, Korea

Name: Jeong-ah Yoon

Email: jayongshim-xyz-gmail.com

Country: KR (Korea, Republic Of)

Affiliation: Dept. of Jour. & Comm. Studies, College of Social Science,Sungkyunkwan Univ., Seoul, Korea

Abstract: The purpose of this study was to examine the changes in pop culture criticism through the new media, SNS. The emergence of SNS has led to more active exchanges in the area of pop culture criticism. SNS has expanded the communication channel between users through network connection, and which has led to a dramatic increase in communication. Accordingly it has become possible to make relationships beyond the existing temporal and spatial limitations. In addition, anyone who can access the SNS has the opportunity to criticize popular culture and share it with others in real time. The SNS has brought about changes in the subjects, contents, and standards of popular culture criticism.

This study selected the Korean case as an analysis object: the controversy on how to interpret and estimate the song 'Zeze' of Korean musician 'IU' over the Korean SNS. The song borrowed motifs from the existing novel 'My Sweet Orange Tree'. It became controversial in its way of appropriating the motifs from the original work. The discourse was formed by the participation of numerous users through SNS, and expanded to the mainstream issue in Korean media. The author tried to analyze the text of the song and its audiences' discourses on SNS. Specifically, this study utilized semiotics analysis for analyzing the aesthetic form and contents of the song, and critical discourse analysis for analyzing SNS criticism discourse. In addition, it applied the 'encoding-decoding' model of Hall and the art communication theory of Eco to examine the communication process regarding the song. As results of this study, it was firstly found that the song had different textual characteristics from the original novel by reconstructing the original composition. Through such aesthetic reconstruction, the song 'Zeze' could form a new discourse that was different from the original novel. Second, through analysis of SNS discourse, it was found that there were differences in the criterion used in interpreting and evaluating the works. From the discursive and social point of view, the criticism could be more than just an act of personal appreciation, but a deep connection with the ideological struggle on the social level. Third, the fundamental reason for the social controversy on the song originated from that the social consensus on the meanings of the song could

not be derived, and which meant the interactive communication by audiences on the song had not been worked well.

Through this discussion, it was found that cultural criticisms on the SNS were inclined to show 'general public involvement', 'emotional based judgment', and 'social consensus process'. It was meaningful that it showed a new discourse and movement that were different from existing criticism.

In addition, it would be more discussed about the new cultural criticism, which would be changing not only in Korea but also in the world.

Id: 14976

Title: Isn't it metaphor or new interpretation' Korean historical film, metaphors, dialogues, and re-interpretations in the modern society: A Semiotic and discourse analysis on, 'the Throne (2014)', an oedipal conflict film.

Session Type: Individual submission

Authors:

Name: JUNGWOO JANG

Email: jjannya-xyz-naver.com

Country: KR (Korea, Republic Of)

Affiliation: Department of Journalism and Communication Studies.Sungkyunkwan UniversitySeoul. Korea.

Name: Dakyung Choo

Email: uchoni89-xyz-gmail.com

Country: KR (Korea, Republic Of)

Affiliation: Graduate School of Culture ManagementSungkyunkwan UniversitySeoul. Korea.

Name: KyoungHee An

Email: kyoungheean-xyz-gmail.com

Country: KR (Korea, Republic Of)

Affiliation: Department of Indisciplinary Program in Studies of ArtsSungkyunkwan UniversitySeoul, Korea

Abstract: This study was purposed to investigate the way how Korean historical films, especially 'the Throne (2014)' depicting an oedipal conflict between king and his son in the former Joseon Dynasty, would represent today's social and generation conflicts in their narrative structures, concentrate main issues through depicting main characters, and implicate that kinds of issues by myth as well as by culture in Korea. In general, historical films in Korea over the past decades just represented the beautified remembrances or recalled several past adversities and the experiences of overcoming them. However, a new historical film, 'the Throne (2014)', was not just representing past story but expressing today's social conflicts metaphorically, focusing on generation gap and conflict in Korea, and producing several discourses.

The authors concerned metaphors which characters in this film represented as they had faced conflicts in historical narratives. So, in this study, the authors analyzed the Korean historical film, 'the Throne (2014)', from visual research methods, discourse analysis and visual semiotic methods, especially, Baek's ISA (Image Segmented Analysis) to figure out main characters and their cultural meanings representing modern Korea's generation conflicts, to find out narrative structures of this historical films, and to discover ways of representing today's Korean generation conflicts. Through these processes, the authors found out in-depth meanings located at the in-depth level of its representations, and contemplated what kind of implications it had in the Korean society. And, the tool to amplify such conflicts was the way of dialogue between old and young generation. That was vertically commanded, one-sided, instrumental, rational conversational methods of the old generation would make conflicts with the young generation of horizontal, interactive, and emotional dialogue.

As a result of this study, it was found that the portrayal of traditional Korean traditional family relations and figures, especially between father and son, in this films changed from established interpretations to new interpretations. The process of transferring power from father to son in Korean family caused conflicts. And this film showed that the state of such conflicts existed beyond

time, space, and class. In other words, it showed the generation conflict due to the transfer of power from the old generation to the young generation, which was prominent in the present Korean society. Then, such conflicts in the generations and the conflicts in the communication method of the conflict led to the expansion of the paradigm shift and the movement of politics in the society as a whole.

In short, this study suggested that today's historical films in Korea, 'the Throne (2014)', had a common in depicting historical significant event but a necessity on presentation of alternatives in the process of representing the historical event. Through the film, the strong desire and need for making alternative and solution in the modern society was embedded by the traditional family ideologies still possessing the people that people wanted to overthrow those kinds of the past.

Id: 15047

Title: Online tabloid journalism in Poland and the US: The (im)moral politician

Session Type: Individual submission

Authors:

Name: Helena Chmielewska-Szlajfer

Email: h.chmielewska-szlajfer-xyz-kozminski.edu.pl

Country: PL (Poland)

Affiliation: Kozminski University

Abstract: The research project is centered on the contemporary politicization of online tabloids, with a focus on the moral interpretation of the actions of political figures, as they are described by journalists and commenters. The role of the online commenters' emotional, affective stance towards political personalities, rather than the critique of their public performance is particularly noteworthy in this context. The research focuses on two cases of highly popular online tabloids: Gawker in the United States and Pudelek in Poland, countries which have all been recently undergoing a right-wing political shift.

The study aims to answer questions what political figures and what justice the journalists and the commenting readers of these highly popular tabloid media want: Pudelek boasts ca. 3.5 million unique daily visits, while Gawker ca. 12 million (until it went bankrupt because of a lawsuit at the end of August 2016). These online tabloids cater to readers who do not expect subtle analyses but clear black-and-white divisions, a sense of familiarity and homeliness, as well as entertainment. However, what shows that the role of this type of media is becoming increasingly important not merely in terms of circulation but in public life, are the recent election results in Poland (presidential and parliamentary elections in 2015) and the United States (presidential elections in 2016): in both these countries expert analyses in serious opinion media proved far less accurate than sensationalizing features in tabloids, accompanied by their readers' emotional comments.

Id: 15078

Title: 'Liking and Sharing' the stigmatization of poverty and social welfare: Representations of poverty and welfare through Internet memes on social media

Session Type: Individual submission

Authors:

Name: Kathy Dobson

Email: kathy.dobson-xyz-carleton.ca

Country: CA (Canada)

Affiliation: Carleton University

Name: Irena Knezevic

Email: irenaknezevic-xyz-cunet.carleton.ca

Country: CA (Canada)

Affiliation: Carleton University

Abstract: Do representations of poverty issues through memes propagate harmful stereotypes and stigmatization, contributing to social marginalization? In this paper we examine memes that make claims about one particular aspect of poverty in North America – receipt of social assistance in the form of welfare cheques, medical coverage and food. Internet memes are images, pictures, videos and hyperlinks distributed via digital platforms, which carry specific cultural meaning, disseminate rapidly and sometimes evolve. Due to the enormous reach and increasing popularity of various social media platforms, these memes can reach a potentially enormous audience; when an image goes ‘viral,’ its claims are made more powerful every time it is shared or reposted. Thus, internet memes have become a major part of reproducing, reinforcing, and circulating ideas. Our interest lies in the role that memes play in propagating stereotypes about poverty and social marginalization.

We draw on the literature on memes, discourse, and representations of poverty. We apply critical discourse analysis and semiotic analysis to a sample of memes to examine popular (and populist) notions of the “undeserving” poor. We explore questions of representation and typecasting in social media, and the dynamics by which memes can serve to both abolish individual agency and justify marginalization of entire communities.

Our findings demonstrate how memes that mock, humiliate, and ‘bash’ those living in poverty confirm, legitimize, and reproduce relations of power and dominance in society. More broadly, our findings indicate is that rather than simply ushering unprecedented democratization of discourse, the age of social media has in many ways worked to reinforce dominant norms, and in the North American context in particular, further promote neoliberal values. With respect to poverty and social assistance, our findings point to five main themes that are reproduced in poverty bashing memes: that those who live in poverty and receive social assistance are frauds; that they are lazy; that they are undeserving; that they need to be punished; and finally, that the larger economic system is to blame. In all cases, however, there is a strong overtone that the authors of the memes feel themselves victimized by the system, and that they view the recipient of social assistance as taking advantage of (or victimizing) other “ordinary” people. This discursive trend has two important implications. First, it contributes to the ‘blame-game’ that adds to the marginalization of those who live in poverty, because poverty is presented in these memes as the result of individual shortcomings or failures. Second, they further contribute to individualization of poverty, ensuring that the systemic causes of poverty remain under-examined since poverty is not presented as the result of structural inequalities in society.

Id: 15112

Title: Interrogating the Iconic

Session Type: Individual submission

Authors:

Name: Barry John King

Email: barry.king-xyz-aut.ac.nz

Country: NZ (New Zealand)

Affiliation: AUT University

Abstract: Over the last few decades, popular culture has established itself as field of study with a range of journals and websites providing fora for discussion and debate. In a parallel development, a generation of graduates and postgraduates has entered into the cultural industries as practitioners, journalists and commentators. One striking parallel to this development, has been the pervasive substitution of the adjective iconic for popular. The noun root, Icon is not, of course, a new entry into the lexicon, though it has acquired contemporary shading. As the OED observes from the middle of the 20th century the traditional, meaning of icon as a religious emblem has been steadily supplemented by a new noun - “a person or thing as representative of a cultural movement; important or influential in a particular (cultural) context.” The currency of the term iconic owes I will suggest something to the professionalization of Popular culture as a field of study: a trend, which, ironically problematizes the notion of the popular. To give a some random examples of the many people and things which might have once been termed famous, renowned, emblematic or even legendary: Marilyn Monroe is an iconic Hollywood star, F. Scott Fitzgerald’s, *The Great Gatsby*, is an iconic American novel, President Trump, pace Brecht, claims to have built several iconic buildings and plans to build a wall, Kobe Bryant is a Lakers' Icon, Joe Fraser in a bout with Muhammed Ali, landed an iconic punch, Bob Dylan, who once declared iconic is a term for a has-been, is himself a fashion icon as is, in a more arriviste example, is Demi Lovato. (Doozly.2015 Farley, 2015, Brecht, Butler 2016, Dylan quoted in Sklair, 2006, Ewart 2016)

The term iconic consecrates this realm of de-differentiation as fashionable and cool. As already seen, it is possible to lump together under a collective name, great works of literature, good fashion sense and a cut body, to convene expressions of faddism, sexual preferences with matters of taste and cultural appreciation in a common space and exercise judgements about quality. This process of “demotically inflected” omnivorism does not imply an absence of criteria of evaluation but rather that these criteria are based on radical personalisation of culture whose poster boys and girls are professionally, if not personally, narcissistic. (Bennett, 2012) In this sequestered realm, at least, Deleuzian lines of flight tend to terminate on the fashion runway and the carefully staged Selfie. It is this new logic of self-presentation that has, courtesy of the Iconae, penetrated the social media sustaining a life that is idiotic – in the Aristotelian sense of the pursuit of a life outside the compass of institutional politics. (Parker, 2005; Goriunova, 2012)

Id: 15150

Title: Queers Like You and Me A Qualitative Textual Analysis of the Intersection between Sexuality, Ethnicity, Gender and Class in Contemporary Flemish Television Fiction's LGBT Characters

Session Type: Individual submission

Authors:

Name: Florian Hendrik Jakob Vanlee

Email: florian.vanlee-xyz-ugent.be

Country: BE (Belgium)

Affiliation: Ghent University

Name: Sofie Van Bauwel

Email: sofie.vanbauwel-xyz-ugent.be

Country: BE (Belgium)

Affiliation: Ghent University

Name: Frederik Dhaenens

Email: frederik.dhaenens-xyz-ugent.be

Country: BE (Belgium)

Affiliation: Ghent University

Abstract: A recently constructed database of LGBT characters in domestic Flemish TV fiction between 2001 and 2016 demonstrates how relatively normalized the representation of sexual diversity has become in homemade Flemish scripted television. With 6,3% of all recurring characters in the 2016 TV season identifying as LGBT and an average of 5,6% doing so since 2001, the absolute numbers of Flemish domestic TV fiction compare well with international production contexts. For example, 4,8% of all characters identified as LGBT in the U.S. 2016 scripted TV season (GLAAD, 2016). This visibility of sexual diversity, exemplified by its sizeable representation in domestic TV fiction, is certainly symptomatic of the importance of LGBT rights as a core value of the Flemish national identity.

However, the relative significance of these seemingly laudable figures dramatically diminishes when the total of LGBT characters found in domestic Flemish TV fiction is subjected to an intersectional analysis incorporating ethnicity and gender. Only four of a total of 116 identified Flemish LGBT characters were not caucasian, and all were of sub-Saharan African descent. With a qualitative textual analysis of these four characters of sub-Saharan African descent - Baïna Mpenzi (Coppers, VTM, 2016), Vincent (D5R, Ketnet, 2014-2016), Gigi (Louislouise, VTM, 2008-2009) and Aran (16+, Eén, 2008) – on the one hand, and a quantitative overview of the remaining 112 characters on the other, we analyze the intersections between sexuality, ethnicity, class and gender in Flemish TV fiction. By doing so, we identify several interrelated discursive formations. First of all, we point to the socio-cultural homogeneity of sexual diversity in Flemish TV fiction. On a general level, the vast majority of LGBT characters prove to be middle or upper class cisgender roles. Numerically a minority, lower class and non-cisgender characters are more often than not represented in undesirable roles, such as sex workers, criminals or victims of violence. This heteronormative discourse is further enforced by the four LGBT characters of African descent. Not only do they conform to traditional Flemish class and gender expectations, but are also deprived of a familial network and seem fully assimilated to dominant Flemish socio-cultural norms. Combined, these representational regimes amount to powerful articulations of homonationalism, by constructing LGBT identities that privileges dominant notions of Flemish national identity while

discrediting those that do not conform to this framework. Ultimately, this discourse constructs Flanders as a safe haven for sexual diversity, insofar it is not too diverse.

Id: 15158

Title: Popular culture going against the trend: Constructing national and personal identity based on genetic similarity rather than racial difference.

Session Type: Individual submission

Authors:

Name: John Joseph Benson

Email: J.Benson-xyz-latrobe.edu.au

Country: AU (Australia)

Affiliation: Program of Media and Cinema Studies La Trobe University Bundoora, Victoria Australia

Abstract: Recent interrelated world events such as Brexit, The U.S Presidential election and unprecedented forced migration, have to a degree placed doubt on the progress of globalisation. Central to the problematic nature of the unexpected outcomes of these events is the proposition that many ordinary citizens in western society feel disenfranchised and reject the new global economy, as they believe they do not share in its benefits and claim to have been ignored by the political and cultural elites. Ultimately these discontents have found expression in the ballot box.

Individually, the life world of these average citizens is separated into the symbolic excesses of the social media world of instant communication, relationship fluidity and non-stop access to entertainment. This stands in vivid contrast, however, to their lived daily reality, which can only offer reduced employment, wage stagnation and growing inequality of opportunity and decline in traditional expectations.

Embedded as a cause in most of these forces of opposition in recent world events is a rejection of the other, the outsider, the foreigner, the stranger, the migrant of different culture and religion. It is a rejection which is sometimes, subtle and implied, at other times, extreme-even legislated by the nation state. An essentialist race-based fear of the migrant or ethnically different seems to underpin many such beliefs. (Said 1978)

In the tradition of the popular franchise television series, *Who Do You Think You Are?* the Australian three-part TV series, *DNA Nation* sets out to explore Australia's national genetic diversity, via the genetic family history and origins of 3 popular Australian celebrities, including a popular indigenous actor. It also conducts a parallel genetic census or survey of the major ethnic groups of Australia, namely Anglo-Celtic, Greek, Lebanese, Indian, Chinese and Indigenous residents. It concludes via this scientific process that despite the various cultural backgrounds of citizens they all share very similar DNA backgrounds based on the human evolutionary journey.

This paper considers the way that a scientific discourse is interwoven into a popular television narrative to construct a concept of a nation-a DNA nation. A nation based on scientifically established genetic commonality rather than obvious racial difference.

It further examines the use of science as a means of answering the question of personal identity implied in the question: Who do we think we are? A process usually addressed through philosophy, faith, religion, psychology or national ancestry.

In foregrounding genetic similarity the program by implication sets up particular issues based on what might be called membership of "imagined communities" (Anderson 1983). What is the role of cultural recognition and acceptance of the "other" in light of these findings? (Kowal and Jenkins 2016) As one celebrity suggests at the end of the program "Australia is such a mixing pot there is no excuse to not get on!" What does "getting on," mean when the trend to establish difference is seemingly so powerful in other sections of the culture at present?

Id: 15174

Title: The Cinematic Roots of the South Indian Cable Industry

Session Type: Individual submission

Authors:

Name: Padma Chirumamilla

Email: padmachi-xyz-umich.edu

Country: US (United States)

Affiliation: University of Michigan, Ann Arbor

Abstract: In this paper, I explore how the cinema thoroughly permeated early efforts to establish Telugu-language cable television in small-town south India. Conversations with several cable operators in rural and small-town Andhra Pradesh during recent fieldwork revealed that the cinema, far more than original programming, was key to their early efforts to establish cable networks outside the metropolis.

Early cable programming centered around the legally gray broadcasting of films, and the growing availability and decreasing cost of video distribution technologies such as the VCR and cassettes were critical to the sustainability of fledgling cable operations in small towns and villages. Informal “video clubs” led to small-scale cable networks – all driven by the desire to share and to watch movies. While the relationship between film distributors and cable television channels have changed in recent years, as seen in the proliferation of “media partner” acknowledgements before any big-budget Telugu-language film, this early history of cinema and cable television’s symbiotic (or perhaps, parasitic) relationship has remained relatively unexplored.

Cinema’s outsized influence on other forms of South Indian media goes beyond the television and the cable channel. Even more recent “new media” startups, such as the online portal teluguone.com (now a major producer of original online Telugu-language content) began in the early 1990s as a site to stream Telugu-language films, targeting a diasporic audience.

Nowadays, even in the age of easily-available and shareable WhatsApp videos, low-budget “local” cable channels still play film song and comedy clips in their call-in shows. Against the backdrop of steadily shuttering small-town cinema halls, it seems that the desire for the movies in South India lives on in other, lower-budget forms: in the television set, on the smartphone screen. How do we understand this, as scholars of film, of television? What do the movies mean off the silver screen and outside of the cinema hall, embedded within other media networks, other technologies? And how can we write a history of film and television in South India that acknowledges their deeply intertwined past and present?

In exploring cinema’s centrality to the development of the south Indian cable industry, this paper pushes for a more heterogeneous, intermedia history of south Asian television, one that looks beyond the state broadcasters, Doordarshan and the internationally-driven and owned STAR TV to explore other, locally-grounded, competing forms of media and technology that were critical to the formation of the Indian cable industry as it stands today. It is an attempt to think more carefully about how different forms of popular regional-language media fed on and grew through and with each other, both technologically and programmatically.

Id: 15305

Title: Not just your average cartoon - 'Mainzelmännchen' as agents of conservative TV propaganda

Session Type: Individual submission

Authors:

Name: holger briel

Email: holger.briel-xyz-gmail.com

Country: CN (China)

Affiliation: Xi'an Jiaotong Liverpool University

Abstract: While the West German TV broadcasting system had to a large part been modelled on Hugh Green's understanding of the BBC (who had been charged with creating a non-centralised German broadcasting system after WWII), it did, unlike the BBC, include moderate yet tightly controlled advertising time. Initially, advertising was only allowed between 17.00-20.00, excluding Sundays, and only in blocks of 5-10 minutes each. In order to break up the succession of adverts, stations used animations. First and foremost, these clips were meant to provide a light-hearted caesura or insert (Werbetrenner) between individual adverts. But ultimately, their remit went much further than that; on the one hand, these animations were intended to draw children into the advertising world and keep viewers on the station; on the other, they also provided a glimpse of social issues shaping the evolution of German society. The most famous ones were the 'Mainzelmännchen', a collection of funny gnomes created for the ZDF broadcasting station.

In my presentation, I will analyse a number of these clips according to their relevance as markers of social changes through the last 50 years or so. It will become clear that they are far from lighthearted entertainment but have a neo-conservative agenda regarding nationalism, gender, education, consumption and social change. Furthermore, I will also discuss changes made to them due to digitalisation and how they and their creators' agenda have become re-entrenched in new media.

Id: 15365

Title: Semantic cultural mapping of villages of India

Session Type: Individual submission

Authors:

Name: Toshant Sharma

Email: toshant.sharma4-xyz-gmail.com

Country: IN (India)

Affiliation: Student

Abstract: In the domain of cultural heritage digital information systems are increasingly deployed but lack cross platform information exchange. Semantic web and domain ontologies apart from being tools to ease interoperability and allow information exchange among different agents dealing with cultural aspects of a region or a community can be used to capture the dynamics of operating cultural networks and interactions between socio-cultural entities.

The paper describes a semantic framework for capturing the cultural entities and relationships among them for villages of India. Nearly 73% of Indian population lives in its villages. Given the vast diversity of people residing in Indian Villages, an observation regarding a village must be tempered with the understanding that it cannot be applied to all. With such diverse environment, capturing the cultural identity of a village based on a static generic architecture and predefined fixed set of parameters will always have a significant volume of content left out for number of applied cases.

The framework provides an approach by which diverse cultural network semantics operating at granularity of villages in India can be described independently of cultural data source and in turn provide a schema, common vocabulary allowing cultural data exchange among heterogeneous information systems and users. As a basis of schema we initially use the census of India data to build a semantic database and build upon it by importing information from reliable sources and construct an ontology in RDF triples describing entity relations and properties. One of the objectives was to fully rebuild or update the contents of ontology at any moment when updated resources become available, hence the process of ontology generation is itself automated. The framework is used in case study of two villages from the state of punjab in India. The inputs collected from subject matter experts(experts on local culture of village) supplemented by means of crowd sourcing are used to populate the ontology, hence enabling semantic queries on the data.

Id: 15412

Title: PANEL: The Mediation of Urban Anxieties in Johannesburg

Session Type: Panel Submission

Authors:

Name: Nicky Falkof

Email: Nicky.falkof-xyz-wits.ac.za

Country: ZA (South Africa)

Affiliation: University of the Witwatersrand

Abstract: The global south features prominently in the nightmares of the world. Discussions about crime, terrorism, migration, development and environmental destruction centre the south as a site of anxiety for both the global north and the world's multilateral institutions. However it is different to feel anxiety about the global south and to feel anxiety in the global south. Scholarship on fear, affect and mediation has not yet done enough to consider how these important elements of contemporary life manifest within the flourishing popular cultures of the megacities of the global south. This panel, part of a larger project, takes the city of Johannesburg, South Africa, as its case study for investigating urban anxieties in the global south. Like other cities in the south, Johannesburg is growing at a dizzying rate and is increasingly mediated, with the expansion of mobile technologies and homegrown media production offering more ways than ever to communicate the anxieties that mark 21st century urban existence in Africa and the south. While Johannesburg has frequently been the object of a scholarly gaze, these interventions have often been political, historical or anthropological; less attention has been paid to the media and cultural landscapes of the city. This panel considers three case studies within Johannesburg's varied popular cultures: middle class white concerns about rural poaching as a symptom of anxious urbanities; an artwork that transforms potentially distressing waste into new forms of communication; and a township urban legend that linked fears of crime and the occult to anxieties around status and consumption. Placed in conversation with each other, these discourse analytical studies provide a snapshot of the cultural conditions of anxiety in and about contemporary Johannesburg within various popular media forms.

Papers:

'South Africa's wildlife poaching crisis as urban morality play', Cobus van Staden

'Plastic aesthetic: Reading iThemba Tower, Johannesburg', Mehita Iqani

'Blood, crime and consumption: The "plasma gangs" scare in Alexandra, Johannesburg', Nicky Falkof

Discussant: Glenda Daniels

Id: 15413

Title: Panel: The Mediation of Urban Anxieties in Johannesburg

Session Type: Panel Submission

Authors:

Name: Nicky Falkof

Email: Nicky.falkof-xyz-wits.ac.za

Country: ZA (South Africa)

Affiliation: University of the Witwatersrand

Abstract: PAPER TITLE: Blood, crime and consumption: The ‘plasma gangs’ scare in Alexandra, Johannesburg

This paper focuses on a potent urban legend centred on Alexandra township, one of the poorest and densest areas in Johannesburg, which appeared in mainstream and social media in early 2013. The story involved criminal gangs who broke into homes – sometimes using occult tactics to subdue residents – and stole plasma TVs in order to access a mysterious white powder, known as plasma, which was allegedly used as a component of a notorious street drug called nyaope. Despite expert attempts to debunk the story, it caused a minor flurry, with many Twitter and Facebook users insisting on its veracity and some broadcast and press sources uncritically repeating it. The plasma gang story is interesting for the way in which it condenses a set of longstanding urban anxieties, including fears about security and crime in general, drug dealers and drug users, police and institutional failures and corruption and the liminality, insecurity and hyper-visibility of township life. Also important is the materiality of plasma TVs themselves. These are desirable consumer goods that a buyer can use to announce social status; but in the context of township crime, they are also lightning rods that can make one a victim of potentially violent attack. They can be both signifiers of financial success that tie into an aspirational mode of personal development and conductors of the violent, sometimes even occult jealousy that makes one a target of criminals. I argue that the powerful and affective mediation of the plasma gang legend illustrates one facet of the pervasive anxiety that marks life in swiftly globalising southern megacities: the complex contradiction between contemporary injunctions towards visible aspiration and consumption, and the awareness that these performances can also be threatening to the self when undertaken in spaces of high risk.

Id: 15416

Title: Panel: The Mediation of Urban Anxieties in Johannesburg

Session Type: Panel Submission

Authors:

Name: Mehita Iqani

Email: mehita.iqani-xyz-wits.ac.za

Country: ZA (South Africa)

Affiliation: University of the Witwatersrand

Abstract: Paper title: Plastic aesthetic: Reading iThemba Tower, Johannesburg

This paper will examine an artworks made by a South African artist, which uses trash – one of the most significant objects of current urban anxiety in the developing world – as the “found object” to comprise the work. It is a public installation titled iThemba Tower (2016) by Johannesburg-based artist R1. The tower is “a 20 meter-high art installation made with 7,000 recycled plastic bottles, on a redundant communication tower each with a 'message in a bottle’”. Employing street-recyclers to collect plastic bottles, the artist then installed them on a defunct communications tower, including a message within each bottle thereby re-animating the trash as a space for communication. Through an analytical discussion of the artwork and recorded interviews with the artist, the paper aims to reflect on how, when plastic trash is aestheticized as a material for use in fine and conceptual art, new political possibilities open up. The discussion is contextualised in a critical review of relevant scholarly literature on the links between art and waste and will highlight key themes that come up in art criticism of the genre of art made from waste. It will also provide a review of the cultural politics of plastic in media culture. iThemba Tower makes some important conceptual interventions into what communication means in a consumer society, and raises important questions about the status of trash in media-saturated societies. By using plastic waste as the primary medium, the artwork comments on obsolescence, detritus, over-consumption, the environment and anxieties regarding how these things take shape in public urban space. The artwork opens up a new trajectory for exploring and theorizing consumerist waste, not only its representation within media, but also how it can serve as a communication medium in its own right. Building on theories of material resources as communicative surfaces, the paper argues that while symbolizing all that is wrong with hyper-consumption and waste, trash also contains cultural and communicative potential, which can be harnessed to make enthralling public interventions.

Id: 15874

Title: Lord Buddha TV in the paradigm of Popular Culture.

Session Type: Individual submission

Authors:

Name: Shivdas Yuvaraj Thorat

Email: shivathorat92-xyz-gmail.com

Country: IN (India)

Affiliation: Tata Institute of Social Science

Abstract: Everyone lives with a sense of the particular location that they belong to. Having carried their identity and lived culture while continuously expressing it. One such expression in an age of digitality is Lord Buddha Tv, which becomes an important point in contestation within the discourse of television in India. Lord Buddha Tv is seen to be consumed by certain strata of the population which owes a major part of its viewership, to the preexistence of certain social facts. Ballads are one of the mainstays of Lord Buddha TV which owing to the politics of taste has been communicating aforementioned social facts for a number of years. Found within radical cultures such as Sufi, these ballads aim to express conscious invention. We currently find ourselves living at a time when the idea of music education has become a reality. Ballads such as those on cultural suppression of the marginalized communicate with the commons.

Comprising of programming that includes women of different classes and Bahujans (mass), it can be seen as a piece of oral history that has been historically sung as lullabies. The ballads become a collectivist artifact. The insertion of such programming has created its own logic of communication. Within the current age of digital communication Lord Buddha TV is a unique endeavor, where intervention to mobilize certain groups becomes the key objective.

The TV channel is known for its politics of spreading Buddhism. Within the history of the television discourse in India Lord Buddha TV becomes an act of radicality that ballads have represented over so many years. This paper through multi-site ethnography and critical discourse analysis would look into the channel and its programming.

Id: 15936

Title: DIY music career confronted by "politics": a case study from Taiwan

Session Type: Individual submission

Authors:

Name: Miaoju Jian

Email: mjjian-xyz-gmail.com

Country: TW (Taiwan)

Affiliation: National Chung Cheng University

Abstract: With the help of digital technology and the Internet, DIY approaches to indie musicians have gained unprecedented new forms of sustainability and autonomy. As DIY career practitioners have opened up alternative possibilities to preserve the autonomy of producing artwork, to pursue a more radical and alternative DIY career within the local underground subculture also symbolizes an uncompromised resistance to the mainstream society and the state power. Besides, thanks to the rising market of low-cost airlines in East Asia by 2012, many more DIY musicians and bands in Taiwan now go on tour to Japan, Korea, Malaysia, Singapore, and Hong Kong. The transnational gig trips also help them to form a new inter-Asia and/or international network to support their DIY music careers.

However, in an era of global neoliberalism, the empowerment of pursuing a DIY career can therefore become an ambivalent paradox in Taiwan. Taking a DIY musician from Taipei, Hom Shen Hao(洪申豪) and his band Touming Magazine as a case study, this article argues that DIY music careers have to deal with more profound and complicated politics within their specific social, economic, and political contexts. What they have confronted is more on “the power over music” rather than “the political power” itself. (Street, 2012)

On the one hand, the ethos of a DIY career might be a neo-liberal conspiracy, which actively encourages young people to accept and live in an unstable situation of an increasingly personalized economic unit, precarious work conditions, and excessive self-exploitation. On the other hand, the Taiwan government has initiated a subsidy policy to develop the popular music industry, and the live music market over the last decade. Therefore, the DIY musicians in Taiwan are facing a new dilemma of either embracing the rising live music market or applying for the subsidy from the government. Both are blurring the subversive potential of pursuing an anti-capitalism and reflexive DIY career. Additionally, since “rebellious rock” has been stylized as saleable merchandise in Taiwan, the rebellious gesture of some “protest” indie bands have gained a more awkward reputation when they are welcomed by society as a whole, especially after the “Sunflower Movement” in 2014.

Reference

Street, John (2012). Music and Politics. Cambridge: Polity.

Keywords: music and politics, indie music, DIY(do-it-yourself) musicians, DIY career, Taiwan

Id: 16000

Title: "My poetry has no boundaries': dialogues between Sao Paulo's hip hop and the Brazilian musical and poetic tradition

Session Type: Individual submission

Authors:

Name: Rosana Soares

Email: rolima-xyz-usp.br

Country: BR (Brazil)

Affiliation: University of Sao Paulo (USP)

Name: Eduardo Vicente

Email: eduvicente-xyz-usp.br

Country: BR (Brazil)

Affiliation: University of Sao Paulo (USP)

Abstract: This proposal intends to discuss some of the recent changes in hip hop culture in Sao Paulo city (Brazil), and it is related to an ongoing research developed by the authors since 2012. It focuses on rap singers' performances and on their legitimation strategies of such music genre towards broader sectors of Brazilian society. These processes of legitimacy do not seem to be based on reaching a massive audience. Otherwise, they are built upon the aesthetic and lyric valorization of rap music, combining multiple aspects.

The first of them is the intense dialogue with the musical tradition represented by consecrated national genres like Samba and MPB (Brazilian Popular Music), which is clear in artists such as Criolo, Emicida and Rappin Hood, amongst others. These rappers have had the chance of recording with some well-known Brazilian composers, such as Caetano Veloso, Tom Ze and Milton Nascimento.

Secondly, the aesthetic and artistic valorization of rap music occupies the literary realm as a strong poetic movement in the peripheral areas of the city. Such movement is materialized in dozens of monthly organized literary soirées or "poetry slams" inspired by hip hop culture. These events are able to combine the national literary tradition (especially the one developed after the 1922 modernist manifesto) and the production of artists from peripheral areas of the city (associated with new forms in Brazilian literature allowing poetry to resurface).

The third aspect of the analysis points out to the creation of projects, as for example the Project Rinha de MCs, in which beginner MCs challenge each other by making improvised verses and rhymes. The rap battles happen in public places, and the participants try to get the live audience's attention by "breaking down" their opponents. Those events are itinerant and they have opened an important space for the renewal of rap music in São Paulo as they enable the emergence of new artists. Besides that, they have contributed for the strengthening of a more politically engaged and critical rap trend gathering new artists and those already established in this music genre.

By debating these three aspects, the authors argue that some contemporary artists represent the intersection of ethnical and peripheral identities, and the nationalist tradition led by political left-wing intellectuals prevailing in Brazilian Popular Music after the 1960s and 1970s. These processes of cultural hybridization challenge the legitimated forms of artistic production by leading them into a field of impure genres. Therefore, they blur the boundaries between the erudite and the popular, high and low cultures, massive and media productions. A tradition of dialogue, absorption and anthropophagic resignifying of references coming from the most different backgrounds is an essential feature of Brazilian music and culture in general.

The discussion of the relevant matters of artistic and identity affirmative strategies, the clash between popular tradition and international pop, and the aesthetical and political ground of Brazilian music is set on the theoretical contributions of authors such as Renato Ortiz, Marcos Napolitano, Nestor Garcia Canclini, Jesus Martin-Barbero, Pierre Bourdieu, Stuart Hall, Homi Bhabha, amongst others.

Id: 16039

Title: A historical perspective in the cultural transformations of the afroecuadorian identity

Session Type: Individual submission

Authors:

Name: Bruno Santos Nascimento Dias

Email: bsndias-xyz-gmail.com

Country: EC (Ecuador)

Affiliation: Universidad Andina Simón Bolívar - Ecuador

Name: Pedro Fornaciari Grabois

Email: pedro.grabois-xyz-ifrj.edu.br

Country: BR (Brazil)

Affiliation: Universidade do Estado do Rio de Janeiro - UERJ

Abstract: The following work aims at analyzing, from a historical perspective, the cultural transformations of an afroecuadorian identity and how this identity is currently presented as a political and theoretical site of claim and contestation of crucial importance. The work is developed in three methodological stages: first, we present a historical perspective of how black people were excluded of the formation of the Ecuadorian State and their processes of organization from the 1990s on. Then, we analyze the concept of "identity" and point out the historical importance of "miscegenation" and the debate it raises inside the perception of the afroecuadorian identity. And, finally, we offer a contemporary view of the question from a cultural dimension in which communication plays a constitutive role. Our starting point is that the process of formation of the Ecuadorian Nation-State needs to be thought from a notion of race and ethnicity, just as any other country in the Latin America. This notion must specify how black and indigenous people were excluded from the first national projects. When the mestizo starts being considered the subject of the independence an "ideology of ethnical homogenization" appears and becomes a powerful strategy of invisibilization of other groups. From the 1990s on, however, several organizative processes appears questioning the hegemonic discourses that describes an Ecuador that is constituted from the Andean in mestizo-indigenous basis. In 1998, the Ecuadorian constitution recognizes the existence of the black people as part of the nation, subjects of collective rights that must be guaranteed by the State. The Ecuadorian historical process helps us propose a problematization of the notion of identity, focalizing its racial modulations, which means the way through which identities are produced in complex social arrangements which put into play the relations between knowledge, power and subjects. The matter of miscegenation must be thought within these parameters. A historical analysis shows how Latin American thinkers from the end of the 19th century and beginning of the 20th have appropriated European racial theories and used it in an original way in order to think "nation viability", reimagining it racially: converting the stigma (degeneracy) attributed to miscegenation by European theories into a positive symbol (a kind of racial improvement). This movement remains profoundly problematic since it positions miscegenation as a vector of populacional whitening. In Ecuador, in spite of recent progress, the exclusion conditions which characterize its social and ethnic structure are still hegemonic and expressed in many ways, including culturally. In this sense, thinking communication as a constitutive element of contemporary cultures helps us understand the dynamics of inclusion and exclusion, domination and resistance, which make this country racists, and, at the same time, it allows us to perceive processes of affirmation of an Afroecuadorian identity. Currently, the means of communication are a key element in the processes of signification and production of meaning.

Hence, this paper aims at proposing a way of seeing communication as an articulator of cultural transformations which influence the processes of signification of this identity.

Id: 16134

Title: The Meme as a Remix of Popular Culture: The Brazilian Context.

Session Type: Individual submission

Authors:

Name: Mariana de Carvalho Ghetti

Email: marianaghetti-xyz-gmail.com

Country: BR (Brazil)

Affiliation: UFF - Universidade Federal Fluminense

Name: Marina Roale Fabricio Rodrigues

Email: marinaroale-xyz-gmail.com

Country: BR (Brazil)

Affiliation: Federal Fluminense University

Abstract: This paper originates from our research project, which explores the impact that memes have on everyday political narratives. Here, we would like to present some of our preliminary findings, identifying the meme as a very relevant field of study, particularly in the context of communications research. Drawing from the work of authors such as Dawkins (1976), and Shifman (2013; 2014), we analyse the different meanings of the term. First, we trace its biological roots, as the term is understood as a cultural equivalent to the gene given that it performs a similar replicating function. However, more recently, research in the field of cyber culture has also appropriated the term, assigning it new meanings which are associated with the relationships between technology and sociability in contemporary culture. In this way, the meme has also started to be understood as “groups of content” formed by sets of texts which have been created collectively and which constitute a new media genre. In this context, we can observe that the meme has been consolidated as a cultural phenomenon and as a language mode which are in line with the current territorialities and values.

Here, we would like to present some of our preliminary findings, based on data collected from an online questionnaire which was shared on Facebook. This research has allowed us to produce a map in order to understand users’ motivations and interest in memes within the Brazilian context. We would like to propose that the meme should be understood as a remix of popular culture (Lemos, 2005). Indeed, its spreadable character (Jenkins, 2013) causes mutations that allow different combinations of information which can be disseminated through the appropriations and creative practices of a network of users. This process is enhanced by the digital tools and by the dynamics of contemporary society, which are characterized by diverse flows of information and culture. Despite its short circulation period, we suggest that, once the meme is organised in groups, it demonstrates the development of collective narratives which can quickly translate complex issues, which are in the media spotlight, into everyday conversations. It is worth noting that the events’ context becomes as important as the message itself because it requires a prior understanding of the subject. In this way, its meaning can be understood as a sort of “inside joke”. We believe that this is precisely why elements of pop culture represent powerful resources for this type of language.

Id: 16167

Title: Writing the "wrong": women's visual protests over the surfaces of London and Mexico City

Session Type: Individual submission

Authors:

Name: Laura Guimaraes Correa

Email: guimaraes.laura-xyz-gmail.com

Country: BR (Brazil)

Affiliation: Universidade Federal de Minas Gerais - UFMG

Abstract: The paper discusses and analyses feminist writing practices over the surfaces of London and Mexico City, two global and diverse cities, with different characteristics.

Practices of writing and drawing over the walls, monuments, urban furniture might speak about problems, claims, desires, disputes in the urban centres: they can be read as chronicles of a city at a certain place and time. Words and images in the streets form layers of meanings, often combining dissonant, ambivalent and contradictory discourses. In order to read them, it is necessary to draw the attention to the social, political, economical and cultural contexts, i.e., to where and when these inscriptions emerged.

The visual dialogues in the city are, as in most interactional situations, marked by relations of power. Nevertheless, they carry with them possibilities of agency and resistance. In the cases I explore, the subject makes herself present through the use of stencils, graffiti, stickers, denying the idea of a perfect order and organisation in the city. Women's claims become visible through the use of creative, illegal and even violent practices and discourses.

In the paper, I analyse interventions related to gender issues in the capitals of Mexico and the UK, considering some particularities of women's conditions, experiences and protests in these two cities and countries. The claims are related to important issues that affect women such as gender violence, rape, abuse etc. and have been in discussion in these and other cities and media around the world. Jacques Rancière uses the term "wrong" (tort) to the practice of confronting a disagreement; and it happens when the assertion of equality takes a political shape, expressing the equality and showing what has been denied to a group. Urban interventions are communicative practices that can show "scenes of dissensus"; politics made by emerging voices that were silent. Through the analysis of the cases I argue that aesthetics and politics are deeply entangled when protest and creativity gather to write and draw a "wrong", making powerful claims over gender issues.

Id: 16189

Title: Estado y prácticas culturales. Representaciones en torno al proceso de oficialización de las fiestas populares en la norpatagonia argentina 2003-2015

Session Type: Individual submission

Authors:

Name: Julio César Monasterio

Email: monasteriojulio-xyz-gmail.com

Country: AR (Argentina)

Affiliation: Universidad Nacional del Comahue - CEAPEDI

Abstract: Desde comienzos del corriente siglo, se ha incrementado sustancialmente la presencia de las fiestas populares en la planificación de los gobiernos de la región de la norpatagonia argentina. Cabe destacar que esto no es algo novedoso ya que, desde comienzos del siglo XX las políticas públicas referidas a la consolidación de espacios públicos para el ocio y la recreación posibilitaron llevar adelante la concreción de los principales ideales del proyecto moderno. Por caso y con el advenimiento de los festejos centenarios de las principales capitales latinoamericanas el relato oficial ejecutó una resignificación del “ser nacional” a partir de dos ejes: por un lado, retomando algunas características de “lo nacional”, en sentido “folclorizado y atractivo” para la construcción de nacionalidad, con características comunes, y, por el otro, exacerbando sus características negativas en relación con el sistema de producción vigente.

En los últimos años, las denominadas fiestas populares fueron modificando, de manera drástica, las formas mediante las cuales las mismas se desarrollan. Y esto es debido a que en el pasaje de lo popular a la masividad, se llevan adelante una serie de estrategias sobre “lo popular” que forman parte de un proceso de construcción en el que hay un gesto dominante que lo constituye como tal en relación a lo moderno, a lo culto, a lo de elite y a ilustrado. En palabras de Certeau (2009), existe una operación que no se confiesa sobre la cultura popular y ésta es que “[h]a sido necesario censurarla para poder estudiarla. Desde entonces, se ha convertido en un objeto de interés porque su peligro ha sido eliminado” (p.47).

Este gesto dominante va acompañado de prácticas de resignificación, que borran toda huella de peligrosidad en sus acciones, a través de una violencia política que las folcloriza y las reinserta en el campo político – institucional y en las agendas estatales a través de, entre otros ámbitos, las fiestas oficiales.

De esta forma, la presente ponencia busca problematizar el carácter popular de las fiestas oficiales, a partir de una primera aproximación al rol asumido por el Estado de la provincia de Río Negro durante el periodo 2003-2015 en el proceso de oficialización de las “fiestas populares”, con el objetivo de reconocer, en dicho proceso, los dispositivos de resignificación de las mismas.

Id: 16248

Title: 'If you ask for Kashmir, we'll rip you apart': The appropriation of Kashmiri freedom movement by Bollywood cinema

Session Type: Individual submission

Authors:

Name: Ravikant Kisana

Email: ravikant.kisana-xyz-flame.edu.in

Country: IN (India)

Affiliation: FLAME University

Abstract: 'Doodh mango kheer denge, Kashmir mango cheer denge' (Translation: If you ask for milk, we'll hand out tasty pudding. But if you dare ask for Kashmir, we'll rip you apart). This folk idiom in Hindi is an extremely popular oral ditty across mainland India. It represents the idea that the Indian people are a very hospitable and giving folk till it comes to the matter of Kashmir (which is fighting for its independence), where they will tolerate no room for divergence.

Kashmir is a conflict zone, and under extreme military occupation by Indian armed forces for the last 27 years. During this period, this small mountainous region has seen grotesque human rights violations and popular mass uprisings the likes of which have been compared with the Intifada in Palestine.

In this context, while Kashmir bleeds, shaping favoring public opinion in India is a key policy objective for the Indian state. One of the agents of immense cultural capital in this sphere is Bollywood cinema. This film industry has periodically 'visited' Kashmir over the last three decades and framed the political conflict in very specific ways.

Since Bollywood films are not released in Kashmir, films about the conflict are meant for 'Indian' audiences. While this paper will comment on the larger trend, it seeks to document the case-study of representation from two prominent Bollywood films-- Mission Kashmir (2000) and Haider (2014).

These films seek to frame a sympathetic eye to the Kashmiri aspirations, but there is a deeper narrative of pro-India positions in these films. This paper seeks to unravel the various nuances of representation that ultimately package the Indian nation and its armed forces as a force on the 'right side of history', even as Kashmir burns for 'azadi' (translation: freedom)

Id: 16402

Title: 'Handcrafted, Authentic, Gypsy, Exotic' - #Trending commodification and cultural appropriation of distant life-worlds in India

Session Type: Individual submission

Authors:

Name: Rajashree Gandhi

Email: rajashree.gandhi19-xyz-gmail.com

Country: IN (India)

Affiliation: School of Media and Cultural Studies, Tata Institute of Social Sciences - Mumbai.

Abstract: The Indian society is famed for its diversity of languages, religions, sects and castes. Within the vague and camouflaged majority of Hindus, there are Savarnas (caste Hindus), Dalits (schedule castes), Adivasis (scheduled tribes, nomadic and de-notified tribes) spread across the national geography. Painting them into a neat and colorful portrait of diversity obscures the oppression and steep inequalities in their realities. This oppression is naturally accompanied with exotification and cultural appropriation. Art forms and fashion systems are continuously brought into the mainstream while their original owners are suppressed to their social and geographical positions.

In this context, the latest developments in commodification of identities gets further visibility through social media algorithms. Observing this trend and revealing its implications lies at the core of my research paper. Laying bare the linkages between politics of fashion and appropriation of socially and geographically distant life-worlds is important to understand the dynamics between two parties: the buyers/sellers and the exotified groups. While there exists literature about one-way and two-way cultural appropriation (Femenias, 1998), (Latrell, 2000), offense caused by it (Young, 2005), cultural borrowing (Loughram, 2009), formation of taste (Bourdieu, 1984), it is not yet theorized in the context of social media performances and sponsored ads, especially with respect to communities and cultures in India.

With dressing and jewelry as my focus, I aim to explore the following questions through my study: Is identity based fashion, for ex: Warli sarees, Gond art jewellery, Afghani necklace, Kashmiri/Tibetan scarf, a one way street - wherein dominant elite want to fetishize the lifestyle of marginalized communities but any move in the opposite direction is suppressed in the name of westernization or Sanskritization? What purpose does it serve to the dominant buyers and sellers to build an aesthetic or fashion sense on the backs of communities and values that are far from their own? What is the ethnicity of the target audience for the sale of such "ethnic" products?

The study will be undertaken in the framework of critical discourse analysis (Dijk, 1993). I will look at case studies of commodification visible on social media, especially through ad screenshots, alongside histories and explorations on ethics and economics. For example, while Warli art has become ubiquitous in fashion, architecture and public urban art over the years, has it in any way positively affected the Warli tribal community in Western India? What is the communication encoded in the vocabulary of advertisements on Facebook and Instagram, while exotified communities may or may not have access to these platforms?

This study will also be self-reflexive, as I find myself buying into the commodification. My focus in this study will be to verify my hypothesis that social media algorithms expedite, intensify, amplify age old cultural appropriation. Simultaneously, a group of elites exploit stolen aesthetics to display

themselves as non-mainstream, socially conscious, dynamic, well-intending lovers of marginalized communities while the latter are made to stay static under the pressure of authenticity and to maintain the status quo. The ethics of such trends need evaluation and introspection.

Id: 16458

Title: Dark Reflections: Black Mirror in times of Post Truth

Session Type: Individual submission

Authors:

Name: Adwaita Banerjee

Email: adwaita.banerjee2015-xyz-tiss.edu

Country: IN (India)

Affiliation: Tata Institute of Social Sciences

Abstract: The present political world that we occupy seems to be oddly immune to crisis, with an ability to postpone outrage indefinitely. Within the era of post truth that has come, a possible utopia is anticipated, which in turn becomes the boundaries of our dystopias. This is our Black Mirror. The dystopia of the present is not one in which there is allowance for possibility or that there is no disappointment and resentment over hyperbole. But one which is marked by the characteristic notion of having a point of no return.

Black Mirror (Charlie Brooker, 2011) as a television series represents exactly this kind of a system. The dystopia that is seen within Black Mirror is a seemingly privatized and crisis proof where the dynamic or terms of change is dictated by the system itself so that it does not disrupt the perpetual motion of the machine. This taking over of the power to make changes and defining collateral damage is what makes Charlie Brooker's television series so real as well as scary.

Within the paper one of the first things that I talk about is 'policy vacuums' - a term that I borrow from Professor James Moor who refers to it while talking about the broader questions of morality and law resulting from a chasm of policy in cases where novel technologies suddenly emerge in many areas simultaneously. Science fiction is seen to make these vacuums perceptible, by allowing viewers be an audience to technostruggles on-screen. Black Mirror uses isolated cases to accomplish this, invoking the powers of 'magical' science fiction technologies that speak to the sense of radical and instantaneous social transformation described by Stern (1980). These episodes, I posit, provide opportunities for gaining critical insight into existing technology forms. By using specific episodes within the series I try to understand the signification of the persistence of Black Mirror's dystopia. If it does not represent a crisis because of its inherency, then where, if anywhere, is crisis located?

The paper tries to explore the way Black Mirror assumes the form of political art, through critical textual analysis. This in turn favours conscious knowledge over intuition, thereby encouraging viewers to remain critically and actively engaged rather than falling into a relaxed pattern of automatic association that involves drawing upon the predetermined, conventional codes of television. In remaining so thoroughly and unequivocally opposed to technological development and thereby framing technological transience in a highly critical and controversial light, the programme provides a rich area of interpretation for media theorists. It draws attention to a wide range of debates revolving around the media and technostruggles.

Id: 16464

Title: "I am not a graffer, but I do paint in the street.' The construction of the "pintantes' subjects through the narratives of their practice and their use of the space.

Session Type: Individual submission

Authors:

Name: María del Pilar Salazar

Email: maria.salazarbs-xyz-gmail.com

Country: MX (Mexico)

Affiliation: Universidad Iberoamericana de Puebla

Abstract: This paper is derived from a nearly two year investigation exercise with subjects that “paint in the streets.” Its a dense description (Geertz, 1973) of the processes involved in the “pintas” as a result of the application of a series of interviews in Puebla and Tlaxcala (México) to six subjects that “paint” in the street. Besides the interviews, participant observation was fundamental too attending to masive and individual pintas, self-managed stencil workshops, and other everyday events of these subjects during the summer and fall of 2016. Derived from their own narratives about themselves (the interviews) and the observations, the problematization of the notions “graffiti” and “graffer” is proposed, considering the autonominations of young people that elaborates “Urban Graffical Expressions” and to whom we name as “pintantes.” These conceptual approaches allow the reference to wider and more complex processes than the delimited by the previous terminologies. We also seek to broaden our understanding of subjects beyond youth identities (Cruz, 2008,2010; Nateras, 2011; Reguillo, 2000, 2013; Valenzuela, 1997, 2010), As well as the practice of "painting" as a purely political action and with intentions of protest (MacDonald, 2001; Gómez Abarca, 2014), or as an aesthetic or semiotic expression (Silva, 1987, 1992, 2006), to suggest that this practice can be varied and its meanings and scope may depend on the situation in which the painters are (whether they paint at night or day, whether legal or illegal, or whether they paint alone or collectively). We consider that the painters construct subjectivities based on these factors, so that the painting also becomes a way of occupying space and appropriating it, a way to exalt the right to the city, to produce and be produced in space (Lefebvre 1974, 1976; Lindón, 2007), and to be related to other subjects creating or enunciating spaces of collective uses. In addition, it is important to mention that their practices develop new forms of communication: regarding how they refer to themselves, how they state relationships between them and how they are organized in collective actions, mainly by social networking, both physical and digital. For this analysis we focus on two axis categories: 1) the meanings of the practice, and 2) the places in which its done: streets, workshops and cyber space.

Id: 16474

Title: Macondo: Cultura universal, patrimonio del Caribe colombiano / Macondo: Universal culture, Colombian Caribbean patrimony

Session Type: Individual submission

Authors:

Name: Oscar Andrés Rodríguez

Email: orodriguez8-xyz-uniminuto.edu.co

Country: CO (Colombia)

Affiliation: Corporación Universitaria Minuto de Dios

Abstract: Resumen

La producción literaria de Gabriel García Márquez constituye una forma de expresión significativa y constructora de realidad contextual. En este sentido, esta investigación cualitativa pretende identificar los elementos característicos de la cultura Caribe Colombiana presentes en la muerte de los personajes de la novela Cien Años de Soledad. Para ello, es propicio conceptualizar sobre la cultura caribe colombiana, así como realizar un análisis de discurso sobre la producción cultural estudiada. Por eso, esta investigación brinda importantes aportes en la comprensión de la ritualización de la muerte en la cultura popular del caribe colombiano, al mismo tiempo que presenta esos elementos dentro de una producción literaria de la trascendencia de Cien Años de Soledad.

Para eso, esta investigación se sustenta en las observaciones de autores como Ángel Rama, Néstor García, Emanuel Amodio, Marcelino Bisbal, Cristina Blake y Mauro Lococo; todos ellos teóricos de la Comunicación – Cultura, pues es en este campo en el que se enmarca esta investigación. Además, en el contexto de este trabajo es necesario incorporar las observaciones teóricas de Jairo Gutiérrez, investigador barranquillero que enfoca su producción académica en la conceptualización de la cultura caribe colombiana.

Finalmente, esta investigación se inspira en el paradigma hermenéutico interpretativo, y para su desarrollo se utilizarán herramientas como el grupo focal y las entrevistas en profundidad; además, de la utilización de una matriz de análisis de discurso.

Abstract

The literary production of Gabriel Garcia Marquez depict an expression form meaningful for the contextual reality. in this sense, this qualitative research aims identify the characteristic elements of the Colombian Caribbean culture presents in te personages death of the Cien Años de Soledad novel. For that, it is conducive conceptualize about the Colombian Caribbean culture, also carry out a speech analysis about the cultural production studied. Therefore, this research provides Important contributions in the understanding of the death's ritualization in the popular culture of the Colombian Caribbean, at the same time that present those elements within a literary production transcendent than Cien Años de Soledad.

So, this research is sustained of the observations of autors as Ángel Rama, Nestor Garcia, Emanuel Amodio, Marcelino Bisbal y Cristina Blake y Mauro Lococo; every they Communication-Culture's theorists, since in this field that this research is framed. Furthermore, in the this work's context is necessary incorporate the Jairo Gutierrez' theoretical observations, he is a Barranquilla's investigator that focuses his academical production in the Colombian Caribbean culture's conceptualization.

Finally, this research is inspirate in the interpretive hermeneutic paradigm and for its development is going to use tools research as focus group and in-depth interviews; furthermore, ofcourse, of the utilization of a speech analysis matrix.

Id: 16476

Title: THE INDIGENOUS FASHION FROM THE HIGHLANDS OF CHIAPAS

Session Type: Individual submission

Authors:

Name: Silvia Coca Córdova

Email: silvia.cocacor-xyz-gmail.com

Country: MX (Mexico)

Affiliation: Universidad Iberoamericana Puebla

Abstract: This document will present some of the results of a research study that I conducted from 2015 until 2017 about the textile life of the children from the indigenous community of Zinacantán, Chiapas. In this village the textile learning process, the creation and production of the clothes has a close relation with how the social life of the community has change in the past years and this will continue evolving as the world of the zinacantecs changes. With this presentation I'll attempt to explain how the members of this indigenous community had created their own fashion statement. Fashion is usually defined or imposed by the West. It leaves no space to think about it in any other way. Western standards define which styles are "in" for next season –spring/summer or fall/winter- what will be the next trend: which colors, which textures, which silhouettes. These standards also uniform people's clothes under the offer of what the market sells, clothes that are promoted as options for individuality, that help create a unique style and that will help demonstrate identities. The West fashion world tends to forbid fashion outside of its parameters, outside of fashion magazines, of the design houses, of the great names in fashion or even the fast fashion stores. Nonetheless, in the mountains of the Mexican southeast, in the town of Zinacantán, we can find a community that has created its own concept of fashion, an indigenous fashion created by the hands of the artisans of this village. Hands that weave, embroider and manage to communicate –through the garments that they make—the identity of the entire community. The women of Zinacantán are in charge of this textile art. They interpret the social, economic and religious processes that occur in the region and translate them into attires that identify their bearers as part of a culture. The textile pieces change in fashion cycles similar to the Western ones, but have as referent the celebrations of the patron saints of the community, celebrations that occur in the winter and the summer. In this paper I argue that the ever continuous transformation of these garments, their unique quality –no piece of garment is the same as any other-, place the Zinacantec attire into the fashion world. Another type of fashion, an indigenous one. Fashion in their own terms and in their own time that is capable of uniting an entire population, and keeping the pace to the latest "fashion craze".

Id: 16532

Title: Caracterización de las fiestas patronales del Corpus Cristi de San Vicente de Chucurí y la Virgen de la Original de Simití, como expresiones culturales patrimoniales en la región del Magdalena Medio

Session Type: Individual submission

Authors:

Name: carlos alberto vasquez

Email: carrusel1717-xyz-hotmail.com

Country: CO (Colombia)

Affiliation: universidad de la paz UNIPAZ

Abstract: el problema

El presente documento surge de la necesidad de adelantar una investigación que dé respuesta a los siguientes interrogantes:

¿De qué manera las fiestas patronales del Corpus Cristi y la Virgen de la Original se constituyen en expresiones culturales de carácter patrimonial inmaterial en el Magdalena Medio?

¿Cuál es el proceso evolutivo de las fiestas patronales del Corpus Cristi y la Virgen de la Original?

¿Cuáles son los rasgos de tradicionalidad, sacralidad e identidad cultural que caracterizan a estas fiestas patronales?

¿Por qué estas fiestas patronales se constituyen en referentes culturales y patrimoniales en el Magdalena Medio?

¿Cumplen las fiestas patronales del Corpus Cristi y la Virgen de la Original con los lineamientos y normas técnicas requeridas por el Ministerio de Cultura para su declaratoria como manifestaciones de patrimonio cultural inmaterial?

el resumen

El presente trabajo pretende ser una provocación inicial hacia la institución de una línea de investigación, que desde la academia, documente las fiestas patronales de la región del Magdalena Medio, con el fin de preservarlas. De este modo se realizaría un inicio al proceso con la investigación y documentación de las fiestas patronales “Jueves de Corpus Cristi” en el municipio de San Vicente de Chucurí, departamento de Santander, y la Fiesta de “La Virgen de la Original” en el municipio de Simití, departamento de Bolívar.

Las fiestas populares tradicionales, son un componente fundamental de la cultura y por consiguiente de la identidad cultural. Por eso es importante no perderlas de vista en el tiempo, pues todas ellas son el reflejo de costumbres y valores de una época y escenarios de la vida cotidiana de los pueblos. Las fiestas ponen de manifiesto relaciones sociales cuyos intereses simbolizan la identidad cultural y las tradiciones de un pueblo. En el presente trabajo se realizará una indagación etnográfica de diseño narrativo, donde el investigador recolectará datos sobre las historias de vida y experiencias, en relación con las fiestas patronales de los municipios de San Vicente de Chucurí y Simití, ubicados en la región del Magdalena Medio. A través de las herramientas metodológicas de la investigación se escucharán voces, se vivirán las fiestas y se podrá saber sobre cada una de las localidades anfitrionas de las fiestas religiosas. Se recogerá la memoria y se documentará cada encuentro del pasado y del presente, para hacer posible el recuerdo y dejar evidencias que desde la memoria de sus habitantes, construyen nuevas pedagogías y acciones sociales a partir de sus fiestas

y de sus apuestas culturales. Memoria, Identidad, patrimonio, documentación, serán los temas de esta investigación que nos permitirá reconocer un territorio desde sus celebraciones religiosas como aporte a la historia cultural. De igual manera, a partir de este trabajo, se pretende abrir otras líneas de investigación que propicien la documentación y divulgación de todas las fiestas tradicionales de la región del Magdalena Medio como patrimonio vivo.

Metodología de investigación

La presente investigación es cualitativa, documental, descriptiva, narrativa y con componentes etnográficos.

Id: 16556

Title: Affect, Online Queer Communities and the Possibility of Political Change' Hopes of Channeling RuPaul's Drag Race into LGBTQ Visibility and Action through Social Media in the US and Brazil

Session Type: Individual submission

Authors:

Name: Niall Patrick Brennan

Email: n.p.brennan-xyz-alumni.lse.ac.uk

Country: US (United States)

Affiliation: Fairfield University

Abstract: Many scholars attest to “the fate of affect as a fashionable theory” (Seigworth and Gregg, 2010: 17). Nevertheless, this study looks at affect as a highly-theorized yet viable concept for examining political action and change in LGBTQ communities by way of the reality/competition television series RuPaul’s Drag Race (RPDR) and its online presence in the US and Brazil. On the one hand, affect can be seen for its corporeal dimensions: affect is linked to Spinoza’s often-quoted notion that “No one has yet determined what the body can do” (1959: 87). Affect is therefore physical in its conceptualization and it underpins the sentient aspects of physical experience, for “to have a body is to learn to be affected, meaning ‘effectuated’, moved, put into motion by other entities, humans or nonhumans” (Latour, 2004: 205). Affect also connects with cosmopolitanism by way of its “resonant affinities of body and world, being open to more life or more to life” (Massumi, 2002). On the other hand, affect can be seen as anything but corporeal or linked to cosmopolitan thinking. Instead, affect is “neutral”, an “inventory of shimmers” that culminates in ideas of “affectivity, sensibility, sentiment” (Barthes, 2005: 77). As Couldry (2012: x) argues, “a turn towards ‘non-representational theory’”, towards “rejection of any notion of social order” encapsulates the “exclusive language of ‘affect’, ‘intensities’ and even ‘pure immanence’”. Affect theories therefore “turn their back on media’s role in the production of social knowledge and media’s failures to represent the increasingly unequal worlds in which we live” (ibid). Or, as Berlant (2010: 116) puts it, “shifts in affective atmosphere are not equal to changing the world.” Taking into account these disparate views of affect in theory, this study looks at possibilities of change in LGBTQ visibility and political action in the online discourse of US and Brazilian fans of RPDR. The US and Brazil are accounted for as key countries due to their sizeable fan bases and to their recent, radical shifts towards social-political conservatism. Perhaps not surprisingly, this study finds that online expressions of affect emerge particularly around RPDR’s one-on-one, confessional segments in which contestants reveal closely held information such as HIV/AIDS status, gender transition and estrangement from family. More notable is the way in which online expressions of affect for RPDR’s contestants and their dilemmas do not translate into forms of corporeal re/action. While there are ample nods to and gestures of solidarity regarding LGBTQ visibility/rights in RPDR social media space, discourses of affect seem to go no further than that – than cyberspace. This study argues that the conjunction of affect, in theory and practice, and social media, as capable of but not yet fully employed to capture political terrains, leave much to be desired in realizing LGBTQ action and visibility in an era and in places where such action/visibility is more necessary than ever.

Id: 16574

Title: Aprender a comunicar lo corpóreo

Session Type: Individual submission

Authors:

Name: Juan Carlos Gómez Torres

Email: jcgomez-xyz-uniminuto.edu

Country: CO (Colombia)

Affiliation: UNIMINUTO

Name: Juan Carlos Forero Rodriguez

Email: juanc.forero-xyz-uniminuto.edu

Country: CO (Colombia)

Affiliation: UNIMINUTO

Abstract: Las nuevas categorías

Estas nuevas subjetividades nos permiten construir a partir de las corporeidades del comportamiento con los otros, que en realidad es un acto complejo, puesto que se desarrollan varios temas sociales que imparten momentos coyunturales del momento o de los momentos vividos, es por esto que entrar en debate, hace que podamos conocernos más afondo, también como pensamos o como actuamos.

Cuerpo comunicación gráfica

El cuerpo y la Comunicación Gráfica se encuentran en una mutación que abarca elementos complejos, ya que hace que el sujeto tenga una interacción física con la tecnología, e incluso con la historia del mundo, sobre todo a la hora de ponerlos en contextos culturales, por eso, las nuevas tendencias llevan de la mano procesos educativos diferentes, es decir, entender las nuevas maneras de aprender el mundo, lo que se hace relevante, por ende es importante ver las nuevas generaciones como van incluyendo las corporeidades junto a sus saberes de manera más autónoma.

Cuerpo gráfico extendido hacia la tecnología

El cuerpo gráfico extendido hacia la tecnología, aporta elementos importantes en la comunicación, esta se extiende de manera performática entendida a partir de los aspectos del cuerpo físico y su manera de comportarse ante el mundo digital, esto nos pone a repensar en ejercicios y actividades del mundo, y como las tecnologías entran en una relación íntima con el sujeto y su comprensión del mundo.

Comunicación y corporeidad emancipada

El campo comunicativo debe tener una transformación social colectiva a partir de la corporeidad emancipada, es esa relación íntima corpórea y heterogénea con los otros, es una mirada que nos llevaría a entender nuevos aspectos del conocimiento de educadores y educandos, en el que se desea aprender nuevas formas de relación del cuerpo y comunicación.

De alguna forma esa parte son el crecer con una cultura que necesita ser construida desde una comunicación y corporeidad emancipadora, logrando una colectividad en campos de acción que posibilitan saberes que piensan y razonan con las nuevas tecnologías de la información y el mundo que los rodea, lo que desencadenaría una multiplicidad hegemónica educativa en los conocimientos compartidos en muchos jóvenes hombre y mujeres que construyen un país dejando una identidad más contrastada.

Método

Esta investigación propone la idea de abrir espacios a la voz de los estudiantes, a las narrativas hegemónicas y a la experiencia. Desde allí, se pretende generar aprendizajes y conocimientos de la corporeidad en relación con la comunicación educativa que ayuden a repensar la presencia del

cuerpo dentro de la comunicación y las prácticas educativas, mediante la propuesta de otros territorios y modos de entender y aprender prácticas pedagógicas.

Las categorías se desarrollaron con los siguientes autores Nina Cabra, Sandra Pedraza, María Acaso, Juan Amador, Jesús Barbero, Freire, Mario Kaplún, Ana Martínez, Aura Mora, Betty Martínez, Ana Mora, Manuel Escobar, Catalina Cortés, Erika Ramos, Gaviota Conde, Germán Muñoz, Edwin Gómez, Rigoberto Solano, Miguel Villamil, Darío Ramos, Salome Morales.

Id: 16630

Title: La tendencia: consciencia colectiva y mito del poder

Session Type: Individual submission

Authors:

Name: Alejandro Cuervo

Email: alejandro.cuervo-xyz-uniminuto.edu

Country: CO (Colombia)

Affiliation: UNIMINUTO

Abstract: La presente ponencia pretende analizar la inclusión del término hiperesfera de Louise Merzeau dentro de la concepción de esa máquina de transmisión que permite al dueño del poder dar a conocer sus ideas, normativas, códigos y fórmulas de gobierno que Régis Debray denomina mediasfera, término que, homologado con la ecología, se refiere al hábitat, al medio ambiente y a los medios de control que, según su época, resaltan los valores predominantes.

En la actualidad, la hiperesfera propuesta por Merzeau está en plena coincidencia con la explosión de los mass media, más allá del campo de la videosfera en la que el campo audiovisual era lo preponderante y cuyo mito de identificación estaba basado en las estrellas de cine, pasando a privilegiar el campo de las redes, del hiperespacio, donde la actualización y lo inmediato transforman la comunicación en transmisión.

En la actualidad vemos como el término "tendencia " se establece como un nuevo mito de identificación en la hipersefera, aquel con el que la figura de poder pretende generar una consciencia colectiva sobre asuntos predominantes de la percepción cotidiana, a tal punto que en Colombia se ven afectados resultados de incidencia a futuro como enfoques de género por cartillas de educación sexual o plebiscitos como sucedió con la campaña del no.

Id: 16682

Title: The popular is political: Milo Yiannopoulos and the new politics of trolling

Session Type: Individual submission

Authors:

Name: Alexandra Nutter Smith

Email: ansmith7-xyz-uw.edu

Country: US (United States)

Affiliation: University of Washington - Tacoma

Name: Zakari Kaletka

Email: zakarb-xyz-uw.edu

Country:

Affiliation: University of Washington - Tacoma

Abstract: Self-declared journalist and notorious internet troll Milo Yiannopoulos has appeared on dozens of college campuses over the past year on his “Dangerous F*ggot” speaking tour. To call Yiannopoulos a novel figure in American politics would be an understatement; he is an uber-conservative, racist, xenophobic, queer- and trans-hating gay British man with unprecedented access to the presidential administration. The controversy caused by his appearances (internal debates among faculty and students; publicized discussions of whether his talks constitute hate speech or harassment; protests that have turned violent) has received significant attention in the press across the ideological spectrum.

Yiannopoulos is waging what Joel Stein (2016) calls a “Kafkaesque troll war for America’s soul,” one that is more about performance than substantive action. With a former reality television star in the White House, the line between politics and popular culture has never been thinner. Yiannopoulos is a new sort of political actor: he is undeniably a political and politicized figure, but considers himself a popular culture icon. Rather than making substantive suggestions about policy changes, his primary concern is causing controversy and dismantling identity politics using social media as a pulpit. Furthermore, he has successfully branded himself as an edgy millennial populist, strategically commodifying his identity (a strategy which has propelled his recently-released book to the top of Amazon’s best-seller list).

While Yiannopoulos denies any connection to the “alt-right” political movement, the ideological overlap is too considerable to ignore. This movement relies on new media, having grown out of several online communities – and the 2013 Gamergate controversy – and is sustained by discussion in those venues as well as orchestrated social media campaigns and outright attacks (for example, the Twitter-based harassment of actress Leslie Jones, which resulted in Yiannopoulos being banned from Twitter). Aggressive, misogynist, and racist trolling is a common tactic of the group; this trend represents a new territory in political discourse: a dismantling of the boundary between online antagonism and serious political speech. Uncritical analysis of new media glorifies interactivity as empowering and potentially representative of a new Habermasian public sphere. Critical reflection reveals a different truth: in a “post-factual” era, interactivity has cultivated spaces where old systems of domination based on gender, ethnicity, and religion are thriving.

This paper employs critical discourse analysis to look closely at news articles written about Yiannopoulos, along with those written by Yiannopoulos himself, during 2016. Differences in representation (to the point of outright contradiction) between liberal and conservative media outlets

highlight the fact that political communication is now characterized by a proliferation of discourses rather than adherence to facts or truth (Andrejevic, 2009). Yiannopoulos has publicly celebrated the arrival of this post-factual era, enthusiastically embracing the idea that we no longer live in a world where audiences expect journalists to be concerned with truth-seeking. For this reason, he is a figure that demands critical examination and this textual analysis of media coverage reveals a cultural transformation that has created spaces for new and troubling forms of political participation cloaked as pop culture spectacle.

Id: 16732

Title: The Rise of South Asian Culture' Or Globalized Banality'

Session Type: Individual submission

Authors:

Name: Charu Uppal

Email: ucharu-xyz-gmail.com

Country: SE (Sweden)

Affiliation: Karlstad University, Sweden

Abstract: Priyanka Chopra, the lead star of ABC series, *Quantico*, is often hailed as a success story of an actress of 'color' making it in Hollywood. Chopra, a former Miss World 2000, was even featured as the sole opening music act for NFL Network's 2013 Thursday Night Football season. Chopra, who was born in India, and spent part of her adolescence in the US, was aptly crowned Global Citizenship Ambassador in 2016. In this paper, through examples, I analyze how a 'culture'/'nationality', outside of the White-Western norm, gets legitimacy in the mainstream. Is a deracinated character, dressing and speaking like 'normal' (Western-White) characters pre-requisites to play a 'serious' role in American television? The implications of Chopra's character to the plot and character development in *Quantico*, which is half Indian-half Caucasian, are discussed, arguing that 'hybridization' hailed for a mixed-culture usually prioritizes the western culture. Finally, a comparison is made with other 'actresses of color' to illustrate that to become mainstream, one must become global—that is a character without any specific trait connected to any specific culture/nation.

Id: 16740

Title: Our love for the man-cub: The Jungle Book from within the Neo-liberal India

Session Type: Individual submission

Authors:

Name: Aayushi Bengani

Email: aayushibengani-xyz-ymail.com

Country: IN (India)

Affiliation: Tata Institute of Social Sciences (TISS), Mumbai

Abstract: The story of Mowgli is one of man's search for identity. Though written in a colonial era, The Jungle Book has been told and retold in various forms of narration in myriad genres all across the globe ever since. Considering its presence in the cinematic world, we see multiple adaptations in the form of both remakes and dubbed versions of the book in varying languages and cultures. Another film adaptation of Kipling's literary piece was recently released in April 2016 by Disney world over.

There is a long history of scholarship on Disney and its films in literary, critical and film studies, and much of it has included research on the corporation's bigoted representation of cultural minorities and its market monopoly (Arz, 2014). However, such films set in South Asia, especially India, have rarely been specifically studied from the vantage point of the story's historical location. Global media giants like Disney see a tremendous marketable opportunity in their extended theatrical re-releases of films based on folk tales in India like The Jungle Book. They exploit the particular colonial narratives, mythological representations and cultural practices invoked within the content of traditional stories in their attempts to go local and capitalize on Indian imagination. The marketing strategies for the distribution and exhibition of the film are uniquely designed for the native audiences, both domestic and diasporic, so the film resonates with their "Indian roots".

However, the narrative, at the same time, is more de-differentiated than Disney's older versions like the 1967 classic. The regional and historical differences that were present in the characters and plot of the latter disappear in Jon Favreau's take, leaving us with one standardized Disney version (Rojek, 1993). The universal themes and values of democratic conduct and free individual choice as represented in the film exemplify contemporary nature of cultural industries in pursuit of markets across the world we largely hold as a "global village" (McLuhan, 1964).

Accounting for the multiple texts that Favreau's film draws on—ranging from Kipling's 1894 novel to Disney's 1967 film to Doordarshan's 1993 TV show, the paper attempts to understand the latest The Jungle Book film from within India and see how it exemplifies the contemporary logic of globalization in developing countries. Borrowing on the discourse of The Jungle Book, I see how it connects time, culture and memory in the popular imagination, creating popular culture that is "increasingly aligned with the economy and with nation's branding agendas in both government and popular discourses" (Fung, 2013).

The research examines the political-economic processes that explain the growing stakes of Disney in India and how it integrates and promotes its diverse local activities and global strategies (Wasko, 2001). I, thus, posit that the consistent media production of this technologically-manufactured 'natural', 'cultural' utopia reflects and perpetuates popular culture in the new-media age. The paper, on the whole, uses the frameworks of Janet Wasko and Marshal McLuhan to pull together the socio-cultural, the economic and the political aspects of the text.

Id: 16746

Title: A constellation of stars: Is there a relationship between Yelp and Michelin restaurant ratings'

Session Type: Individual submission

Authors:

Name: Ryan Scott Eanes

Email: reanes2-xyz-washcoll.edu

Country: US (United States)

Affiliation: Washington College

Abstract: The term “social media” tends to make one think of platforms like Facebook, Twitter, Instagram, and Pinterest; at a macroscopic level, these and other similar platforms play an undeniable role in the shaping of popular opinion and the direction of public discourse. In terms of individual livelihoods, however, social review sites like Yelp and TripAdvisor endow their users with considerable power over the health (and potential survival) of specific businesses. Yelp, in particular, boasting an average of 25 million unique monthly visitors, is the heavyweight in this category; in fact, public relations experts caution business owners to ignore Yelp reviews at their own peril. According to a study conducted by Michael Luca of the Harvard Business School, a one-star increase in a restaurant’s Yelp rating can yield a 5 to 9 percent increase in overall revenue—but on the flip side, negative Yelp ratings have the power to ruin an organization’s reputation. Business closures as a result of poor Yelp reviews are not unheard of.

The star ratings calculated by Yelp are not the only ratings of import for business owners, particularly restaurateurs. Michelin stars, the highly-coveted awards given to restaurants in a small handful of markets (at present, in the United States, Michelin awards stars to restaurants in the San Francisco Bay area, Chicago and environs, New York City, and—most recently—Washington, DC). While opinions among chefs and restaurant owners vary as to the importance and prestige of Michelin stars overall, it is indisputable that these coveted awards also have the power to break businesses, particularly when a restaurant’s rating is reduced or eliminated altogether.

Is there, however, any relationship between these two very different types of ratings? One is a crowd-sourced metric, susceptible to the whims of social media and public opinion; the other is issued quietly and with little fanfare, resultant from an opaque ratings process. It stands to reason that a cyclical relationship could be in place; public opinion could easily impact Michelin’s review process, just as Michelin’s decisions could drive customers to (or away from) its top picks. This study uses several recent years’ worth of Michelin ratings alongside Yelp reviews from the concomitant period; based upon statistical analyses, the paper will outline the effects that these two very different types of ratings seem to have upon one another, while also identifying some of the potential repercussions (perhaps outside of the restaurant industry) that this social media-powered professional/amateur dichotomy may present.

Id: 16753

Title: Carlos Michelena y el teatro callejero: Un estudio sobre el humor como estrategia de crítica al poder político y como expresión de la cultura popular.

Session Type: Individual submission

Authors:

Name: Juan Manuel López

Email: act.lopez1-xyz-gmail.com

Country: EC (Ecuador)

Affiliation: NO

Abstract: Es un estudio con el propósito de determinar cómo este artista del teatro popular utiliza su show como crítica al poder. Para ello, se analiza las expresiones artísticas con las que aborda sus sketches. Se identifica cómo la crítica al poder político ecuatoriano manifestado mediante el humor, es una expresión de la cultura popular. Además, sintetizar el recorrido artístico, la biografía de Carlos Michelena y la caracterización de sus personajes que critican al poder, como también se analiza al público que asiste y que comparte esta expresión popular.

Este estudio se considera importante en el campo de la comunicación, porque se analizan las problemáticas sociales, políticas, y culturales que se manifiestan mediante el humor como transgresión al poder. Asimismo, permite reconocer a las plazas, calles y parques como espacios alternativos de comunicación, que son lugares donde se construye la cultura popular y prevalecen los puntos de mediación, de construcción de mensajes e interacciones. Todos esos recorridos permiten reconocer que el humor y la risa como tal, permiten al hombre sentirse humano, en un ambiente de la vida cotidiana donde se pueden expresar y evidenciar sus imperfecciones y su disfrute con absoluta libertad.

Para cumplir con los objetivos de esta investigación, se aplicó el método cualitativo con la técnica de observación a las presentaciones teatrales que ejecuta el actor en el parque El Ejido con el fin de abstraer sus actitudes, su forma de pensar y sus expresiones. Asimismo, se entrevistó al propio artista Carlos Michelena para que hable sobre su vida. Y se entrevistó al sociólogo Hernán Reyes sobre el tema del humor, la crítica al poder. También, se hizo una revisión bibliográfica de Luigi Pirandello “El Humorismo”, Mijail Bajtin “La cultura popular en la edad media y el renacimiento”. Hernán Ibarra “La otra cultura”, y Jesús Martín Barbero “De los medios a la mediaciones”, entre otros.

Finalmente, de acuerdo a los resultados de la observación y las entrevistas a especialistas del tema, se evidencia que los sketches y representaciones de los personajes que muestra Carlos Michelena, es una crítica al poder político ecuatoriano y es parte de la expresión de la cultura popular que se manifiesta con este tipo de propuestas humorísticas, como también, es una forma de protesta política y social al no estar de acuerdo con el sistema, con las decisiones de autoridades y del gobierno. Así, se evidencia que el humor es importante en el pueblo que comparte y expresa el malestar que tiene sobre las leyes, el aumento de los impuestos, la falta de atención en los hospitales, entre otros malestares de la cultura y expresa ese sentimiento con absoluta libertad a través del humor.

Palabras clave: Humor, comunicación, crítica al poder, cultura popular, Carlos Michelena.

Id: 16762

Title: LA COLONIZACIÓN ANTIOQUEÑA Y CONSTRUCCIÓN DE IDENTIDAD COLECTIVA EN EL TERRITORIO

Session Type: Individual submission

Authors:

Name: María del Rosario Álvarez De Moya

Email: maria.alvarez-xyz-uniminuto.edu

Country: CO (Colombia)

Affiliation: UNIMINUTO

Abstract: El llamado proceso de colonización antioqueña entre finales del siglo XVIII y principios del XX condujo a la exploración y apropiación de territorios de los departamentos de Caldas, Risaralda y Quindío como resultado de una necesidad económica y social de expansión así como de independencia, involucró mucho más que la simple transformación del territorio. Este proceso, en efecto, significó igualmente la construcción de una identidad colectiva basada en tres pilares fundamentales, Dios, la familia y el territorio; pilares que daban cuenta de la reproducción de un proceso hereditario de origen hispano/colonial que fue determinante en las creencias y prácticas culturales, construidas socialmente.

El proceso hereditario de esta región constituye el pilar básico de consolidación de una sociedad funcional y determinante en términos económicos para el desarrollo regional y del país a principios del siglo XX, proponiendo el auge y consolidación de la cultura cafetera como motor socio-económico de desarrollo territorial, además de convertirse en un gran referente del territorio y grupo social que durante los últimos dos siglos se ha apropiado del territorio.

De manera reciente, durante la última década se ha reavivado la identidad cafetera como referente territorial y social de quienes habitan la zona; esto como principal consecuencia del reconocimiento internacional, otorgado por la UNESCO, como “Patrimonio Cultural Cafetero”. La búsqueda social de sus raíces, ha provocado la adaptación espaciotemporal con la historia del territorio reforzando los referentes visuales de aquello que ha enmarcado la construcción de identidad colectiva a través del tiempo, al grado de iconizarlos en la apropiación y referenciación de los mismos, así como rescatar los procesos hereditarios que propendieron por la apropiación del territorio conocido como “Eje Cafetero” de Colombia.

Durante la historia del territorio en mención se puede observar la capacidad de adaptabilidad a los sucesos que le permiten progresar, crecer y dar refugio a quien busca un lugar para adoptar como propio, con el mayor sentido paternal de protección y direccionamiento; como una constante del territorio. Siendo esto lo que en la época de la digitalidad y globalización ha permitido rescatar y reforzar la apropiación colectiva de la identidad cafetera y el refuerzo de los procesos hereditarios que garantizan la identidad colectiva en el tiempo.

Dicha conclusión se logra mediante la observación e indagación histórica de familias que conservan su proceso hereditario como hilo conector entre sus integrantes, así como la documentación gubernamental del tránsito territorial, desarrollado durante la colonización antioqueña, que a su vez, acredita la transformación territorial desencadenada en la construcción y apropiación de la identidad colectiva de la región.

Id: 16773

Title: Cultural Industry, humor and emerging advertinsing formats: An analysis of "Porta dos Fundos" Brazilian web channel

Session Type: Individual submission

Authors:

Name: RENATA GOMES MELO

Email: professora.renatagomes-xyz-gmail.com

Country: BR (Brazil)

Affiliation: UNIVERSIDADE PAULISTA UNIP

Name: laura marani bahia

Email: laurambahia-xyz-hotmail.com

Country: BR (Brazil)

Affiliation: Universidade Senac

Name: JOSE MAURICIO CONRADO MOREIRA DA SILVA

Email: zemauricio-xyz-gmail.com

Country: BR (Brazil)

Affiliation: UNIVERSIDADE MACKENZIE

Name: EDUARDA FERNANDA LOPES

Email: eduarda.fernanda-xyz-gmail.com

Country: BR (Brazil)

Affiliation: ESPM UNIVERSITY

Abstract: This work aims to investigate the impacts and dynamics involved in the use of humor as a persuasive strategy in the contemporary advertising methods.

The Cultural Industry has undergone several transformations since Adorno, still in the 20th century proposed the concept. Within this context, advertising practices have suffered significant changes. In this perspective, this study intend to examine the Brazilian entertainment /branded content youtube channel "Porta dos Fundos" analyzing the emerging languages and formats used as persuasive alternatives for the current advertising strategies.

At first conceived as an independent channel of entertainment content, Porta dos Fundos took advantage of the internet absence of censorship and standartization to spread its acid humor towards many different social, political and religious groups. It did not take long until the channel started to be recognized by the mass audience and other media segments by its unique language and content creation strategies. Less than five years latter, Porta dos Fundos has turned into the most popular Youtube Channel in Brazil (all categories) and the fifth most popular around the world (humor category).

Besides visibility, the channel has also grabbed attention from brands and companies as an effective way to promote products, services and also ideas. Soon it started to be considered as one of the most relevant advertising channels and branded content producers in the country.

Considering that advertising practices, and its changes, reflect an important aspect of the complexity and new meanings that mass culture gains in a "Cyberculture" context, this study intend

to explore the impacts of the use of channels such as Porta dos Fundos as an important platform of brands, companies and specific groups in order to build a new kind of advertising speech.

By analyzing the persuasive strategies used by "Porta of Fundos" and its relationship with some emerging content development techniques, it is possible to consider that advertising as a language has always pursued innovative ways to interact with target audiences in accordance with the emerging cultural characteristics of its time.

In order to propose this debate, the work point out ideas from authors such as Stuart Hall, Olivieri Toscani, Steven Johnson, Armand Matellart, Edgard Morin, Manuell Castels and Theodor Adorno, among others.

Id: 16787

Title: Zombies "Made in Brazil": practices of representation of the undeads from popular culture to the media culture

Session Type: Individual submission

Authors:

Name: Anderson Lopes da Silva

Email: anderlopps-xyz-usp.br

Country: BR (Brazil)

Affiliation: University of São Paulo (Universidade de São Paulo) - USP

Abstract: This exploratory paper aims to present a brief overview of the practices of representation of the undead in the Brazilian context, with the support of scholars as Alfredo Reis Suppia and M. Elizabeth Ginway. This text represents the efforts to understand the dynamic transit between the representations that permeate how the undead is understood from the popular culture to the media culture, hybridizing languages, bringing elements of the cultural local to the global, modeling, in this way, the form of creation that we can call glocal.

Thus, the path traveled by this research presents the figure of the undead from the “causos” (popular stories) and legends (urban, rural and rurbanas) like “Corpo Seco” and “A loira do banheiro”, in rituals like “Encomendação das Almas” and also discuss the reflections brought by José de Souza Martins about the treatment delegated to the theme of death and the dead people in Brazil. In the transition to media culture, we understand the media beyond mere technological devices: we understand, as a preponderant part of these practices, the role of mediations and multimediations (in Martín-Barbero and Orozco Gómez) in the understanding of the compositional elements that are part of the zombie “made in Brazil”.

In this way, the undead can also be seen from the literature (“Memórias Póstumas de Brás Cubas”, “O cafezal”, “A nova Califórnia”, “Café, café”, “O pirotécnico Zacarias”, “Flor, moça, telefone” and “Memórias desmortas de Brás Cubas”), from movies (“Zombio”, “Crônicas de um zumbi adolescente”, “Mangue Negro”, “Capital dos Mortos” and “Minha esposa é um zumbi”), from TV series (“Incidente em Antares” and “Amorteamo”), from theater plays (“Desventuras de um morto-vivo” and “O morto-vivo”), from graphic novels (“São Paulo dos Mortos”, “A noiva zumbi” and “Independência ou mortos”), from cultural events (“The Running Dead Brasil” and “Zombie Walk”) and from internet webseries (“Nerd of the Dead” and “Guia de Sobrevivência do Apocalipse Zumbi”).

Finally, three considerations about this laconic overview can be seen:

- 1) The exchange of elements that pass from the popular culture to the media culture and vice versa presenting solid possibilities of reading these representations as “hybrid practices of the culture” (concept from García Canclini);
- 2) It is possible to link the idead like “globalization of culture” and “international-popular culture” (both theoretical concepts from Renato Ortiz) with the understandings about how glocal media products have thepossibility of to transit around the world and not only in their originals placements.
- 3) Finally, a specific type of zombie has been pioneered in the Brazilian tradition in relation to works dealing with similar themes abroad: the “sentimentalized” (rationalized /humanized) zombie, a figure who has called for attention of researchers (such as García Martínez and Lopes da Silva), but does not yet have a complete typology.

Id: 16831

Title: FACTORS THAT INFLUENCE CELEBRITIES' PERSONAL BRANDS: THE EFFECTS OF FAN CLUB MEMBERSHIP OFFERS ON CELEBRITY IMAGE

Session Type: Individual submission

Authors:

Name: Jill Whitfield

Email: j.whitfield-xyz-tcu.edu

Country: US (United States)

Affiliation: Texas Christian University

Name: Cindy T. Christen

Email: cindy.christen-xyz-colostate.edu

Country: US (United States)

Affiliation: Colorado State University

Abstract: The performing artist fan club business has developed into a widespread concept for generating music revenue online (Garrity, 2002). Fans have demonstrated willingness to pay to join fan clubs offering elite benefits such as concert ticket pre-sales, meet-and-greet opportunities, unique merchandise, and access to exclusive news and media. However, the risk with this new business model is that some fans could dislike being asked to pay for membership benefits which were formerly free, negatively impacting the artist's image.

This study examined the trend of celebrities charging their fans monetary fees to be members of their fan clubs, and the potential impact that this business model has on the celebrity's image. Positive or negative effects were examined by applying concepts of personal branding, internal branding and identity, external branding and image, and the Identity-based Brand Equity Model (Burmman, Hegner, & Riley, 2009). Experimental questionnaires were randomly administered to 200 undergraduate students at Colorado State University. The questionnaire examined attitudes toward one of two celebrities (Lady Gaga or Taylor Swift) prior to and after exposure to a paid or free offer to join the celebrity's fan club. The dependent variables were the participants' attitudes towards the celebrity and their motivation to join the fan club.

Results revealed that the eight participants who indicated they wanted to sign up for fan club memberships had all received the free offer. Regardless of celebrity, fans were significantly more likely to find a fan club offer more appealing, and they were more likely to join a fan club, if it was free rather than paid. Furthermore, liking or disliking the celebrity before being presented with their fan club offer greatly impacted fan motivation and likeliness to join a fan club. There were no significant differences between Lady Gaga and Taylor Swift.

Fandom research and branding literature suggested that charging fees for fan club membership could negatively influence a celebrity's image. The Identity-based Brand Equity Model (Burmman et al., 2009) implied that if celebrities charge for fan club membership, and fans do not expect this or feel that the behavior aligns with the artist's brand promise, the artist's image would be negatively impacted. Study results challenged this model, indicating that fan attitudes toward both Taylor Swift and Lady Gaga did not alter when participants were presented with a paid versus free membership offer.

Insights derived from study findings should prove useful to celebrities and their management teams when deciding whether or not to charge for fan club membership. Results indicate that entertainers interested in fan club monetization can apply a revenue model to increase earnings, and their images will not be harmed. However, artists need to ensure that the benefits associated with paid fan club memberships are sufficiently alluring, given that fans are more likely to join fan clubs that are free.

Id: 16845

Title: The gamification of Australian racism and anti-racist gaming.

Session Type: Individual submission

Authors:

Name: Robbie Fordyce

Email: robbie.fordyce-xyz-gmail.com

Country: AU (Australia)

Affiliation: University of Melbourne

Name: Timothy Neale

Email: timneale-xyz-gmail.com

Country: AU (Australia)

Affiliation: Deakin University

Name: Thomas Apperley

Email: thomas.apperley-xyz-gmail.com

Country: AU (Australia)

Affiliation: Deakin University

Abstract: Over the past decade, explicitly racist organisations—such as Reclaim Australia, The United Patriot Front, the Great Aussie Patriot, among others—have risen to renewed prominence in Australia, at least in part buoyed by increased public discussion over migration and the nation's treatment of refugees. What is new about the present situation is the increased public presence of these groups, openly organising over Twitter and Facebook, running web servers, and leading rallies and protests in the streets of Australian cities. Online spaces have proved an effective venue for publicity and recruitment, providing a new medium to build support for old racial 'technologies'; affording whites opportunities to dismantle protections for people of colour, in this case under the (often passive) protection of those who administer such digital infrastructures. These efforts have been paralleled with the attempts at anti-racist organisations in Australia—such as Warriors of Aboriginal Resistance, Blackfulla Revolution, amongst others—who remain frequently frustrated in their hopes to have racist conduct and content policed online.

Australia also has a history of attempts at creating anti-racist videogames; or at least games that strive to discuss Australia's colonial legacy and foster inclusion. Well-known games such as *Escape from Woomera*, a point-and-click adventure set inside an infamous detention centre, and user-made mods of *Australia for Civilization V* are examples of this. More recently the game *Everyday Racism*, developed by researchers across several universities, has sought to address the Australian context of racism both in terms of online/offline components of racist behaviour, and in terms of bridging between these two environments. *Everyday Racism* makes this attempt by directing racist actions and language in a didactic form towards the player. This occurs in the form of audio or video materials, short comics, or mediated through the familiar interfaces of social media, email, and SMS messages. In this, the *Everyday Racism* game makes an attempt to explore what the experiences of discrimination, particularly as they are focused through mobile devices, are like for people of colour in order to elicit anti-racist responses. In the following section we give a brief survey of the game before moving on to a discussion of the question of 'avatars of colour' in videogames. The chief concern we address in raising *Everyday Racism* as an example is to provoke thinking around anti-racist pedagogy in the context of videogames: specifically what problems arise when white players 'play' race. This paper addresses the issue of 'playing race', both in the digital

form, as well as in offline spaces, and examines how the playing of race has become integral to the pedagogy of the anti-racist videogame, *Everyday Racism*.

Id: 16875

Title: Altered States: Bipolarity, Drugs and Affect in Homeland

Session Type: Individual submission

Authors:

Name: Randal Rogers

Email: randal.rogers-xyz-uregina.ca

Country: CA (Canada)

Affiliation: University of Regina

Abstract: The relations between mental health, gender and nation in Showtime's *Homeland* (2011-) have been admirably explored in scholarly literature. As editors Diane Negra and Jorie Lagerwey in *Cinema Journal's* (Summer 2015) "InFocus" feature on the series state: "Homeland is a dense, polysemic text that provides rich grist for readings in relation to class, gender and genre" while Yvonne Tasker in the Summer 2012 volume of the same journal argues that *Homeland* has received less critical attention than other "Terror TV" series because of its focus on a female character. Yet, it is precisely the gendered facets of Carrie Mathison, the CIA operative at the program's centre, that prove both problematic and fascinating to understanding the series, especially when her Bipolar Disorder is woven into the narrative. The literature on *Homeland* makes much of this aspect of Carrie's character, and rightly. It is when she stops taking her medication that a kind of super-spy emerges – paranoid, hyper-vigilant, manic, highly intuitive, singular, risk-taking, etc. One might understand from here the representational issues that also accompany such characterization. As Alex Bevan adeptly argues: "Such representational trends linking pathology, gender and national security call for a more geopolitically sensitive framework" diagramming the integrities and ruptures in geopolitical selfhood and statehood on television (*Cinema Journal*, Summer 2015).

While I agree with Bevan and others on this point, this presentation takes another tack focused on the "feeling economies" (Lauren Berlant) of *Homeland*. Drugs – especially alcohol and marijuana – are at times heavily used in *Homeland* to quell affective surfeit in CIA operatives. However, the primary instances of drug consumption occur with Carrie's use and mis-use of bipolar medication and Brody's heroin consumption while in Venezuelan captivity. While in a heroin-induced state Brody escapes the weight of both repeat captivity ("I can't go back into that hole") and personal responsibility to become an addict on his own terms – a place he must return from to serve the State. For her part, Carrie must take medication for Bipolar Disorder in order to maintain equilibrium at all. Yet, precisely due to its levelling effects Carrie stops taking her medication to attain a state of hyper-intuition in which she sees pattern and order where no one else is capable. The effects on each character's life – family, friendships, romantic and professional relationships – are devastating, even as their work serves the nation in absolute terms. This presentation, then, attempts to look outward from character at the relations between drug consumption, affective domains, patriotism, and States. If Carrie might be considered a figure of Liberty, and Brody a recovering patriot, what forms might the State take to support such figuration in the already bipolar affective geopolitics of security and terror, good and evil, freedom and surveillance, transparency and secrecy, normalcy and pathology that Carrie and Brody engender in *Homeland*?

Id: 16952

Title: Paisaje, comunicación y narrativas. Narrativas e historias de vida mediáticas en la construcción del paisaje regional cafetero en Colombia.

Session Type: Individual submission

Authors:

Name: Julian Andres Burgos Suarez

Email: julian.burgos-xyz-ucp.edu.co

Country: CO (Colombia)

Affiliation: Universidad Católica de Pereira

Abstract: El desarrollo de la geografía contemporánea ha ampliado el concepto de paisaje a algo más que las características topográfica y biológicas de un territorio, para definirlo como el conjunto de significados compartidos que un grupo de personas tiene sobre el espacio que habita y que determinan los modos de estar en él (Albet i Mas, 2002).

Los modos en que se significa el territorio, las formas en que dichas significaciones se comunican y el contenido mismo de dichos significados, son preocupaciones principales a la hora de comprender la identificación con el espacio habitado; de ahí proviene la idea de región como un conjunto integrado de aspectos geográficos y humanos ordenados simbólicamente de forma que completan un todo que orienta las diferentes formas de habitar un territorio.

En el fondo de esta definición de paisaje subyace un problema comunicativo. Si se entiende como las formas de habitar un territorio, y en ello inciden los significados compartidos que tienen sus habitantes, la cuestión a entender remite a los procesos de producción y circulación de dichos significados (Hall, 1972), y a los modos en que son apropiados para construir diferentes sentidos de lo regional que devienen en formas de construcción del paisaje.

El artículo se centra en los repertorios simbólicos que pasan por los medios de comunicación, los cuales son responsables de expandir los significados desde donde se construyen diferentes sentidos sobre el territorio. Esto se debe fundamentalmente al papel que desempeñan las industrias de la información, el entretenimiento, la publicidad y el turismo en la inserción de las culturas locales en el macro entorno global, vía la diseminación de repertorios simbólicos y relatos identitarios con los que las diferencias culturales son visibles en los procesos de globalización (Canclini, 2002).

La idea de concebir el paisaje como “espacio vivido” (Albet i Mas, 2002) implica considerar el análisis de las experiencias colectivas sobre el territorio que se habita. Por esa razón, viene bien acercarse a dichas experiencias desde el estudio de las narrativas que las expresan (Ricoeur, 2002), tanto las que se dan en el plano mediático, como en el de las apropiaciones populares. Por tanto, el abordaje metodológico se basa en la construcción de “historias de vida mediáticas” (Solé-Morales, 2015) y en el análisis de la “narrativización mediática” del paisaje (Becerra y Burgos, 2015), referido a las experiencias de vida y a los relatos mediáticos de la región del Eje Cafetero, respectivamente.

De acuerdo a lo anterior, se espera analizar los modos en que las narrativas mediáticas sobre el paisaje regional del Eje Cafetero, presentes en diferentes relatos informativos, publicitarios y/o de entretenimiento, son responsables de la construcción de experiencias diversas sobre el “espacio vivido” desde las cuales los pobladores de la región habitan dicho territorio.

