

History Section

Abstracts of papers presented at the annual conference of the
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¹ We have endeavoured to ensure that these are the abstracts of the papers actually presented at the conference. Nevertheless, due to cancellations, additions and other factors, abstracts may be included here that were not presented and abstracts that were presented may not be included.

Id: 19593

Title: The Return of the Black Death: Collective Memory of the Plague in Movies

Session Type: Individual submission

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Abstract: Subject:

In 2017, the World Health Organization identified an outbreak of the plague in Madagascar (Galy, Loubet, Peiffier- Smadja & Yazdanpanah, 2017).

The black plague has left its mark on history and society. It was the second pandemic wave in history of the bacteria *Yersinia Pestis*, which had spread throughout Europe between 1346- 1352. According to estimations, it was responsible for the death of third to half of the world's population (Peiffier- Smadja & Thomas, 2017; Ligon, 2006).

The Black plague also had a profound effect on art and literature, such as in Boccaccio's Decameron (1350) and the artistic theme of Dance of death (Kiple, 1997; Peiffier- Smadja & Thomas, 2017).

Today the black plague still is present in popular culture, such as movies, television and computer games (Peiffier- Smadja & Thomas, 2017). Thus, it is interesting to examine its portrayal.

Main question and aims:

This research examines the portrayal of the black plague in four contemporary television mini-series and movies: *World without end* (2012); *Inferno* (2016); *Pride and prejudice and zombies* (2016); *Beauty and the beast* (2017). These popular culture products serve as vehicles for transmission of collective memory.

The research explores the following questions: How do these contemporary movies portray the black plague? What is the role of the plague in these movies series?

Theoretical framework:

Media shapes collective memory, since people learn about the past mainly from television and films. Fiction and non-fiction representations of the past have changed viewers' perceptions of past events (Edgerton, 2001; Hanke, 2001).

The cultural approach of collective memory studies conceptualized memory as an activity, which creates a meaning for a society. This approach focuses on accuracy and authenticity, and sees popular culture as an active agent in the process of shaping and re-shaping memory (Zelizer, 1995).

Methodology:

Qualitative content analysis of the television mini-series *World without end* (2012), and the movies *Inferno* (2016), *Pride and prejudice and zombies* (2016), and *Beauty and the beast* (2017). Each of them references the black plague. A thematic analysis was conducted in order to find themes, such as the way the black plague is described, its symptoms, purpose of the black plague in the plot, and social myths the movies convey.

Findings:

Western culture tells the story of this deadliest disease and maintains its presence in society's collective memory. Through two overlapping themes, the movies portray the black plague as a lethal disease, which killed many in its time. The plague is perceived as a biological threat to humankind. For example, although Dr. Langdon in *Inferno* (2016) does not actually encounter the black plague, he references it during his quest to find a deadly hidden virus.

The second theme represents the plague as a device that sets the movies' plot in motion. For example, in *Pride and prejudice and zombies* (2016) it is assumed that the plague created zombies in Regency England. *World without end* (2012) shows how the plague in the Middle Ages transformed the characters' lives.

Id: 19727

Title: Ungrateful governments' Controversies between political power and the media in Aznar and Zapatero's Spain (1996-2011)

Session Type: Individual submission

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Abstract: Relationship between media and politics in democracy is often exposed to changes depending on the political color of the government ruling the country. Newspapers and media groups that were in the opposition and somehow contributed to defeat those in power usually expect some kind of reward from the new government: access to news sources for their media outlets, appointments for official or trustworthy positions, broadcast licenses, opportunities for the company's expansion, etc. If the expectations fail, the old friendly relationship can be damaged to varying extents and can lead to consequences such as frustration, distrust and even enmity. Media systems belonging to polarized pluralist model (Hallin & Mancini, 2004), with a high degree of political parallelism, strong state intervention, and weak professionalization are prone to these practices.

After the untypical period of Transition to democracy (1975-1982) and the Socialist governments of Felipe González (1982-1996), the conservative José María Aznar and the young Socialist José Luis Rodríguez Zapatero ruled the country for fifteen years between 1996 and 2011. It is our intention to describe to what extent some editors and publishers politically sympathetic to Aznar first and Zapatero later, ended up disenchanted and even openly critical of government decisions and attitudes. As they were governments very different ideologically and politically, our hypothesis is that government and media interests tend to diverge regardless of political closeness, which would be a slight rectification of the aforementioned variable of political parallelism in the case of Spain, at least temporarily.

The historical methodology is used, along with the contributions from subfields such as theories of the media (Christians et al. 2009), media sociology (Waisbord, 2014), and political economy (McChesney, 2008). Certainly, the roles of the media, changes in the newsroom's culture and practices, and the growing dominance of economic interests over those exclusively journalistic, are factors to take into consideration to understand the stories of convergences and divergences between media and politics in Spain between 1996 and 2011. From all these perspectives together, the events will make sense within a broader periodization of the history of the mass media in Spain after the death of Franco. This paper is part of a book (work in progress) encompassing the last forty years of relationship between media, politics and business in Spain.

In the conclusions, we will remark the strong influence of the culture of the Transition in the newspaper's practices to explain the frustration that different media groups, editors and publishers experienced in the following periods, particularly a sort of mutual understanding with politicians

that developed a certain sense of superiority toward the latter on the part of some media actors. In addition, personal political leadership also determined the course of events, because Aznar and Zapatero developed media policies designed to protect their own political autonomy. They did not want to be limited by powerful media groups as happened in the past.

Id: 19787

Title: Franklin Ford's Contribution to the Early History of Communication Research

Session Type: Individual submission

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Abstract: Franklin Ford (1849–1918) is a relatively obscure figure in the history of American journalism, mostly known for his association with the philosopher John Dewey in the late 1880s and early 1890s. Together, they tried to launch Thought News, a revolutionary “philosophical newspaper” that never saw the light of day. This short episode is a foundational moment in the development of media and communication studies in the United States (Carey, 1989), believed to have a lasting influence on Dewey’s conception of communication, which remains central in the field of media and communication studies today.

Media and communication scholarship usually casts Ford as a minor character in this history: Ford is an original figure, characterized as a “dynamic but quixotic man” (Czitrom, 1990: 104), an “itinerant journalist” (Carey, 1982: 1182) or a “crackpot journalist-philosopher” (Peters, 1989: 253) and his encounter with Dewey at the University of Michigan during the 1880s is presented as almost an accident. In this paper, we argue for an alternative reading of Ford’s status and position during the last decades of the nineteenth century. As the editor (1880–1887) of Bradstreet’s, a financial weekly in New York, he was a respected and well-connected public intellectual. Thanks to his expertise on a variety of topics (municipal government, credit and finance, the news, etc.), he was a regular public speaker, he served on various committees on local government, and was a member of prestigious social clubs. We therefore argue that it is necessary to reassess Ford’s role in the foundational decades of media and communication studies in North America, in order to precisely determine the scope and the nature of his contribution.

In order to do so, we have gathered Ford’s writings before, after and beyond his participation in the Thought News project. Building on these documents, our analysis shows that his vision for a reformed media and communication system was a coherent, enduring project that spanned over five decades. In this paper, we therefore describe the central tenets of Ford’s intellectual project that concerns journalism, media and communication, but also had important ramifications in the realm of finance and government. Our findings highlight the role Ford played in relation with three historiographical issues: his contribution as a pragmatist and his specific contribution to a pragmatist theory of communication, his contribution as a future of the news thinker, and his work as a political theorist concerned with the role of communication and news media in democratic societies.

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Id: 19797

Title: The media and the public in Brazilian political horizons

Session Type: Individual submission

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Abstract: Brazilian media history can be told, among others, from the perspective of its relation with key political moments and public perception. In this paper, the aim is to investigate such a connection in three different periods, describing the scenario, the most important media in the historical horizon described, and public reactions in this ecosystem. The criteria for selection are based on the fact that they were all times of political rupture in the country. The first cycle to be analyzed concerns the so-called Era Vargas, particularly the Estado Novo in 1937, when the then president of the Republic, Getúlio Vargas, went to the radio to reassure a frightened population that he would rid the country from Communism. Next in the sequence of observation is the horizon in which television was consolidated in the Brazilian scenario. Election debates, however, only became popular in 1989, gaining traits of spectacle. This was the year of the famous second-round presidential debate which put Fernando Collor de Mello and Luiz Inácio Lula da Silva face to face in a pool of broadcasters. According to some, next-day image editing by Rede Globo may have determined the victory of Collor de Melo. The third horizon described is the recent year of 2018, in which radio, television and the Internet coexist and are all consolidated. The new fact is the intensive usage of social networks and WhatsApp groups both by the candidates – especially the winner – and by the public to share information. Radio and television, both centralized production and distribution media whose formats were still innovative in 1937 and 1989 were virtually obsolete in the latest process.

In this descriptive, bibliographic and documentary research, one can observe similar reactions and decisions on the part of the public, although in three periods with different social characteristics and diverse media ecosystems. The most successful politicians in the three phases all reject the most popular media of their time – which the audience was already equipped to understand – and adopt new formats in an early stage of popularization. On the one hand, these constitute favorable contexts for the population to rely on discourses of rupture, which usually follow moments of fear and discontent. However, one fact deserves careful analysis and will also be a focus of this paper: in 1937 and 1989 – as Bourdieu (1996) would put it – the language of authority informed under the condition that those it governed would collaborate. This language originated in broadcasting centers, radio and television. In 2018, however, such a "partnership" was not built with the media but rather in networks of friends or family members who shared large amounts of true or fake information. For the audience, the most relevant aspect of the news was whether it was aligned with their way of thinking. As Castells (2018) points out, crises are moments that reveal the failings of a system. Therefore, they mediate between the background trends of a society, the awareness of problems, and the practices emerging to modify trends that, although functional, are perceived as harmful.

Id: 19975

Title: The Way the Future Was. Imagining the Digital Futures in Consumer Fairs, 1980s-2000s

Session Type: Individual submission

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Abstract: The ways in which the future of digital media is perceived, marketed, and narrated is continuously changing over time. These predictions on how we will communicate and interact in the digital worlds of the future is made of predictions, mandatory paths, and sounding fiascos. For example, very few people predicted the personal computers in the 1960s and even early 1970s, nobody imagined what the world wide web would be in the 1980s and early 1990s, and even the mobile phone was considered not so promising in the 1980s.

What we can consider “failures” in predicting the future hide another dimension: the imagination of an alternative future that sometimes does not become reality. The ways in which digital corporations proposed to their users (and to the world of tech experts and enthusiasts) these futures is the main topic on this contribution, which aims to understand how the future of digital media was described and imagined during fairs on technology and communication from the 1980s to the 2000s.

Consumer fairs are key and symbolic places where corporations and experts often make predictions about the near future and how digital media could affect the ways in which people are about to live. As said, these predictions sometimes are completely wrong, but at the same time help to reconstruct how in past times new technologies of communication and new relationships between humans and machines were imagined. Furthermore, we argue that these fairs also reflect the social and cultural grounds on which they are developed. Future imaginaries are thus to be seen as linked to past experiences, and project current desires and visions of what should be overcome to future scenarios. Digital technologies can either be imagined as facilitators of these futures to come or as a normalized inventory of future lives.

Combining the literatures of media history and future studies and digging into the catalogues and media coverage of the major fairs from Europe (CeBit), the USA (CES) and the Asian (Computex), this paper will follow the evolution of the imagination of digital futures through 3 decades (the 80s, 90s, and 2000s) and in 3 different world regions.

The final scope is to better understand how imagining the future of digital media shaped the ways digitization itself was perceived. On the one hand, even if past predictions and future visions are in many cases determinists (the future will come for sure using those technologies) and sometimes are wrong, they influence the ways in which corporations “imagine” and invest and how users manage expectations and imagine the digital world of tomorrow. On the other, it is interesting to understand

the persistent ideas of digitization, maybe also persistent at global level. As any revolutions, indeed, digitization contains promises for a better or simply different future and this paper also aims to identify which visions, keywords, ideas change and persist over time.

Id: 20013

Title: Tres contribuciones metodológicas determinantes para la historia de la investigación de la comunicación en América Latina: El legado de Beltrán, Gómez Palacio y José Marques de Melo

Session Type: Individual submission

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Abstract: La ponencia propuesta pretende exponer un ejercicio de meta-investigación de la comunicación, centrado específicamente en los aportes metodológicos para la historia de esta especialidad en América Latina, de tres investigadores fallecidos en los últimos años: el boliviano Luis Ramiro Beltrán Salmón (1930-2015), el mexicano Carlos Gómez-Palacio y Campos (1945-2016) y el brasileño José Marques de Melo (1943-2018). Se trata de honrar su memoria, al mismo tiempo que reubicar y discutir sus contribuciones al estudio de la historia y a las prácticas académicas sobre la comunicación en América Latina. Aunque alguno de ellos haya sostenido en algún momento la idea de una investigación o un “pensamiento latinoamericano” sobre la comunicación, se sostiene que su legado se caracteriza precisamente por la capacidad de contribuir al desarrollo de un conocimiento de alcance potencialmente universal, y por ello se analizan especialmente sus aportes metodológicos, situados en contextos y perspectivas distintas, pero los tres ubicados explícitamente en coyunturas reflexivas al mismo tiempo regionales y globales.

Luis Ramiro Beltrán fue uno de los primeros latinoamericanos en obtener un grado doctoral en comunicación en Estados Unidos (Michigan, 1968) y se convirtió muy pronto en un referente central para los estudios de comunicación para el desarrollo, en colaboración crítica con su mentor, Everett Rogers. Elaboró y presentó en 1974, en una reunión de la AIERI/IAMCR, un diagnóstico ejemplar (“paradigmático”) sobre la investigación de la comunicación en Latinoamérica basado en información recopilada por CIESPAL y, por su trabajo en organismos internacionales como el CIID de Canadá y la UNESCO, pudo impulsar tanto los procesos y sistemas de documentación científica en el campo de la comunicación en América Latina, como las iniciativas de elaboración de políticas nacionales de comunicación durante las décadas de los sesenta a los noventa.

Carlos Gómez-Palacio fue también discípulo de Rogers, y con Steven Chaffee como asesor principal construyó para su tesis doctoral en Stanford (1989) un análisis comparativo de las representaciones mutuas de investigadores estadounidenses y latinoamericanos sobre la investigación en el campo y sus respectivas influencias. La tesis articuló el empleo de técnicas documentales y métodos etnográficos, como encuestas y entrevistas, con análisis estadísticos y referencias histórico-sociales. Trabajó como uno de los primeros expertos mexicanos en comunicación organizacional y dirigió durante más de veinte años la Facultad de Comunicación de la Universidad Anáhuac.

Por su parte, José Marques de Melo dedicó su vida a la práctica directa del periodismo y la docencia universitaria en la Universidad de Sao Paulo y otras, así como a fortalecer la institucionalización académica de los estudios de comunicación en Brasil, América Latina e Iberoamérica, especialmente mediante la creación de programas y asociaciones, proyectos editoriales y redes internacionales de estudiosos de la comunicación, con énfasis en las articulaciones político-sociales

y la conciencia histórica subyacente en los proyectos de investigación y la práctica de la comunicación.

Id: 20039

Title: Advertising Nationalism: War Commemoration and the 'Politics of Memory' in Bangladesh

Session Type: Individual submission

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Abstract: Eric Hobsbawm (1983) defines 'politics of memory' as an exercise in social engineering, where the history, fund of knowledge or ideology of the nation is not what has actually been preserved in popular memory, but what has been selected, popularized and institutionalized by those in power. Ashplant, Dawson and Roper (2009) refer to a 'hegemonic framing of memory', a selective process in which the nation-state exercises power to construct a national narrative which includes only certain war memories and officially marginalizes others.

Almost 48 years after independence, the War of Liberation remains a major subject of public discourse, policy and politics in Bangladesh. The ruling Awami League, which led the war in 1971, was brought to power in 2009 with a landslide victory largely based on an election manifesto which highlighted the issue of the war, and a promise to try the war criminals. In the last decade, monuments and memorials, literature and film, have all paid tribute to the war, its freedom fighters and martyrs, while also constructing an image of the anti-liberation enemy Other. A Ministry of Liberation War Affairs has been established to, among other things, "uphold the spirit and ideals of the great war of independence" and "preserve the history and memories of the war". The media, for its part, has played an increasingly significant role in war memorialization, reporting on, celebrating, or mourning events and occasions related to the war and its leaders with great zeal. As Andrew Hoskins (2009) argues, memory is mediated in how the past is and is not recorded, preserved and represented in relation to the technologies, media and institutions of the day. In this context, this study critically engages with the notion of 'politics of memory' and examines the role of the media as a political tool in the memorialization and mythologization of Bangladesh's liberation war through the construction and articulation of war memories. Based on archival research, it employs discourse analysis of media content published during the months of independence (March) and victory (December) in three Bangla-language and one English-language newspaper every election year since the advent of democracy in 1990, and analyzes how coverage of war-related discourse can contribute to the construction of nationalism, national identity, and the Other. Drawing on theories of imagined communities and banal nationalism (Anderson 1983, Billig 1995), identity (Hall 1996) and ideology (Althusser 1971), the study aims to problematize the dominant narratives as reflected in the media and the state's use of them to legitimize itself while delegitimizing any form of difference, debate, and dissent.

This paper, as a critical study of the politics of post-war memory, can contribute to the academic fields of history, memory studies and media studies. It can provide an understanding of war memories, remembrance and commemoration in the context of a South Asian nation where war discourse is all-important, and their implications for nations and citizens in the present.

Id: 20042

Title: 30 Years After ' The Fall of the Berlin Wall and the Transition of the East German Press

Session Type: Individual submission

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Abstract: For people worldwide, the fall of the Berlin Wall on November 9, 1989, represented hopes of democratic transformation and liberation. Millions of East Germans went to the streets to protest state repression and censorship, voicing their demands for freedom of opinion, and a free and democratic media. One year later, the German Democratic Republic (GDR) joined the Federal Republic, reuniting Germany. While much has been written about East Germany's subsequent media transition from a state-controlled propaganda apparatus to that of a free democratic media system (Haller, Puder and Schlevoigt 1995; Schneider 1992, 2002), there has been no historical analysis of the underlying political and economic forces that shaped this transition and/or the newly established media. With the thirty-year anniversary of the fall of the Berlin Wall approaching, there remain many important but unanswered questions: How and under what conditions was the East German media reformed and its market created, who was most successful in implementing their socio-political and economic interests and what were the socio-democratic benefits and losses? The answers to these questions are important not only to capture this unique historical moment, but also to inform current debates on media reform in Western democracies.

Based on extensive archival research, this paper asks in how far the democratic potential that existed in the moment of revolutionary change in 1989/1990 found its institutional and/or political implementation in the post-socialist East German press. In particular, it analyzes the dealings of the federal government in close relation to the market strategies of the major publishing houses Springer, Bauer, Gruner+Jahr and Burda. Called the "big four" these companies used three different strategies to explore the GDR market. First, starting in December 1989, they started to import and sell high numbers of their own publications by means of aggressive market strategies (e.g. heavily discounted prices). Second, following failed early lobbying efforts, they jointly built a privately run press distribution system. Dividing the GDR into four zones, they distributed largely only their own publications. The third strategy were joint-ventures with East German publishers, a strategy employed also by small and medium-sized West German publishers, which led to massive shifts in ownership patterns. This paper gives detailed insights into how East Germany became the battle ground for various interest groups, East and West, but with all-overshadowing interests of West German political and economic groups.

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Id: 20193

Title: Encuadre a la memoria mediática de la prensa chilena: Las noticias sobre la muerte del general Contreras

Session Type: Individual submission

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Abstract: En Chile, a poco asumir el gobierno de Patricio Aylwin (1990-1994), la Comisión de Verdad y Reconciliación dio a conocer su informe sobre las violaciones a los Derechos Humanos ocurridas durante el régimen militar del general Augusto Pinochet (1973-1990). El texto final arrojó por resultado que hubo en ese periodo 2.279 personas muertas por violencia política, de las que más de un tercio eran imputables a la Dirección Nacional de Inteligencia (DINA), órgano de seguridad creado en 1973 y que funcionó hasta 1977.

Ya en democracia, y en su calidad de haber sido director de la DINA, el general Manuel Contreras fue sentenciado por distintos crímenes a 549 años de prisión. Así, el 5 de agosto de 2015 falleció “el Mamo”, como era apodado Contreras, quien se encontraba cumpliendo su condena en la cárcel para militares de Punta Peuco.

Tanto las muertes como las conmemoraciones de fechas son eventos que utilizan los medios para recordar y evaluar el pasado con sus propias lógicas mediáticas (Edy, 1999; Zelizer, 2008).

Asimismo, se debe considerar que los medios han revolucionado la memoria colectiva de las sociedades, no sólo con los nuevos recursos que ofrecen (Olick & Robbins, 1998), sino que también su propio proceso de formación e inclusive creación (Ángel, 2016; Cruz, 2002).

Desde una perspectiva periodística, los medios no sólo necesitan de la memoria para contextualizar las noticias, sino que también las controversias sobre el pasado reciente en muchas ocasiones son una noticia en sí misma (Edy, 1999; Zelizer, 2008).

De esta manera, entra a jugar un rol fundamental los encuadres o framing (McCombs, 2006; Scheufele, & Iyengar, 2016) que utilizan los medios para construir el pasado. Si consideramos la ya clásica definición de Entman (1993) sobre encuadre, de que los medios no sólo ponen temas en la agenda de la opinión pública, sino también promueven una determinada definición del problema, es posible establecer una relación con la memoria, dado que ellos seleccionan u omiten los aspectos de la realidad que desean recordar (Humanes, 2003).

Se postula que la prensa escrita chilena con sus determinadas características (Godoy, 2016; Monckeberg, 2011; Navia, Osorio, & Valenzuela, 2013) y tras la muerte del general Contreras, construyó una memoria mediatizada a partir de encuadres que promovieron una dimensión del personaje en torno a su Rito Fúnebre; los Derechos Humanos y la Justicia, y a las Reacciones del mundo político.

Se trata de una investigación deductiva, puesto que, tras el análisis de las noticias de los principales periódicos de la prensa escrita chilena, El Mercurio de Santiago, La Tercera, LUN y La Cuarta, se estudiaron los más importantes encuadres que emergieron tras la revisión sistemática de las noticias: Rito fúnebre; Justicia y Derechos Humanos, y Reacciones políticas.

El tiempo seleccionado fue entre el 8 al 15 de agosto de 2015. Es decir, desde el día siguiente del fallecimiento de “El Mamo” hasta una semana después.

Id: 20307

Title: The Popular Comic Book Heroine, the first female commissioner of FCC & Unseen Feminism Movement in the 1930's to 1950's

Session Type: Individual submission

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Abstract: There is a common consensus within feminist studies that women's movement and its history can be divided into three phases of modern feminism. Although the history is linear, we tend to analyze social movement including a feminist movement based on the common consensus. Within the framework of feminism studies, a majority of studies tends to focus on the notable moment that brought social change. For first wave feminism movement in the 1920's, there were demands for women's suffrage. For the second wave feminism in the 1960's, there were fights for equality. Nonetheless, what happens between the 1930's and 1950's? By looking at the whole history through media studies, it can be said that there is definitely some liner history and persistent effort leading to big changes. All social change would not happen overnight.

The purpose of this paper is to analyze a notable case between the 1930's to 1950's that was believed to make some impact on the later feminism movement, a background history as well as its implication for today. This paper especially sheds light on the history of the birth of strong independent heroine in a popular comic book, Wonder Woman in the 1930's, and Frieda Hennock, a first woman to become FCC commissioner who had a tremendous impact on broadcasting industries in the 1950's. Primary sources available at an archive center in the U.S. are analyzed here in both cases.

There have been many important historical cases to prove that there was the continuous effort for social changes; however, this paper focuses on particularly two cases that involved media, and those cases can be cross-examined by different fields of studies, especially media studies, feminism studies, and American Studies. While this study definitely recognizes other cases and discuss different cases as background history, the study conducts an in-depth analysis of two cases, and examine its implication.

There are a few studies focusing on Wonder Woman as feminism studies but a majority of studies have an emphasis on its images and the character while existing previous studies are good references for a start of learning Wonder Woman. Meanwhile, there are not a lot of studies regarding Frieda Hennock but there are few historical texts that mention her achievement. However, these works do not include any further analysis. Besides, it does not get any central focus from media studies perspective.

Most of all, there are insufficient studies evaluating both cases because both cases are not something directly related to the social movement. Other than this, there are not a lot of studies focus on the 1940's to 1950's while there are a few small studies mentions notable cases such as Rosie the Riveter and Betty Friedan's famous book, "Feminine Mystique." Thus, this paper sheds light on the particularly 1930's to 1950's era by focuses on two notable cases, Wonder Woman and

Frieda Hennock, which is related to media or popular culture that believed to be impacted in the later U.S. society.

Id: 20322

Title: "Open Diplomacy" for the League of Nations: The Co-evolution of Journalism, PR and Public Diplomacy during the 1920s

Session Type: Individual submission

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Abstract: The communication history of the League of Nations is under-researched (Lange 1991, Löhr/Herren 2014, Nordenstreng et al. 1986, Tworek 2010). The authors present the first complete document analysis of the given corpus of the "Information Section" files (see LoN), the institutional body of the League concerned with public relations and external communication. The analytical perspective aims at the complex actors' constellation and its performance between journalism, PR and Diplomacy as it appears from those archive materials. The Geneva files mainly contain unpublished sources like internal proposals and strategic papers, (informal) correspondences between members of the Information Section and politicians/diplomats as well as journalists, reviews of conferences held at Geneva and other documents which reveal processes of internal organisational communication as well as planned strategies of external communication and not least the vivid relations to the international journalistic field namely the conference journalists at Geneva. It is constructive to analyse the League of Nations communication during the 1920s employing the conceptual notion of "co-evolution" (Schönhagen/Meissner 2016). Conceptualised as the co-evolution of the three fields of diplomacy, journalism and PR the authors of the submitted paper analyse the rise, the meaning and the communication strategies of "Open Diplomacy" (Sweetser 1920:187) in a diverse professional environment.

Based on the sources the authors are able to show that the co-evolution can be characterized with regard to the world views of the actors, namely their normative understanding of "open diplomacy" and its idealized relation to journalism ranging between a) more democratic concepts of participation of European publics mediated by journalism as an autonomous field and b) a narrower understanding of the so called "openness" of diplomacy as more or less restricted to the discussion between professional state actors and their trust in each other mediated by diplomatic communication.

To sum up, based on the analysis of the vast corpus of the Geneva Archives the authors are able to show

1. A profile of the information agents of the League by national, gender, generational and political patterns and the related inter-/transnational and professional experiences (former work as war correspondents, in the Red Cross, the female rights movement etc.)
2. The evolution of their professional performances, norms and values in the field of “open diplomacy” in relation to the power structure of the League

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Id: 20346

Title: Circuits of Inspection and Control: American Post-War Closed-Circuit Television and Electronic Vision

Session Type: Individual submission

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Abstract: While today we tend think of CCTV almost exclusively as a technology of surveillance, it also has had a range of other applications in fields such as medicine, education, commerce, engineering, manufacturing, and the military. More specifically, in the post-war America, there were a series of proposed and enacted applications for what was referred to as “private wire,” “closed-circuit” or “industrial” television, which worked to position television as not just a medium for domestic entertainment, but more innately, perhaps, as a seeing device, capable of extending and mechanizing vision in the service of organizing, surveilling, instructing, and mobilizing industries, institutions, and bodies. Televisions were used for such varied purposes as remote visual control over hazardous materials, monitoring conditions in mines, surveilling and coordinating production lines, the long-distance verification of signatures and documents, guiding missile direction, medical instruction, psychiatric care and business conferences. Vladimir Zworykin, head of development of television for RCA, described the uses of CCTV thusly: “whenever it is too dangerous; too difficult; too expensive; too inconvenient; too inaccessible; too tiring; too far; too hot; too cold; too high; too low; too dark; too small to observe directly, use television.” (Television in Science and Industry, NY: Wiley & Sons, 1958)

In this presentation, I will unpack the discursive positioning of CCTV applications during this period in relation to the assertions that were made about the specific type of vision that it claimed to offer through the examples of its use in industrial safety operations and in surgical education and diagnostics. This work stems from a larger historical research project of mine on the history of closed-circuit television and builds on and extends arguments that I made in my recent book, *Bright Signals: A History of Color Television* (Duke UP, 2018). The work will be based on a collection of primary materials (memos, journal articles, press reports, marketing materials) and be placed in conversation with other histories of post-war television as well as engage with concepts related to surveillance and perceptual technics. It will also touch on the idea of television as a particular type of seeing device in relation to Lynn Spigel’s commercial television’s liveness as providing home viewers with a sense of “being on the scene” and John Ellis and John Durham Peters’ analyses of television’s form of “mediated witnessing.” (Ellis, John. *Seeing Things: Television in the Age of Uncertainty*. London: I.B. Tauris, 2000 ; Peters, John Durham Peters. “Witnessing,” *Media Culture Society*. vol. 23, 2001: 719. Spigel, Lynn. *Make Room for TV: Television and the Family Ideal in Postwar America*. University of Chicago Press, 1992.)

Id: 20352

Title: Fake News at the Inception of Hebrew Journalism and its Imprint on the Jewish and Israeli Press

Session Type: Individual submission

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Abstract: In his essay (in French) “Reflections of a Historian on the Fake News of the War” (Bloch, 1921), Marc Bloch suggested that such news needs a “helpful culture” within the society in which it grows and expands. Nineteenth-century European Jewish society and its media navigated uncertain and often hostile waters as they transitioned from the suffocating but protective walls of tradition to the modern world. The confrontations that ensued between these trends created a helpful culture for fake news—making fake news in Hebrew journalism as old as the genre itself. Thus, amid turbulent internal political and ideological disputes in Jewish societies, publishers and editors disseminated falsehoods and half-truths in the defense of sanctified interests and in the pursuit of professional and business rivalries. The story of “fake news” in this press and public sphere provides us with a useful model of cultural accommodation. All types of contemporary definitions of “fake news”, like: satire; false connection; misleading, false, impostor, manipulated or fabricated contents (Wardle, 2017) existed already from the inception of journalism.

Studied in the main, in this paper- using Ecole des Annales’ (founded by Bloch) method, as well as recent news analysis and reception theories- are two early Hebrew-language newspapers, HaLevanon and HaMagid. For instance: being a local correspondent for one of them conferred social status that compensated for poor remuneration. Desperate to be published, some invented or recycled old stories with an occasional retouching of details, all in the highest literary style that they could muster in the holy tongue. Miracle stories, some purely fraudulent, were inseparable parts of the evolving general popular press in Europe and therefore of the Jewish and Hebrew press as well, especially when they also carried a moral that reinforced the paper’s ideological or theological position.

The great tussle between these vehicles, actually originating in personal interests, was manifested in allegations of malicious lying and/or criminal business practices, bogus letters to the editor, and possibly the invention of a fake foreign-affairs correspondent.

The early Hebrew-language newspapers’ principal mission was not to report information but to connect Jews around the diaspora and advise them on Jewish matters. Fearful of angering people in high places, they augmented official censorship by censoring themselves.

In a sequel to the foregoing, Nahum Sokolow, a founding father of the Hebrew press but also the Zionist Movement’s first “professional” propagandist, prescribed the creation of a “guided” press that would serve the needs of the Jewish people and the Zionist movement. Goings-on in the Land of Israel, he believed, should be covered without the “fake democracy” and sensationalism that typified reportage in the Yiddish press, which he equated with falsehood. The dissemination of an official “truth” (or “post-truth”) that ignores “undesired” topics is a classic demand in the history of government–press relations. Sokolow’s attitude found expression in sovereign Israel through the

“Editors’ Committee.” Thus, the official function of “national responsibility,” freed from considerations of “truth” and “falsehood”, left its imprint on the Israeli press as it oscillated between reliable information and fake news.

Id: 20392

Title: [Panel] Landscapes of DiVision: Memory in Post Conflict Societies, Panel Description

Session Type: Panel Submission

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Abstract: The motivation behind this proposal is to bring together studies from various academic disciplines tackling the issues of space, historical memory, collective memories (or more accurately collective remembrance), and identity in conflict areas. The contributions to this panel attempt a critical investigation that displays discourses of memory in cases of conflict and troubled past.

Would it be an exaggeration to claim that we are what we remember? Indeed, memory constitutes the development of individual and collective identities alike (Ryan, 2011; Bell, 2003; Poole, 1999). In its broad definition as a social construction - formed in economic, social, cultural, political and ideological contexts - memory becomes a mythical version of events, people and places that serve social or political interests (Azaryahu & Foote, 2008; Boyd, 2008; Bell, 2003). On the other hand collective memory sometimes challenges the “governing myth” of a nation (Bell, 2003, p. 65).

The control of memory determines the “hierarchy of power” (Ryan, 2011; Connerton, 1989, p. 1). The function of remembering the cultural elements that constitute a mnemonic fabric (Brockmeier, 2002) and distinguish a group is achieved through a "master narrative" which gives the context for reading the past and the future orientation of the group (Assmann, 2006; Halbwachs, 1992). Memory is constantly evolving according to the need to create a usable past that will justify the present identity and shape our experience of the present (J. R. Gillis, 1996; Lowenthal, 1994; Wertsch, 2004). The master narratives take the form of collective memories in the level of the unconscious, conditioning the thinking process (Connerton, 1989, p. 1). In frames of conflict, the existence of different narratives is used to enhance our own legacies and define our identity often by excluding the other (Lowenthal, 1994, p. 41). Memory becomes a useful tool for the political elites in their attempt to enhance cohesion or division but at the same time it can act as a “counter hegemonic site of resistance”, a site of contestation and political opposition (Assman & Sebastian, 2010; Bell, 2003).

The common imagery of identity is very much connected to issues like memory, conflict and homeland. Collective memory both at the micro and macro level - local and global - (Assman & Sebastian, 2010) is important in order to understand the current political, social and economic situation around the globe, and particularly within Europe. In the aftermath of the European economic crisis, the continent faced a resurgence of nationalism (Colantone & Stanig, 2018; Kuntz, Davidov, & Semyonov, 2017; Spohn, 2016) that “has been able to promote novel forms of memory work and construct a Europe-wide narrative, albeit one bent upon destroying the European project.” (Bull & Hansen, 2016, p. 391) This panel, by exploring the different aspects of the local Cyprus intractable conflict from a memory perspective, will by extension contribute to examining conflict

at the macro level; the findings of the papers presented extend beyond the framework of Cyprus-as a case study, offering ideas that can lead to integration at a European level.

Id: 20393

Title: Gendered memories of Cyprus conflict: An Oral history work with Turkish Cypriot women

Session Type: Panel Submission

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Abstract: In the literature on post-conflict societies, women are believed to acquire new skills for social change. Both Cockburn and Hadjipavlou note that Cypriot women do not express any enthusiasm to fight against patriarchy, but they also noted that in a conflict zone, women's expectations and requirements are put off to an unknown future because of pressing political issues (Cockburn 104; Hadjipavlou 337). This study explores the stories of Turkish Cypriot women who experienced internal displacement during the conflicts in 1963-1964 and 1974. It uses oral history to review the Cyprus issue and partition in Cyprus from a gender/women's and feminist studies perspective.

As Portelli notes memory is conceptualized as not merely a passive depository of facts but an active process that creates meaning (Portelli 37). Individual stories are not simply mixtures of official and informal histories; they represent cracks in hegemonic metanarratives. In this sense, the memories of individuals are not divorced from collective memory (Portelli 36; Halbwachs 53) Although the reliability of memory is a concern for positivist historians, Thompson sees it as "a resource and not a problem" (Thompson 33-35 cited in Einhorn 708). After "the doors were opened" on April 23, 2003, there was great curiosity and enthusiasm about the former houses among both Greek and Turkish Cypriots. People streamed through the "doors" to visit the towns and villages where they used to live.

Id: 20394

Title: Blocking the solution: Social representations of threats and (non)dialogue with alternative representations in Greek-Cypriot newspapers during peace negotiations.

Session Type: Panel Submission

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Abstract: This presentation will explore representations of threats and fears in Greek-Cypriot media related to the negotiations for a Cyprus settlement. Then, it will provide an analysis of how alternative representations are treated within these core representations. Relevant representations draw from and re-enforce certain dividing historical narratives. We will identify not only these narratives but also the use of numerous semantic barriers by the media to manage alternative representations and maintain their core representation against the negotiated settlement. Therefore, the presentation aims at problematizing the role (function) that such representations may play in undermining the potential for transformative dialogue in the post conflict and divided country of Cyprus. Focus will be on two newspapers during a four-month period before the collapse of the July 2017 peace talks at Crans Montana, Switzerland. Both were suspicious and polemic vis-à-vis the said negotiations but used different strategies to oppose them. The first, Simerini convened recurrently the threat of Turkification, state dissolution and threats against Hellenism. The second, Phileleftheros focused on the issue of security drawing so-called red-lines on various dossiers under discussion in the negotiations. The study contributes to the theoretical debate of the relationship between social representations and identities and the role of threats and historical narratives in undermining transformative dialogue using semantic barriers. Additionally, it contributes to the field of media studies by providing an empirically grounded account of how mainstream media continue to hinder dialogue and transformation sustaining ethnoterritorial divisions.

Id: 20395

Title: The Cabinet of Lost Memories

Session Type: Panel Submission

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Abstract: “It was a nice and bright day that we decided to walk at the seaside. After a while we noticed some glistering glimmers which were reflected by the sun, although still partially hidden in the sand. At closer inspection we discovered burned domestics objects which were buried at the beach. They were all from ‘Varosha/Maraş/Βαρώσια’.

Varosha/Maraş/Βαρώσια was a flourishing suburb of the medieval walled city of Famagusta, thriving in the sectors of tourism and commerce while at the same time having a vibrant cultural life in the early 1970s (Dobraszczyk 2015; Luke S., 1965). In 1974, it was occupied by Turkish military forces. Ever since, Varosha, one of the most significant ghost towns on the island (Arsoy, 2018, p.233), has been looted and burnt down repeatedly; looters disposed and burned belongings of the former residents of the city at a nearby seaside area.

This paper presents the process of finding, photographing and presenting the looted objects within the frame of the “Cabinet of Lost Memories”. The belongings in the photo series were found and photographed between 2013 and 2016. A selection of photographs from the Cabinet has then been exhibited in public, eliciting a variety of responses and feelings. During the exhibition(s), it was observed that groups of visitors would come together in front of the Cabinet and share their memories and feelings. Hence, the paper will also document the reactions of the audience when they were exposed to the objects.

According to Kuhn (2000), photographic images, ‘far from being transparent renderings of a pre-existing reality, embody coded references to, and even help construct, realities’ (Kuhn, 2000, p. 183). ‘Reflection and self-reflection’ (Kuhn, 2000, p. 173) on ‘lived experience’ (Thompson, 1995), allows us to construct a ‘sense of who we are and where we are situated in time and space’ (Thompson, 1995, p. 43). The objects were shown to awaken long forgotten memories of life in Varosha, and Famagusta in general, as well as of the near past of Cyprus (Van Dick, 2004, p.262). Even after 45 years, it is interesting to ponder what kind of memories and feelings discarded and redundant domestic objects are capable of evoking.

Furthermore, the paper explores the personal and collective memories of the audience through the photographed objects. Selected objects and documented photos have been shown to the former residents of Varosha, as well as Famagustians who are now elders in both communities.

Id: 20396

Title: One place, two histories: The Ghost Nicosia International Airport in the Cyprus Dead Zone

Session Type: Panel Submission

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Abstract: Buffer zone, no man's land, dead zone: While life on both sides of the divide goes on, the abandoned, since 1974, airport at Nicosia - Europe's only divided capital - is a place where time has stopped. As a reminder of the bicomunal conflict on the Island, it represents two overlapping memories regarding the 1974 war and consequent division of Cyprus: A "Happy Peace Operation" for the Turkish-Cypriots and a "Tragedy" for the Greek-Cypriots. At the same time the airport can be placed within a shame-centered memory framework (Holyfield & Beacham, 2011): it remained in the "dark" of the Greek-Cypriot collective memory for many years, and carries a 'national trauma', since it was the place where three Greek military transport aircrafts were shot down by friendly fire and the killing of 32 Greek commando on board.

The Nicosia International Airport, once "among the best in the Middle East" and a "Jewel of Cyprus", is now a ghost airport sealed with barbwire and derelict buildings. Remaining concealed and inaccessible to the members of the two communities in Cyprus, any knowledge about it stems from transmitted memories or exposure to mass mediated representations (Landsberg, 2018). For the generations of Cypriots who have not experienced the 1974 war, photos and videos of the airport within the buffer zone act as sources of memory, reinforced by the slogans "I don't forget" and "We will never forget". These images stipulate remembrance and define how events should be remembered (Sontag, 2003).

What happens when transmitted experiences are substituted by first-hand accounts? If we are what we remember, raising awareness of the past is important for identity formation (Azaryahu & Kellerman Barrett, 1999; Edensor, 1997; Halbwachs, 1980; Nora, 1989). By extension, a distorted remembrance results in a falsified sense of self. This paper presents the experiences of 8 Greek- and Turkish-Cypriot (equal number of females and males) youth born long after 1974, from their visit to the abandoned airport. The outcomes constitute a representation of reality, as seen by them

and draws on the need for a shift from Antagonistic nationalist memory as "such antagonism closes the possibility of dialogue" to Agonistic Memory (A. Bull & Clarke, 2017). Taking this approach and exposing the "artificial nature of memory" will then promote a mode of remembering both reflexive and dialogic and will also address the "politicized representations" of the division (A. C. Bull & Hansen, 2016, p. 19).

Our aim is to outline the image of the conflict as it is perceived, 45 Years later, by people with transmitted memories of the war. The focus of the essay is to shed light into a different perspective of the hegemonic narrative and official memory. This will reflect by extension the ways in which the hegemonic narrative is shaped in deeply divided societies by the interaction with members of the 'Other' in a space where the effects of the conflict are prominent.

Id: 20397

Title: Capturing the "unknown": Visualization of the Nicosia International Airport by the Cypriot youth

Session Type: Panel Submission

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Abstract: We live in a new media era where new technologies enable ordinary people to capture and “share” images from the principles offered by digital technologies such as interaction, digitalization, and freedom of time-space; The identity of the content producer of film and photography has been altered. Now, content creation is not only in the hands of the media professionals: anyone can be the meaning/content creator.

This presentation consists of two parts: the film, and the paper. The film presents the visit of young Cypriots to the Nicosia International Airport which is under the control of UN since 1974, and how they capture this experience with their cameras/smartphones. Being a member of the post-1974 generation myself, it was an exciting experience to visit the “restricted” part of my country. It is one of the most powerful, even iconic, images that remind me/us of division and war. We are born in a country where we learn about the past and conflict through the stories and visuals we are faced with. In a way, the post-1974 generation is wounded by “second hand” traumas. Being at the airport, we experienced a place where life stopped 45 years ago: a frozen place/time between “now” and the “past”. The predominant feeling was one of curiosity, as the participants wondered how one could capture/visualize this ghost “monument”, which became a symbol of division in Cyprus. Alongside narratives, photographs/images have been important in our understanding of the “past” since “seeing comes before words” and images are compelling in meaning creation (Berger, 1972). It was important to see how the participants would “re-create” their memory; in other words, how they would create their images about a place with which they are familiar through mediated images/photographs. In this film, unlike traditional film-making, the participants are active content-producers. The film includes the participants’ own photos and recordings, but also the footage produced with my smartphone.

Photographs tell stories. Therefore, the paper part of the presentation will discuss the process of the post-1974 generation in creating their memories via the medium of photography. Although photograph is seen as capturing reality, it carries the decision of framing, the feeling of creating of the person who takes it, as well as the reading of the photographs by the mind that perceives it. Thus, the paper will look at how the official or/and mediated discourses and norms which became part of the visual representation (Butler, 2015) were replaced by the personal narratives. As John Berger says “we never look at just one thing” but always look at the relation between things and ourselves. Our vision is continually active, moving and holding things in a circle around itself, constituting “what is present to us as we are” (Berger, 1972). Following this notion, the paper aims

to demonstrate the relation between the photographs and the narratives of the Cypriot youth and the way these are presented in the film.

Id: 20427

Title: Reading between the lines and scenes: the Brazilian cinema project by the fan magazine 'Cinearte' through Carmen Santos' stardom.

Session Type: Individual submission

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Abstract: In Brazil, during the transition from the silent to the sound cinema period around the 1930s, film professionals believed in the creation of a Brazilian film industry. They were driven by nationalist ideologies at the same time that Hollywood was their reference. In this context, the fan magazine “Cinearte” started to promote the actress and producer Carmen Santos.

Articles connected the star with Brazilian cinema, linking their paths, expressing a greatness and perseverance of both. The texts promoted an image of filmmaking in Brazil: a painful and heroic task, that had more ideological duties, with nationalist tendencies, than economic ones. The magazine deliberately sought to attribute to the national cinema an image of Brazil itself.

Besides the nationalism, a big issue of the magazine was spotted by Paulo Emílio Salles Gomes and João Luiz Vieira, both important film researchers in Brazil. They exposed the racism in the magazine, as well as the propagation of very questionable moral values and a social hygienization. Thus, the interest of this work lies in the following questions: how was Carmen Santos’ stardom related to a national cinema project defended by “Cinearte”? Furthermore, what was promoted in this national cinema project? The chosen period for the analysis is from 1931 to 1933, the years of production of “Onde a terra acaba” (Octavio Gabus Mendes, 1932), which Carmen produced and starred in. “Cinearte” published exhaustively about it, acclaiming technical qualities and reinforcing its magnitude as a way to show the potential of a Brazilian film.

The methodology comprises the collection and analysis of “Cinearte” between the mentioned years. The Hemeroteca Brasileira’s website (<http://bndigital.bn.gov.br/hemeroteca-digital/>) contains open editions of the magazine. Attention is paid to texts involving Carmen Santos and/or discussions about the Brazilian film business. The methods of Janet Staiger in “Interpreting Films” (1992) will be taken into consideration to understand how the magazine was related to its historical context. This archive material became an important historical document of how many film professionals behaved in the period, their projects and their vision of what Brazilian cinema should have been. The desired industrialization, however, never came. But what makes this research currently relevant is the possibility to analyze a representation of nationalism in media, that it may be different from the one today in Brazil, but it can already express some of its roots.

Id: 20751

Title: Indian Soundscapes in colonial Mozambique: historical notes on the circulation and politics of diasporic sounds

Session Type: Individual submission

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Abstract: In Mia Couto's *Sleepwalking Land*, Assma, the wife of Surendra, "an Indian by race and profession", spends her days behind the counter of her husband's shop, leaning her ear towards a small radio device. The author depicts her as being detached from reality and unable to connect with her Mozambican surroundings, which have become a heavy burden to carry. "What is she listening? She listens to sounds with no intonation. Nonetheless, for her, beyond those sounds lies the music of her India, the melodies that heal her longing for the Orient."

Although set in post-independence Mozambique, Mia Couto's narrative and the scene of Assma's listening practice reminds the reader of the presence of a population of Indian ancestry in Mozambique. Furthermore, it prompts an interrogation regarding the Indian soundscapes available to and tuned in by people of Indian origins, who according to Avtar Brah (1996) integrated a "colonial sandwich", insofar as they were neither simply colonisers nor colonised within an arguably much more complex and multilayered social, cultural and political context.

This paper is inspired by this literary note and earlier research findings regarding the importance of Indian sounds in creating a sense of Indian "imagined community" (Anderson: 2006 [1983]) in colonial Mozambique. It aims to contribute to the history of broadcasting and popular culture within the Portuguese colonial empire by focusing on the production and circulation of the Indian soundscapes turned in, consumed and listened to by Indian diasporas in colonial Mozambique. It intends to go beyond the view of an either imperial or colonised account of radio and sound history, by bringing to the foreground this intermediate level of soundscapes circulation, such as the Indian soundscapes, in the colonial setting. The latter have unequivocally turned sounds and radio waves in colonial Mozambique into much more diffused and rhizomorphic forms than anticipated by mainstream views of imperial media, though invisible and considerably hard to grasp.

Drawing both on a few oral memories of reception collected and on documental and archival research, this presentation aims to, firstly, discuss and deconstruct the nature of these Indian soundscapes, in articulation with other so-called Indian media and their consumption, such as Hindi Films screened in colonial Mozambique. Such an approach thus adopts an intermedial perspective of sound, seeing it through the lenses of its interdependent relationship between radio broadcasts, radio music and film music. Secondly, it aims to thoroughly map and understand the circulation, direction and purposes beneath those Indian soundscapes in colonial Mozambique. This mapping requires a dual perspective of sound media, which entails both an immaterial and a material understanding of sound in radio, disc and film, both as media and as physical devices, through

which it circulates. Finally, it aims to understand how the Portuguese colonial regime perceived these Indian soundscapes throughout the late colonial period - particularly a few years before and after 1961 when the diplomatic relations between Portugal and India became more convoluted following the liberation of the former Portuguese territories in India.

Id: 20817

Title: The Birth of Popular Press in Palestine and the diffusion of Modern Hebrew 1884-1914

Session Type: Individual submission

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Abstract: This research breaks new ground by showing that from the 1880s onward, a popular press came into being in Palestine for the first time in the history of the Hebrew press in that country. This study investigates the Hebrew popular press that evolved in Jerusalem in the nineteenth and early twentieth centuries along the lines of the Western popular press. Central in it is the personality of Eliezer Ben-Yehuda (Perlman).(1858-1922) In 1884, Ben-Yehuda, a Russian-born Jewish intellectual who lived in Paris for several years, established Ha-Zvi,(The Deer) the first Hebrew-language popular newspaper, in Jerusalem under the influence of the French model of journalism. A pioneer in the Zionist movement, he preceded Theodor Herzl in considering the Jewish people a nation. The Jewish nation, he ruled, was defined first of all by its Hebrew language and only afterward by elements such as territory and history. The problem was, however, that Hebrew had become ossified over the generations due to its theological use. To regenerate the Jewish people, its language had to be regenerated, secularized, restored to vernacular use, and brought back from the dead. He decided to carry out the regeneration project by founding a popular newspaper that would communicate not as the elite press abroad did, by means of refined and abstract expressions, but in a new and revitalized Hebrew language that takes up topics such as murder and rape, disaster stories and gossip, violent polemics, erotica, and melodrama. (Later, after years of journalistic work, Ben-Yehuda gathered his linguistic innovations into the massive Hebrew lexicon that he authored.)

Ben-Yehuda patterned his newspaper after two French popular vehicles, Le Petit Journal and Le Petit Parisien.

In this conference, I examine the development, and the modus operandi of the Hebrew popular newspaper Ha-Zvi (later on Ha-Or) that evolved in Jerusalem between 1884 and the eruption of World War I in 1914.

I argue that Ben-Yehuda attracted the general public to read and to speak Modern Hebrew by producing intriguing and sensational news written in an emotional, melodramatic style. These Texts were read in public, aloud in the streets and in public reunions.

The analysis in this research is influenced by the approach of the French "Annales school" (Roger Chartier) studying media history in a Socio-Cultural and Economic and Material context. The inquiry yields a profile of the printers, editors, and journalists, and examines the editors' working patterns, the gathering of journalistic information, and distribution of the resulting product in the public sphere. Concurrently, the research profiles the readership of the popular Hebrew press and investigates its reading practices.

Recent Publications related to this conference

Ouzi Elyada, *Yellow World – The Birth of Hebrew Popular Journalism in Palestine: 1884-1914*, Tel-Aviv, Tel-Aviv University Press, 2015. (Hebrew)

English edition by Routledge will appear in 2019.

Id: 20822

Title: Screen Diplomacies: Building a digital platform for cross-national historical research on the intersection of film, television and international diplomacy, with a case study on the international diplomatic controversy around 'Dawn' (1927, UK)

Session Type: Individual submission

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Abstract: This paper will present the research project “Screen Diplomacies”, which we are currently preparing and which aims to study the mutual influences of European international relations and screen media (film and television), between 1914 and 1989. This period enables the project to span the growth and saturation of two major cultural phenomena (cinema and broadcast television), in a timeframe that moreover witnessed a series of political and economic conflicts and allegiances that fundamentally shifted the social fabric. The working hypothesis of the project is that at the height of the twentieth century, audio-visual media played a crucial, yet under-researched role in European international relations.

The aim of the project is, first, to build a publicly available digital platform with metadata on diplomatic material on cinema and television (1914-89) in a series of national archives linked to the ministries of Foreign Affairs in Europe. Second, it aims at illustrating the usefulness and productivity of cross-national and historical network analysis on audiovisual media and international diplomacy by organizing pilot studies on particular controversial movies (e.g. Dawn in 1927-28), political-ideological events and processes (nazi-Germany and its international pre-war film policy, 1933-40), or topics (e.g. satellite TV).

The paper uses the case of the British movie Dawn (Herbert Wilcox, 1927/28) as an example of the usefulness of bringing together archive material from various diplomatic archives across Europe in order to understand the role of cinema in relation to wider international political and diplomatic issues. The Dawn international controversy these issues relate to Germany's aspirations to re-establish itself as an important player in the diplomatic arena; France's fierce resistance to it; the British government's will to maintain a policy of conciliation and neutrality; and with Belgium running the risk of being molested by these European powers' diplomatic arm wrestling.

Id: 20824

Title: "Over to you, George': Catalonia in the Anglo-American news weeklies -Economist, Time and Newsweek- during the Spanish Transition to democracy (1975-82)

Session Type: Individual submission

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Abstract: Recent academic literature on the role of the foreign media during the Spanish Transition to democracy has focussed heavily on the influence of the major European and American daily press and has been centred on their overt interest in the consolidation of democracy and open support for the fledgling King Juan Carlos I and dynamic young premier Adolfo Suárez. (Guillamet, Tulloch et al, 2016; Tulloch 2015; Guillamet, Salgado et al 2014). This paper diverts from this script by looking at a Transition-related issue outside of the confines of Madrid political life –in this case the Catalan question- and does so not in the daily press (Guillamet 2014) but rather on the pages of the highly-influential Anglo-American news magazines Time, Newsweek and The Economist.

This paper analyses those articles dedicated to the ‘Catalan story’ published by those foreign correspondents working for the world’s biggest three political magazines during the seven years spanning from October 1975 and the onset of Franco’s definitive illness up until October 1982 and the overwhelming victory of the Spanish Socialist party. While unable to compete with the volume of articles related to the Basque Country –due largely to the fact that 90% of them refer to ETA and violence- Catalonia draws on its historical media capital from the Civil War –hence the reference to Orwell in the magazine headline present in the paper title- and appears in a supporting role within the wider journalistic narrative regarding Spanish socio-political developments in the late 1970s.

This paper analyses how these magazines explained complex territorial issues in an unfolding political landscape through their coverage of Transition episodes such as the freedom of expression demonstrations of 1976 or the return of president Tarradellas and tracks the projection of Catalonia from its “angry minority” status (Time October 1975) to that of being a key supporter of the 1978 Constitution. The sources drawn on by foreign correspondents, the recurring issues when dealing with this story and the framing and editorial stance taken towards the Catalan issue are all under analysis in this unexplored field of the foreign press coverage of the Transition years.

Id: 20946

Title: From Breaker Morant to Verraiers: Ideology and representations of the Anglo-Boer War (1899-1902).

Session Type: Individual submission

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Abstract: The films Breaker Morant (1980) and Verraiers (2012), are inspired by true events and are meant constitute strong anti-war statements. In Verraiers (Traitors), a prominent field cornet and his sons are put on trial for treason. The purpose is to sustain war -- by discouraging Boer Commandos from leaving the battlefield to take up British amnesty in response to General Kitchener's threat to torch their farms and starve their families in concentration camps. In Breaker Morant, Australian soldiers under British command are arrested and stand trial for murdering Boer prisoners and a civilian. The purpose is to end the war -- a sacrifice deemed necessary to avert a diplomatic incident and to promote reconciliation for a Peace Conference. Corresponding plot structures lend to the use of familiar devices for engaging cinema audiences. In both instances, the accused are betrayed and only the youngest is spared execution by firing squad. Breaker Morant is regarded as a seminal film to the Australian New Wave, was profitable at the time of its release, and distributed internationally. Verraiers received some critical accolades but failed to resonate with its South African target audience and lost money.

The paper gives a brief analysis of Breaker Morant and explains its success (in terms of the contextual social dynamics that justified its production) as contrast to an in-depth analysis of the more complex historical and contextual social forces to which Verraiers is a response, and which account for its failure at the box office despite the existential importance its message for the future of South Africa.

The narrative structure of Verraiers is analysed against a re-interpretation of events which form the historical landscape the film is traced over. The depiction of the interaction between Jan Smuts and General de la Rey reveals the crucial role of the former in prolonging the war, and this raises important new questions that are examined in the paper. The difficulty of producing such a film text for a sensitive and contested cultural terrain, when the message is more than an anti-war statement, is explained. At the same time, aspects of aesthetic execution are critiqued on the basis appropriate film theories. Finally, prospects for realisation of ideals enshrined in United Nations Charter for the protection of human rights of minorities who have survived holocausts such as the Boer War (Pakenham) are considered.

Comprehensive secondary and primary sources relating to the conflict and its background have been referred to, including the Smuts biography, Vols. 1 & 2 by W.K. Hancock and Selections from the Smuts papers, Vols. 1-4, edited by W.K. Hancock and Jean van der Poel. Recent PhD research using primary sources not previously consulted gives a glimpse into the grim reality of the situation related in Verraiers, and forms basis for new interviews with producer, script writer, and director, which re-inform the paper. Theoretically-informed critical work published on release of Breaker Morant, giving insights from South African and Australian perspectives is also taken into account.

Id: 21005

Title: 'Noble savages' or 'brothers in arms': The perception of the Zulus in the Irish press during and after the Anglo-Zulu War.

Session Type: Individual submission

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Abstract: The Anglo-Zulu War of 1879 was the last of the great set-piece conflicts between British colonisers and an indigenous Black people in southern Africa. Though much is made of the fact that the 24th Regiment was a Border troop mainly of Welsh soldiers, there were enough Irish soldiers involved both at the battle of Isandlwana and at that of Rorke's Drift to create interest in the Irish press and periodicals, both nationalist and unionist.

Initially this interest tended to be narrative reporting. Soon, however, mixed messaging began to intrude into these reports. On the one hand, the advanced wing of Irish nationalism in the Fenian Brotherhood or Irish Republican Brotherhood wrote of assisting the Zulus in their struggle with arms and ammunition (neither of which ever materialised). On the other hand, the 'Zulu hordes' were also used as a metaphor for British 'barbarity' towards the Irish.

This paper also highlights the rise of racial stereotyping and racial consciousness in Ireland. This was particularly evident in the growing and vibrant Irish nationalist cause as the granting of self-government, or Home Rule, became a viable goal. This Irish awareness of race focused on the tension between two opposing attitudes. There was sympathy for a 'fellow-subjugated people' – something which would also later manifest itself in a fervent Irish pro-Boer movement. However, there was also a growing contention that Ireland was a nation of equal standing among the nation states of Europe, and as such not to be categories with people of colour. John Dillon, the Irish Parliamentary party leader in the 1890s, on one occasion asserted that Ireland deserved self-government (Home Rule) "because we are Whitemen". As late as 1921 and the final independence negotiations, the Sinn Fein delegation rejected the concept that an independent Ireland would have a high commissioner rather than a governor general, because the former designation was used in African High Commission Territories.

The legacy of this interest in Africa and its mutation into Irish fascination with missionary endeavour in the African continent, with the Sunday collections in aid of missions at Catholic churches, are also touched upon in the paper.

Nothing has to-date been written on this subject. This empirical study surveys the Irish press in the 1880s and 1890s to investigate shifting Irish attitudes towards the Zulus, who became so prominent that they came to personify 'African' in the Irish mindset. Newspapers explored include the mainline nationalist Freeman's Journal and Independent as well as such advanced nationalist papers

as United Ireland and the United Irishman. On the unionist side The Irish Times and the Belfast Telegraph are investigated. In addition, various periodicals are scrutinised, most notably the satirical Pat.

Id: 21024

Title: Three Cold War Media Events - the ritual transition of power in the funeral of Kekkonen, Palme and Brezhnev

Session Type: Individual submission

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Abstract: In this paper we wish to shed light on the interplay between media, event, and history in the context of political death in the Cold War era. Theoretically, we draw on scholarly debate on media events and their historical constitution. Empirically, we sharpen our eye on the cold war political history of the 1980s in the socialist Soviet Union and the Nordic democracies of Finland and Sweden. We investigate the deaths of three political leaders of the era; the Soviet Union General Secretary Leonid Brezhnev (1906-1982), Finnish President Urho Kekkonen (1900-1986) and Swedish Prime Minister Olof Palme (1927-1986) as ritual media events. These three death events symbolically ended one political era giving room to a new one, eventually giving shape to the history of Cold War in their own national contexts. The role of news media varied in these three societies. The significance of mass media – especially television and national newspapers – was still strong during the Cold War in constructing the common, national, Andersonian imagined community (Anderson 2007 [1983]). The media affected the way how the nation saw itself, also in relation to its leader and the world. In a totalitarian system like that of the Soviet Union, the task of media and the press was to serve the state and its agenda. Sweden and Finland in turn, although both representing Nordic welfare societies with a traditionally democratic-corporatist media system and a liberal press, were (and still are up to a point) culturally different societies. The empirical data analyzed consists of different media materials obtained from national and media archives in Finland, Sweden, and Russia (Soviet Union at the time). In the analysis we utilize close-reading as a method of analysis and interpretation. We investigate recurring ways of narration and representation in news text and visual imagery, and analyze how these methods of ritual story telling functioned to eventize the death of three leaders in three societies of different historical and political background. We ask how the ritual transition of power was carried out in these ritual media events. As a conclusion, we reflect the differences and similarities between these ritual media

performances and the ways in which they were shaped by different historical and societal conditions of the Cold War era.

Id: 21143

Title: Historicizing Fake News

Session Type: Individual submission

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Abstract: In what were once more commonly known as media “hoaxes,” (or what PT Barnum referred to as “humbugs”) purposeful deceptions designed to boost circulation and ratings are a perennial feature of the media landscape. This paper investigates the means and motivations behind some of the more spectacular instances of 19th and 20th century “fake news” in order to provide context for the current crisis in news veracity. Whereas the hoax has historically presented an opportunity to recalibrate and re-establish a baseline by which to gauge the falsehoods being promoted, endless prevarication in today’s media makes it increasingly difficult to detect the true from the not-true. Legacy media have been so successfully undermined, and its credibility challenged by those on the wrong side of investigative journalism that fringe opinions, conspiracy theorizing, and outright falsifying have become endowed with a new status of legitimacy precisely by operating outside of the mainstream. The more extreme the claim, in other words, the more the lower threshold of credibility becomes its own merit; advancing the self-fulfilling prophecy that the liberal media elite is lying and must be circumvented by other means.

Drawing on examples including life on the moon and alien invasions, I demonstrate a shared set of conditions and attributes that have historically helped false stories gain purchase with certain segments of the population. Using contemporaneous news analysis and reception, I also document a consistent pattern of consternation in the public sphere and mobilization of gullibility that is fruitful for understanding the current news ecology. The complicity of the public in its willingness to be taken in for the purpose of being entertained is a necessary part of the media defense. The media criticism that attends each instance of deception is as much politicized as it is used as evidence for multiple and contradictory arguments. Competing claims on the role of media in democracy – wherein the commercial imperative is both the problem and the solution, the excuse and the justification – are at once partisan and malleable. With careful consideration of the affordances granted by technological change in each era, including the penny press, telegraph, radio, and social media, specific attention is given in this paper to how the medium itself comes under scrutiny and liability in the dissemination of false news. Working with concepts elaborated by Richard Hofstadter, Susan Jacoby, and Daniel Boorstin on media influence and culture, the paper demonstrates remarkably consistent and recurring discourses within popular media criticism in the face of falsehood.

Id: 21170

Title: Cultural Journalism and representations: A content analysis of digital coverage about Brazil and Portugal (2012-2018)

Session Type: Individual submission

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Abstract: This paper aims to comprehend the main characteristics of culture coverage in the digital editions of a Brazilian and a Portuguese newspaper. It is the first step of a multimethod analysis within a larger project that will draw a complex map about representations of Brazil and Portugal in Cultural Journalism from both countries.

We understand Journalism as a social construction (Alsina, 2009) and Cultural Journalism as a mediator (Kristensen & From, 2017). News analysis allows the identification of maps of meaning about society in specific periods or territories (Hall, Chritcher, Jefferson, Clarke, & Roberts, 1978). Regarding Brazil and Portugal, countries that have a strong tie since the colonial period, it is hypothesized that colonial heritage is a driver of social memory and stereotypes that may be reflected in digital Journalism.

We considered audience, track record of cultural coverage and presence of specific online culture sections to select two newspapers that present themselves as national (Folha de São Paulo and Público). Our analysis was focused on 2012, when two atypical events happened (Year of Brazil in Portugal and Year of Portugal in Brazil) and 2018, the latest year available. We selected our sample using keywords (Brazil, Brazilian, Portugal, Portuguese, et cetera) from Factiva database and Folha de São Paulo's digital archive. Then we extracted all false positives and collected the links, resulting in a sample with 490 articles from 2012 and 638 articles from 2018.

We conducted a Content Analysis (Neuendorf, 2002) with the following variables: arts and culture sub-sector (e.g. music), geographical reference (core or periphery), journalistic genre, digital format, news value and protagonist (gender and nationality). This analysis considered concepts such as social representations (Moscovici, 1981), stereotypes (Tajfel, 1982), cultural memory (Assmann,

2008) and press as a technology of memory (Van Dick, 2007). We will present a preliminary panoramic view of the cross-country representations, specifically revealing the main differences in the coverage about Brazil by Público and about Portugal by Folha de São Paulo.

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Id: 21224

Title: Empire and Communications in Context: The Meaning and Significance of Harold Innis's Beit Lectures at Oxford

Session Type: Individual submission

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Abstract: Harold Innis's *Empire and Communications* (1950) is considered to be one of the classical works in media studies and the history of media. Yet little attention has been given to its origins as the Beit Lectures, a series of six talks delivered at All Souls College, Oxford in May, 1948. This paper examines how (and possibly why) Innis was invited to deliver the lectures, with particular attention given to his relationship with the two co-sponsors of his visit, W.K. (Keith) Hancock (Chichele Professor of Economic History at Oxford) and Sir Reginald Coupland (Beit Professor of Colonial History at Oxford). It challenges the commonly held view that Innis surprised his unsuspecting hosts and audiences by delivering a set of lectures on the historical relationship between empires and modes of communication (rather than on some aspect of imperial economic history). Rather, as his evident in Innis's correspondence with his hosts (as well as in their published comments on his previous scholarship), Innis was likely selected because of his highly innovative approach to economic history, characterized by Hancock as examining "The impact of Industrialism upon Knowledge." This took the form of tracing "the diffusion of words since the invention of printing [as] a supply-and-demand history in which are interwoven technological change, business enterprise and the innate or acquired capacities of men to understand or misunderstand ideas."

The paper also challenges the widely held notion that Innis's talks had little to do with (British) imperial economic history, but rather largely addressed issues that were marginal to the central theme of the Beit lectures. Rather, it claims that Innis did indeed squarely address key historical aspects of British imperialism in his final lectures (with particular reference to the 19th and 20th centuries), emphasizing the extent to which these developments were bound up with the advent of publishing, newspapers, and print culture. His previous lectures served as a background to this discussion, by examining how earlier forms of domination were linked to particular modes of communication.

Finally, the paper argues that the Beit lectures can only be understood in relation to three other interventions of Innis in Great Britain during the spring and summer of 1948—namely the Stamp Memorial Lecture at the University of London, the Cust Foundation Lecture at the University of Nottingham, and his presentation and commentary at the Sixth Congress of the Universities of the British Commonwealth held at Oxford University.

The paper draws on the theoretical approaches of the sociology of knowledge and intellectual history. The methodology is primarily that of a historian; it involves the close reading of archival material within the context of a particular historical conjuncture.

Id: 21521

Title: Piet Meyer, nationalism propaganda and control in the mid-Century SABC.

Session Type: Individual submission

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Abstract: Piet Meyer was an important contributor to the intellectual process of Afrikaner identity and the mystification of Christian-National Ideology for the better part of the twentieth century (Meyer 1943; 1980; 1984). While there is a significant literature dealing with his position in the Broederbond (Moodie, 1975; Wilkins and Strydom, 1978; o'Meara 1983), his contribution to and influence over the SABC is less well documented and this paper seeks to address this space. The paper outlines Meyer's gargantuan influence over the SABC for twenty years. Applying an historical approach, the research draws on original archival material, contextualised by secondary literature (Prinsloo, 1987; Sharp, 1981; Archibald 1969). Starting life as a journalist, Meyer held crucial positions in the emerging labour movement, and later was responsible for the establishment of some of the 'new generation' Afrikaans universities. He is best remembered for his leadership of the secret society, the Broederbond (Band of Brothers) that clandestinely directed much of the activity of the apartheid state and South African business. Meyer joined the organization in 1931, and led it from 1960-1972. Simultaneously, he was the Chairperson of the SABC (1959-1981). The 36-story radio building completed in the 1960s was named after him and until 1994 housed an enormous bronze bust likeness. Under his leadership, many English-speaking employees left the SABC, replaced by members of the Broederbond, changing the ethos of the broadcaster to an extension of the apartheid government. A staunch supporter of radio, under his watch the Frequency Modulation (FM) transmission was expanded, allowing for the strengthening of the flagship English and Afrikaans radio services, as well as the bilingual Springbok Radio. Meyer's strident Afrikaner nationalism showed itself in the determination to create a powerful Afrikaans service while nominally espousing a doctrine of partnership between English and Afrikaans white South Africans. A consequence of the FM expansion was the creation of Radio Bantu, a broadcasting infrastructure that both mimicked and bolstered the apartheid doctrine of discrete and distinct ethnic services for African people; institutionalizing the ideological vision of 'separate development'. Meyer was a staunch advocate of the establishment and maintenance of 'Radio South Africa', an external shortwave service beamed throughout southern and central Africa as a propaganda platform to counter what was seen in the 1960s as the criticism of South African policies from African and European countries. Television was not introduced into South Africa until the 1970s. Initially, Meyer supported the doctrine that the external influences brought about by television would be detrimental to the country and its citizens. By the 1960s, however, the tide of opinion turned, and in his capacity as head of the SABC, Meyer chaired the Commission of Inquiry into Matters Relating to Television (Hayman 1975). Consequently, the service was approved along lines similar to the racial divisions established in radio. Meyer retired from the SABC three years before the first televised broadcast, but it was his vision, outlined in the report that bore his name, that shaped the structure and ethos of television's early years.

Id: 21628

Title: YouTube como generador de memorias colectivas: La Guerra Civil Española

Session Type: Individual submission

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Abstract: Se presenta un análisis comparativo de comentarios realizados en vídeos de Youtube, tanto en inglés como en español, cuya temática es la Guerra Civil Española. Se trata de uno de los periodos históricos que ha sido ampliamente tratado en el mundo académico y, pese a ello, la necesidad de repasar esta etapa de la historia resulta, en la actualidad, más pertinente que nunca dado el clima político y social en el que se encuentra España y otras partes del mundo. La aparición de nacionalismos, la reivindicación de cambios políticos y el uso con fines estratégicos de la memoria histórica, son solo algunas de las razones por las que este tema debe ser revisitado, invitando a reflexionar una vez más sobre un suceso que no debe ser olvidado. Por ello, se investiga este periodo desde una nueva perspectiva y con un enfoque diferente a través del que, a día de hoy, constituye el mayor repositorio audiovisual gratuito en Internet: Youtube. Se ha escogido esta plataforma por ser un gran punto de encuentro entre personas de diversos países, culturas, ideologías, creencias religiosas, etc., en el que todas ellas pueden compartir puntos de vista, noticias y conocimientos, haciendo que ese espacio sea un punto de inicio idóneo para poder comenzar a entender la sociedad actual y sus actitudes respecto a este momento histórico. Esta investigación pretende mostrar las coincidencias y diferencias de las ideas y opiniones de los usuarios en función del tipo de producción (informativos, documentales, vídeos musicales, dibujos animados, etc.), y del público al que van dirigidos: hispano o anglosajón. Se valoran los modos de producción, los contenidos y las audiencias (número de visitas y comentarios generados por cada vídeo) a través de una muestra formada por los 20 vídeos más vistos por los usuarios durante el mes de enero de 2019, utilizando los términos de búsqueda “Guerra Civil Española” y “Spanish Civil War”. Para facilitar un análisis en profundidad de las opiniones y diversas aportaciones que los usuarios han realizado en la sección de comentarios asignada a cada uno de los vídeos, las producciones que conforman esta muestra se clasifican en función de los diversos formatos audiovisuales; se tienen en cuenta los comentarios realizados desde el momento de la publicación del vídeo en la plataforma hasta el mes que se ha establecido como límite temporal de esta investigación. Esta investigación se enmarca dentro de la perspectiva de los Estudios Culturales, desde la cual se entienden más fácilmente las relaciones existentes entre los contenidos audiovisuales analizados, la recepción de éstos y la sociedad en la que todo ello convive. Dentro de este campo de estudio se presta especial atención a las perspectivas desarrolladas por los estudios de recepción de audiencia al igual que al análisis de contenido temático.

Id: 21731

Title: [Panel] La televisión en Europa: del monopolio estatal a la libertad de antena, Panel description

Session Type: Panel Submission

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Abstract: La lucha por las audiencias se ha constituido como el factor clave en el planteamiento de la programación televisiva desde la instauración de las cadenas comerciales. Todo tipo de programas, también los que se orientan a objetivos ajenos al medio mismo (por ejemplo, los debates políticos y electorales), buscan una amplia repercusión en términos de recepción, y por ello la medición y efectos sobre las audiencias (tradicionales y digitales) tienen un interés cada vez mayor también para la academia.

La libre competencia de programas en todas las franjas, las estrategias de programación para conseguir audiencias mayoritarias afectan tanto a los espacios de entretenimiento más clásicos (o rupturistas e innovadores) como a aquellos más vinculados a la función social de las televisiones. Desde el inicio de esta competición por las audiencias en España, en 1990 hasta el actual proceso de hibridación mediática y el uso sincrónico de segundas pantallas que amplían la difusión de los contenidos televisivos, ha transcurrido un tiempo más que suficiente para abordar tanto procesos de tiempo amplio, como cuestiones de mayor actualidad. En este panel se abordan aportaciones sobre programas; estrategias de programación para conseguir mayores audiencias y sus repercusiones en otros ámbitos; estudios sobre audiencias (clásicos, sobre audiencias sociales y digitales, también permanencia en conversaciones, redes sociales y memoria); transmedialidad, etc.

Moderadora: Laura Fernández (UNIR).

Discussants:

José Cabeza (Universidad Rey Juan Carlos)

Lizette Martínez (UNIR)

Id: 21733

Title: Producción de ficción audiovisual española: evolución y consolidación de la industria televisiva de ficción

Session Type: Panel Submission

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Abstract: La década de los noventa imprime un giro radical a la producción de ficción televisiva en España, marcada por el impulso de la producción cinematográfica a las adaptaciones de grandes obras literarias y la renovación del drama que tiene lugar en ese período. Como se ha señalado reiteradamente, la comedia de Antonio Mercero *Farmacia de guarda* (Antena3, 1991-1995) representa la señal de salida de la carrera por la construcción de un tejido industrial de ficción televisiva, que culminaría a comienzos de 2000 con la consolidación de “drama de profesiones”. Títulos como *Periodistas* (1998-2002), *El comisario* (Tele5, 1999-2009) o *Policías en el corazón de la calle* (Antena3, 2000-2003) representan, entre otras series de ese período, la mayoría de edad de un ámbito que abandonaba la producción artesanal del pasado para adoptar de manera generalizada la producción “en serie”, con técnicas y estructuras importadas de Norteamérica.

La primera década del siglo XXI multiplica y diversifica (tanto en géneros como en formatos) la producción de ficción televisiva española, aunque la atomización del sistema, característica de la ficción de los noventa, coexiste con el crecimiento de unas pocas empresas responsables de los programas de éxito (*Globomedia*, *Boca Boca*, *Diagonal TV*, *Bambú*, etc.). La transformación de las empresas de difusión en empresas multimedia, que se produce en la década actual, consolida la expansión internacional y el consumo de ficción local frente al dominio estadounidense del pasado, pero la dependencia de las productoras independientes respecto de las grandes cadenas ha inducido a las empresas independientes a integrarse en los grandes grupos multimedia (controlados por dichas cadenas) y a aliarse con las grandes plataformas internacionales.

Esta comunicación recorre las diferentes etapas de la implantación y consolidación de la industria de producción de ficción televisiva, desde 1990 hasta la actualidad. Se trata de determinar las razones de la concentración vertical y de la especialización de contenidos a las que se apunta en la actualidad, con el objetivo de debatir sobre la inminente reconfiguración de un sistema determinado por la creciente imbricación entre la ficción de cadenas generalistas en abierto, las propuestas de las grandes plataformas y la producción cinematográfica.

Id: 21735

Title: Una nueva perspectiva del espectador y sus consecuencias. El público infantil y juvenil en la televisión española (1990-2010)

Session Type: Panel Submission

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Abstract: Con la llegada de las cadenas privadas en España en 1990 se produjo una redefinición del concepto de “público infantil y juvenil”. Se analizan los factores que determinaron esa nueva concepción y también sus consecuencias en la programación y los programas emitidos. Se muestra como fundamental la capacidad de atraer anunciantes de este target de la audiencia. De hecho, el descenso de la natalidad y del número absoluto de niños y jóvenes redujeron su interés para la publicidad y acabaron por desterrar estos programas de las cadenas generalistas. Sobre este elemento básico actuaron las cuestiones audiovisuales, el discurso social y las disposiciones legales para acabar de definir un concepto en el que predominaba su debilidad y necesidad de atención y protección. Estos elementos estuvieron subordinados a los primeros. Lo prueba el que las disposiciones efectivas para conseguir esa protección no se pusieron en práctica hasta que se crearon las cadenas infantiles digitales.

Id: 21737

Title: La investigación sobre Programación de Televisión. Una aproximación desde la bibliografía mas citada

Session Type: Panel Submission

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Abstract: Se ofrecen los primeros resultados de una investigación en curso sobre las publicaciones acerca de la programación televisiva. Se estudia la distribución de producción por periodos; las fuentes del Área; los autores más referenciados; las principales revistas y las áreas de producción mas destacadas.

La metodología que se ha empleado ha partido de un primer grupo de datos obtenidos exclusivamente de Web of Science Core Collection mediante el empleo de términos clave relacionados con “programación televisiva”. Esta primera información se ha analizado con Excel y VosViewer. Desde esta primera información que se almacena en Mendeley, se ha pasado a la obtención de un segundo núcleo mediante la localización de la bibliografía citada en esa primera selección. Del cuerpo de información resultante se ha vuelto a buscar nueva bibliografía citada hasta la saturación. Todos ese conjunto de datos se han volcado en Mendeley. Se ha generado un archive RIS que se ha analizado con VosViewer. Para algunas visualizaciones se usan nubes de palabras.

El análisis permite ofrecer la relación de los investigadores mas citados ; los trabajos mas citados; las revistas mas citadas; las áreas más abordadas en relación con el tema de foco principal (la programación televisiva) y los países con mayor producción y establecer las correspondientes relaciones y conclusiones.

En términos generales puede hablarse de dos áreas diferenciadas en los estudios sobre programación televisiva. Una primera general, estudia la programación televisiva de forma directa: historia y evolución, competencia, contenidos (humos, noticias, series, películas, programas, etc) y publicidad. Una segunda, alternativa, se centra en el análisis de la influencia de (casi siempre

negativa para los autores) de la programación televisiva en otras dimensiones: obesidad (principalmente infantil), violencia, racismo y estereotipos en general.

Id: 21752

Title: Televisión Española ante la llegada de las privadas (1990-1995): política y programación

Session Type: Panel Submission

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Abstract: La llegada de los operadores privados a España en 1990 supuso el inicio de un acelerado declive para Radiotelevisión Española, que tuvo que ver cómo sus audiencias se desplomaban mes tras mes a medida que la cobertura de otras cadenas alcanzaba todo el territorio nacional, con la consiguiente pérdida de cuota de publicidad.

TVE llegó al nuevo escenario mediático en muy malas condiciones: dependía exclusivamente de la publicidad para financiarse -pues se había renunciado a las subvenciones en 1983-, arrastraba una estructura altamente ineficiente, con aproximadamente el triple del personal que necesitaba y graves carencias en la gestión, y estaba lastrada por una histórica politización, que a un tiempo mermaba su atractivo para los espectadores y reducía su capacidad para realizar las necesarias reformas. En este contexto, emprendió una política programativa que cada vez ponía más énfasis en los espacios comerciales y menos en los de servicio público, a través de fichajes estrella, programas sensacionalistas, blindaje de fichajes con contratos millonarios y el uso de su capacidad para endeudarse de forma casi ilimitada para competir favorablemente por los derechos de los contenidos más atractivos, como el fútbol.

Esta investigación analiza el debate político sobre RTVE y su gestión entre los años 1990 y 1995, hasta la llegada de José María Aznar al gobierno, a través de las actas de la Comisión de control del Congreso, y las contrasta con un análisis de lo que la propia televisión pública decía de sí misma a través de los medios, y de los Anuarios Oficiales de RTVE, en los que se ofrecía un balance del año concluido y se planteaban los nuevos retos. Se pretende con ello analizar el discurso público de TVE, la manera en que presentaba -y justificaba- sus estrategias para competir en un nuevo mercado y comprobar cuáles eran las prácticas reales de la cadena, con un análisis de las estrategias de programación en base al modelo de programación de TVE. Como resultado preliminar se puede avanzar en que en la primera etapa de la llegada de las privadas (de 1990 hasta 1995), las estrategias de televisión española fueron muy conservadoras, aplicaban lo que ya había funcionado en el pasado. Las privadas también optaron por esa opción y lejos de vencer la tradición, el público se fragmentó en tres bloques que coincidían con las tres cadenas televisivas. Desde TVE negaron la pérdida de liderazgo y se enrocaron un discurso que aludía a la calidad del servicio público y negaba la evidencia: Antena 3 y Tele 5 estaban muy cerca de desbancar a TVE.

Id: 21760

Title: Critical Communication Studies as Cold War effect. The case of West Berlin

Session Type: Individual submission

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Abstract: After 1968, the West Berlin department became the centre of critical communication research in the small academic field of West German communication studies (Scheu 2012). A reorientation of research, courses and teaching as well as academic self-administration took place following socially and capitalism critically ideas. Political economy of the media for instance became an established course topic as well as “emancipatory” journalism education. Research assistants wrote books on media policy and press concentration. Due to specific rules and faculty policy, students and professors got equal vote for instance in professors’ appointment procedures (Wersig/Neveling 2013; Knoche 2017). No other department in the Federal Republic of Germany underwent such a reorientation in the aftermath of 1968. To the contrary, professors and research assistants in other places joined in defence of the student movement (Meyen/Löblich 2007). In the long run, however, not even in West Berlin critical communication studies survived.

My paper proposes that the specific development of the department at Freie Universität (FU) Berlin was (also) an effect of Cold War. My study asks why and how this department became the centre of critical communication studies. It investigates the conditions, which the Cold War hot spot West Berlin created for university, for system criticism and particularly, media criticism. Drawing on the social theory of Pierre Bourdieu (1996), this paper studies how these conditions translated into the field and capital structures of communication studies and how these conditions enabled capital-poor academic actors (students and assistants) to become players in this field apart from professors. I will describe what the new “doxa” of communication studies encompassed and how it was fought about it. Drawing on Bourdieu, however, also helps to understand the counterforces and the decline of critical communication studies at the end of the 1970s and in the 1980s. An important role in this regard played West Berlin Social Democratic Party, deeply shaped by Cold War itself.

The empirical basis of this study are different sources: archive material from the FU archive (protocols, reports, statements, applications regarding academic administration at department, faculty, and university steering level), scholarly publications and research plans, course catalogue, curriculae, biographical and autobiographical material, political documents and literature. Sources were analysed by means of categories, which were derived from Bourdieu’s theory (main categories: field, capital, habitus).

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Id: 21858

Title: [Panel] Broadcasting under Colonial Rule: Institutions, Policies and Voices, Panel description

Session Type: Panel Submission

Authors:

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Abstract: Throughout most of the 20th century radio broadcasting assumed a central role in the construction of national and imperial identities, as it was the main source of news and popular culture available to the majority of the population. Even before globalisation became a buzzword, imperial nations used radio to foster the creation of 'imagined communities' (Anderson, 1983) among populations spread out over different continents and with distinct cultural backgrounds. Broadcasts were designed to create a sense of nation, covering ceremonial events and ensuring that the whole population, irrespective of its distance from the centre, would have access to the same content.

While the role of radio in fostering a sense of nation has been recognised by scholars dealing with the history of communication in different European Empires (Kuitenbrouwer, 2016; Potter, 2012; Scales, 2013), in this panel we propose to look at how broadcasting was organized in colonial settings, focusing on the broadcasting stations that were set up in Africa and Asia under the domain of European colonizers, while also taking into consideration which voices and which languages were heard on the air.

The papers assembled for this panel will look at five different colonial territories under the control of three different imperial nations: Britain, The Netherlands and Portugal. Thus, the first paper will discuss how the British government allowed the establishment of a state broadcaster in India, while rejecting that it would follow the public service model. Programmes were designed to encourage loyalty to the imperial state and to provide basic education to improve agricultural production and the health of the colonial population. The second paper deals with the impact of broadcasting in the Dutch East Indies in the interwar years, discussing how it was controlled by the colonial elite that believed that the audio medium had the ability to influence power hierarchies. The last three papers focus on the broadcasting in the Portuguese Empire. The third paper focuses on the organization of broadcasting in São Tomé e Príncipe, first by private initiative and later on by the installation of a local branch of the Portuguese state broadcaster. The importance assumed by programmes in local languages is also discussed in the fourth paper that looks at the development of broadcasting in Cape Verde. The author demonstrates how radio was used to spread a language that had been created through a miscegenation process with contributions from Portuguese and several African languages and dialects. Last, the fifth paper is centred in broadcasting in Mozambique, discussing the radio apartheid between the colonizers and the colons and detailing how local languages were given the right to be heard on the air in the late 1950s, putting an end to the monopoly of transmissions in Portuguese.

The panel will be chaired by Barbie Zelizer, Annenberg School for Communication, University of Pennsylvania.

Id: 21859

Title: 'Not for Export': the BBC Model of Public Broadcasting, Freedom of Expression, and Colonial Broadcasting

Session Type: Panel Submission

Authors:

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Abstract: One of the paradoxes of British imperialism was that, in a political order based largely on undemocratic, authoritarian rule, many British colonial regimes nevertheless allowed the importing and application of British ideas about press freedom. Democratic ideas about the functioning of the media were introduced into polities where the wider institutions of political consultation and discussion did not exist. Conservative historians of empire, such as Niall Ferguson, celebrate this as part of the liberalising mission of British imperialism. Others have drawn out the role that the press played in colonial liberation movements. Few have considered how broadcasting operated in colonial settings. The history of radio provides a stark contrast to that of the press. As contemporary colonial and imperial policymakers discussed how broadcasting might be deployed in colonial settings, they were aware how, in India and elsewhere, radio might operate as a powerful mass medium of popular political mobilisation. If the colonial state introduced radio, Asian and African elites might wrest control of it and use it to help overturn the established order. In India, the colonial government was thus wary of introducing the new medium. When they did, a great deal of attention focused on village listening, using radio to provide basic information and education as part of a wider, paternalist policy of colonial development. Radio would be tightly controlled, both in terms of who could broadcast, and who could listen. All India Radio would be a state broadcaster, not a public broadcaster: the BBC model was not for export to the Asian and African colonies. Village sets for communal listening would be under the control of loyal headmen, who would be able physically to restrict who had access to receivers. Those receivers would also be designed to limit which stations could be listened to, creating colonial and imperial monopolies of knowledge. The Plymouth Report of 1936 established the guidelines according to which this approach could be extended to British colonies across Asia and Africa. The focus was on limiting listening to programmes that would encourage loyalty (particularly through group listening to great imperial ceremonies and events) and basic education to improve agricultural production and the health of the colonial population. The Second World War meant that the recommendations of the Plymouth Report were only partly implemented before 1939. However, the Report provided the basis for colonial broadcasting policy in the decade that followed the war, when radio was again perceived as a key tool of colonial education and development. The BBC model of public broadcasting was only exported to the colonies at a very late stage, from the mid-1950s, as contemporaries came to terms with the inevitability of rapid political decolonisation across Africa and Asia. This proved a weak inoculation of public broadcasting values in the face of a renewed post-independence drive towards state broadcasting in many former colonies.

Id: 21863

Title: Radio Broadcasting and Colonial Power in the Dutch East Indies, 1930s

Session Type: Panel Submission

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Abstract: The advent of radio broadcasting had a big impact on the Dutch East Indies in the interwar years. The medium-wave station Nederlandsch-Indische Omroep Maatschappij (NIROM) attracted many listeners from the archipelago with its combination of 'Western' and 'Eastern' programs. Considering this success, members of the contemporary Dutch colonial regime believed that the new medium could seriously influence power hierarchies and as a result radio was both celebrated and feared by them. This paper explores how these ambivalent visions of radio broadcasting translated into attempts from the colonial administration to control broadcasts in order to protect and strengthen the status quo.

Central to this paper are the archives of the Advisory Council of NIROM, that was responsible for monitoring and censoring radio broadcasts in the Dutch East Indies. By using them I will not only reveal the fundamental views on the societal impact of radio amongst colonial elites, but also reflect on the limits of their power. On the one hand there was censorship, that was aimed to prevent radio from undermining the colonial hierarchies. On the other hand radio amateurs, who organized in clubs, were quite influential in determining the programme of NIROM. Particular focus will be given to Indonesian agency and music broadcasts on the so-called 'Eastern' programme, both traditionalistic and modernistic styles. The members of the Advisory Council extensively discussed this topic, but the sources reveal a profound ambivalence.

Id: 21865

Title: The Portuguese broadcasting in the former African colonies: The case of São Tomé and Príncipe

Session Type: Panel Submission

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Abstract: Portuguese broadcasting to the African colonies, via shortwave, began in the 1930s. However, imperial broadcasting was hardly a priority for the Portuguese government until the mid-1950s, when the territories it controlled in India were threatened by the Indian Union and the sounds of independence from the African continent began to echo. When the Portuguese government decided to invest in radio as a tool for unifying the empire, a particular landscape dominated by privately-owned stations had already emerged in its African colonies. The Portuguese strategy was then twofold: on one hand it invested in imperial broadcasting from the mainland; on the other hand it installed branches of the state broadcaster – Emissora Nacional (EN) - in some of the colonies. It was the case of São Tomé and Príncipe, where EN installed a local station in 1969. This first experience of EN in Africa was part of a larger plan that aimed to improve the dissemination of propaganda from the colonial state aimed to gain supporters for the cause of the Empire. In São Tomé, EN replaced the former Radio Clube of São Tomé and Príncipe, a privately-owned station with close ties to the ruling elite. Radio Clube relayed several programmes from the EN but was mostly appreciated for its locally produced musical programming mostly targeted at the Portuguese settlers and small communities from Angola and Cape Verde. On this presentation we focus specifically on the history of broadcasting in São Tomé and Príncipe, which has deserved no attention in scholarship dealing with media and empire. The case of São Tomé helps to deepen our understanding of the coexistence of imperial forms of culture and local identities (e.g. through music). Therefore, we analyse how the medium was used as a tool of Empire. We present unpublished materials mostly from archival research and personal interviews with former radio announcers from the Portuguese former African colonies.

Id: 21867

Title: The Crioulo and Morna in the Portuguese colonial strategy: the role of radios in Cape Verde

Session Type: Panel Submission

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Abstract: The use of native languages in radio programming was part of the strategy of the colonizing countries. By using native languages or dialects on the broadcasts the colonial states spoke directly to the native populations that lived under their domain, and therefore radio performed the function of promoting the rules imposed by the colonial elite and the benefits of the Empire. This was also the case in the Portuguese empire, namely in the archipelago of Cape Verde. Unlike other Portuguese colonies, Cape Verde did not have a natural language since the archipelago was uninhabited when the Portuguese first arrived. During the first centuries of Portuguese occupation the territory was populated by slaves from various parts of Africa who spoke different languages and dialects. Creole was born in the Portuguese colonial context, due to the need to communicate in a common language that could be understood by all. The Crioulo was generated from the miscegenation of people and languages that crossed in Cape Verde. Portuguese was the language of the white colonizers, and therefore was considered the language of culture and education. On the contrary, Creole was the language of the slaves, the 'black portuguese' (Duarte, 2003), and thus associated with popular culture and oral traditions, the language of family and affective relations (Madeira, 2015).

The Crioulo is mainly oral, and therefore naturally geared to the radio. The words and music, especially Morna (local traditional song), were first listened on Cape Verdean radios (Radio Clube of Cabo Verde and Radio Barlavento) and also on the state broadcaster - Emissora Nacional. The texts and the poetry aired on the stations were not always in the Cape Verdean Creole, but in a so-called "Portuguese Creole". Morna suffered an identical adaptation, as it was sung in Portuguese, under canons of overseas politics (Cidra, 2011), and it was this version that was mostly aired on the broadcasts. The appropriation of the Creole and Morna by the Portuguese administration functioned as an instrument of colonization and simultaneously of Portuguese colonial expression, devaluing the native culture. In this paper we intend to analyse the role that the Cape Verdean radios played in this process and how the stations were used as a tool of Empire. The research presented will be based on archival research and interviews with radio men and women who worked in the former Portuguese colonies.

Id: 21868

Title: Colonial Broadcasting in Mozambique: a Paternalistic Approach to Local Languages and Culture

Session Type: Panel Submission

Authors:

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Abstract: Contrary to other colonies of the Portuguese Empire, in Mozambique a large-sized broadcaster emerged as early as the 1930s with the ambition of achieving good coverage of the whole colony. Founded in Lourenço Marques (today Maputo) in 1932, Radio Club of Mozambique (RCM) was the result of the colonial elite's desire to demonstrate that modernization did not take place only in Europe but also in the colonial territories. The entrepreneurs who led the project were very successful from the beginning and soon the colonial state authorities endorsed the station, granting it several tax exemptions and awarding it the radio license that was to be paid by all those who owned radio sets.

Until the late 1950s, RCM broadcast in Portuguese with the exception of live music performances in local languages. In regular programming the native languages were totally absent as these were considered inappropriate for the dissemination of news and culture. Departing from this context, in this paper we aim to discuss how the language policy followed by RCM helped to maintain the cultural apartheid that existed between the settlers and the native populations in Mozambique. The first programme broadcast in a non-European language was "Hora Nativa" (Native Hour) that premiered in 1957 in Ronga, the most spoken language in the south of Mozambique. Presented by African announcers, the aims of "Hora Nativa" were twofold: to integrate the native populations in the spirit of the Empire, and to provide basic information and educational content to those who did not speak Portuguese. The programme adopted a paternalistic treatment towards its audience, whose cultural heritage was frequently presented as primary. Listeners were also told about how they could become "more civilized" by incorporating Portuguese habits and culture.

The paper is based on archival research conducted in Mozambique and also on the analysis of texts printed in the official magazine of RCM, in which scripts and schedules of "Hora Nativa" have been printed.

Id: 21870

Title: [Panel] Memories of/and Authoritarianism, Panel description

Session Type: Panel Submission

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Abstract: At a point in time when creeping authoritarianism is penetrating even the most settled democracies, it is time to look back and reflect on how a past experience with autocratic rule lives on in current mediated engagement. This panel, chaired by Silvio Waisbord, considers the afterlife of an authoritarian past across a spectrum of geographic locations— Europe; the Southern Cone of South America; Hong Kong and China; Afghanistan; Spain; and the US—and the media through which such an afterlife helps shape not only the past but also the present. The panel begins with N.R., who focuses on the features of an entrenched fascism that foregrounded interwar fascism and that are recurring today in multiple instances of contemporary populism. It continues with E.J., who considers the ways in which sexual abuse was used as a tool of torture in the authoritarian regimes of South America's Southern Cone and then as a crime against humanity, generating a paradox between the publicity surrounding such abuse and the rights to privacy of its victims. F. L. examines social media's balkanization of the collective memories of the 1989 Tiananmen Square crackdown by Hong Kong people, with both the government and radical social movements challenging Tiananmen commemoration as an important political ritual for Hong Kong's pro-democracy movement. E. E. addresses the worsening turn to authoritarianism in the ongoing war in Afghanistan, where proximity between the journalistic and political fields generates euphemistic framing that borrows from the Cold War and disconnects the war from its growing refugee population. A. M. considers how the war on memory about the Franco dictatorship has been fought via documentaries and TV programs, unearthing long-silenced historical traumas. B. Z. concludes the panel by addressing the ways in which an embedded Cold War mindset shapes US journalistic engagement with the Trump administration and obstructs a fuller recognition of the administration's authoritarian contours. Together, these presentations demonstrate how memories of/and authoritarianism both fuel a localized understanding of current conditions as well as travel in untoward ways across space and time. They suggest that looking to memory is a critically useful though insufficiently examined tool for identifying and arresting the creep and re-entrenchment of authoritarianism.

Id: 21874

Title: Memories of Authoritarianism: 'Eternal Fascism' and Contemporary Populisms

Session Type: Panel Submission

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Abstract: Scholars attempting to make sense of the rise of contemporary populist leaders have noted that these resort to communication techniques that resemble the rhetoric of the European dictators of the 1920s and 1930s. Despite assuming different characteristics in different world regions, contemporary populisms do share common features, namely a xenophobic attitude against migrants, criticism of the elites and the galvanization of political supporters through a discourse of “us” versus “them”. All these elements resonate the political climate that existed in European fascist regimes in the interwar period, opening the debate on the similarities and differences between the contemporary political landscape and the emergence of fascism in Europe. While some scholars, such as Jason Stanley, have described what is happening in countries such as Hungary, Poland and the United States as “a rapid normalization of fascism” that makes “us able to tolerate what once was intolerable” (2018: 190), others, such as Frederico Finchelstein (2018) have considered this to be an overreaction and do believe that contemporary populism will not bring an end to democratic institutions. Building on this discussion, this paper discusses how some of the archetypal elements of what Umberto Eco defined as “eternal fascism” are present in today’s populist movements. A particular focus will be given to four features central to interwar authoritarian regimes and that are at the core of populism: i) leaders who speak in the name of the people; ii) leaders who aim to control the media and to speak directly to the “people”; iii) leaders who resort to an “us” versus “them” discourse that promotes fear against all those who are different; iv) leaders who present an idealised version of history. It will be argued that an informed discussion on the memory of fascism and its legacy might allow for a better understanding of contemporary populisms and how these movements resort to communication techniques that were central to the propaganda that marked the interwar period.

Id: 21877

Title: Social Media, Memory Balkanization and Polarized Attitude Toward the Past: The Case of Remembering Tiananmen in Hong Kong

Session Type: Panel Submission

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Abstract: This presentation examines the characteristics, dynamics, and consequence of memory balkanization in social media in the case of collective remembering of the 1989 Tiananmen crackdown by Hong Kong people. For three decades, Hong Kong people have continually commemorated the military crackdown of the 1989 student movement in Beijing. In fact, Tiananmen commemoration can be regarded as one of the most important political rituals of the pro-democracy movement in Hong Kong. However, in association with the evolution of the pro-democracy movement, collective remembering of Tiananmen has faced new challenges from both the pro-government forces and the radical social movements in the most recent years. The presentation draws upon data from a content and textual analysis of purposively selected Facebook pages to illustrate how social media facilitated the trend toward memory balkanization as online sites were established to proffer distinctive views on the Tiananmen crackdown and its commemoration. It is argued that the characteristics of social media communication have facilitated a process of normative disinhibition such that Tiananmen commemoration is nowadays criticized with arguments and themes that would have been regarded as morally transgressive in the mainstream public arena. The presentation also draws upon survey evidence to illustrate the increasing polarization of Hong Kong people's attitudes toward the issue of Tiananmen, which may be partly attributed to memory balkanization in the digital arena.

Id: 21881

Title: War, Refugees and Decontextualization

Session Type: Panel Submission

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Abstract: Since late 1979 and the Soviet invasion, Afghanistan has been in a constant situation of war. The first decade saw the anti-occupation forces – the Mujahedeen – fighting the Soviets, and, helped by U.S. interference, this became the final battle of the cold war. After a decade of in-fighting in the 1990s, 9-11 happened, and “Operation Enduring Freedom” launched the search for bin Laden and his associates. After some years of optimism after the fall of Taliban, the situation has worsened. This contribution analyzes some prominent media examples demonstrating authoritarianism in a euphemist guise (“Enduring Freedom”, “Liberation of women”, “Humanitarian Intervention”), discussing how this Cold War rhetoric has worked in Afghanistan. Given the closeness between the journalistic and the political field in a nation at war, it considers how distinctions between “here” and “there,” “us” and them” help explain why Afghans constitute one of the larger groups of refugees to Norway and the rest of Europe but also the one with meagre chances of obtaining asylum. The paper argues that Cold War rhetoric helps make strict authoritarian asylum policies more edible by decontextualizing the refugees from their background life and experiences.

Id: 21882

Title: Buried Memories, or the Truth of Graves

Session Type: Panel Submission

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Abstract: Federico García Lorca wrote in his unfinished play *El público* (The Audience) that the goal of the theatre must be to unveil “the truth of graves”. Today, his unmarked grave lies in an as-yet-unidentified spot near where he was murdered. The memory wars of the 21st century in Spain, on how to deal with the legacy of the Civil War and the Franco dictatorship have been fought not in the theatre but largely in the media, with investigative journalists and TV documentaries literally unearthing long-silenced historical traumas. The public conversation about the mass graves of victims of Franco’s repression was triggered by a civic movement, which led to the founding in 2000 of the Association for the Recovery of Historical Memory, and by its resonance in the media. The contrast between the more than 2,500 unopened mass graves, with probably around 140,000 buried, and Franco’s resting place at the Valle de los Caídos (Valley of the Fallen, a memorial and mausoleum built with prisoner-of-war labor that also houses the remains of 33,872 military dead from both sides of the war) illustrates Spain’s inability to come to terms with its authoritarian past. Twelve years after the passing of the Law for the Recovery of Historical Memory, a belated and timid effort to achieve reparation for the victims and eliminate the many remaining symbols of the dictatorship, Franco’s body is still in his monumental grave and journalists are reporting on the judicial battle between the government that is trying to have him removed and the Franco family that is fighting the exhumation. The paper examines the interaction between social activism and media representation: the process by which the past becomes news can function as a form of political intervention in the shaping of collective memory.

Id: 21883

Title: When Authoritarianism Comes to Stay

Session Type: Panel Submission

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Abstract: This presentation addresses the ways in which an embedded Cold War mindset shapes US journalistic engagement with the Trump administration and obstructs a fuller recognition of the administration's authoritarian contours. Arguing that authoritarianism has long been positioned in the US as the "other" side of Cold War enmity, where it was associated with Russia and other autocratic regimes, the presentation considers how that mindset—involving dichotomous thinking, orientation to deference and repair to news from nowhere—shapes US journalistic engagement with the Trump administration and obstructs a fuller recognition of the administration's authoritarian contours.

Id: 22089

Title: [Panel] Historia de la Desinformación. Manipulación y propaganda en los medios de comunicación, Panel description

Session Type: Panel Submission

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Abstract: El siglo XXI está siendo testigo de una militarización de la información sin precedentes gracias al desarrollo y consolidación de nuevas y poderosas tecnologías que simplifican extraordinariamente la manipulación y la fabricación de contenidos. Entre dichas tecnologías destacan las Redes Sociales y las plataformas de mensajería instantánea que se han convertido en un magnífico amplificador de falsedades generadas tanto por los gobiernos como por el sector empresarial y la propia ciudadanía. Sin embargo, a pesar de la escala que el fenómeno de la desinformación ha alcanzado en la actualidad, las mentiras en el mundo de la información han existido desde siempre. De hecho, la historia de las guerras de desinformación se remota a la antigua Roma y durante muchos siglos la difusión de noticias falsas, medias verdades o el recurso a la manipulación informativa ha representado un arma de políticos, empresarios y otros actores sociales. Su utilización era funcional a la obtención de un objetivo. En la Historia se cuentan muchos casos de mentiras y falsos informativos. No obstante, es cierto que en la actualidad la inmediatez periodística, la rápida difusión y la facilidad de uso de las redes sociales han contribuido a la proliferación de estas falsedades informativas. Para poder comprender la relevancia de este fenómeno es necesario entender su contexto histórico. Con ese objetivo se plantea un panel especializado titulado “Historia de la Desinformación. Manipulación y propaganda en los medios de comunicación” que tendría lugar durante el transcurso del Congreso de la International Association for Media and Communication Research (IAMCR) en Madrid (España), durante los días del 7 al 11 de julio de 2019. Dicho panel contaría con la participación de un elenco de destacados especialistas en Comunicación, tanto desde su perspectiva histórica como desde el punto de vista del panorama internacional actual.

Moderador: Angel Luis Rubio Moraga, Vicedecano de Estudios y Calidad de la Facultad de Ciencias de la Información de la Universidad Complutense de Madrid (alrubio(at) ucm.es).

Id: 22096

Title: Memoria, historia y mentira: las narrativas mediáticas de las elecciones de 2018 en Brasil

Session Type: Panel Submission

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Abstract: Cuando tratamos la pos-verdad como un constructo histórico es válido recordar que Burke (2018), a diferencia de D'Ancona (2018), advierte que la mentira, tanto como la verdad, participa del poder desde su génesis. Sin embargo, el Oxford Diccionarios conceptualiza la pos-verdad como "[...] circunstancias en que los hechos objetivos son menos influyentes en formar la opinión pública que los llamados a la emoción ya la creencia personal" (Oxford Diccionarios apud D'ANCONA, 2018, p.20). Las fake News, consideradas hermanas de la pos-verdad, están íntimamente relacionadas al proceso ya la institución periodística. La trayectoria y potenciación de las falsas noticias, así como de la pos-verdad, también se encuentra interconectada a contextos favorables relacionados al proceso tecnológico y, en la actualidad, a los contextos políticos de revitalización de las fuerzas conservadores. La implosión de la política de verdad y del pacto social en torno a ella, se manifiesta en un contexto en el que la hipérbola verdadera anunciada por Donald Trump (1988) gana gran proyección y aceptación en el seno de la sociedad, pues lo que importa no es la verdad, ni tampoco los hechos, sino el impacto. En contra, es verdad, que la mentira es algo inherente al juego político desde su génesis, así como, la manipulación de las mentes no críticas que se dejan llevar por los juegos de seducción. Sin embargo, mentiras y manipulaciones que parten de políticos y partidos difieren de las supuestas construcciones que se colocan como post-verdad. "La novedad no es la deshonestidad de lo político, sino la respuesta del público a eso. La indignación da lugar a la indiferencia y, finalmente, a la connivencia. La mentira es considerada regla, y no excepción, incluso en democracias [...]" (D'ANCONA, 2018, pág. 34). En el centro del proceso encontramos el desentendimiento que hace aflorar las disputas (RANCIÈRE, 2018). Así, considerando la historia y la memoria como construcciones del presente, cuyas narrativas se ramifican en espacios de experiencias y horizontes de expectativas (KOSELLECK, 2015) y que, a los contextos de desinformación en el ambiente brasileño, se suceden lo que Hartog (2015) inspirado en Arendt (2014) denomina de brecha en el tiempo, o sea, momentos de suspensión de la historia en que el orden del tiempo se sumerge en un túnel oscuro en el que no se vislumbra luz, ni salida (Furet apud Hartog, 2015), o, como nos dice Arendt (2014), en que, una herencia sin testamento, sin tradición, sin continuidad consciente en el tiempo, nos es repasada; es que tenemos la intención de observar en las narrativas consideradas fake News en la elección presidencial de 2018 en Brasil, como una economía de la atención construyó y destruyó reputaciones teniendo como base mentiras potencializadas. Por lo tanto, trabajaremos con la hermenéutica de la

conciencia histórica de Ricoeur (2010) en que tradición y memoria nos auxilian en la interpretación / comprensión de las narrativas a partir de la reflexión de la experiencia temporal dentro del círculo hermenéutico.

Id: 22110

Title: Periodismo profesional Vs. Manipulación y desinformación

Session Type: Panel Submission

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Abstract: El propósito de esta ponencia es reflexionar en torno a tres cambios, entre otros más, que internet ha provocado en el ejercicio periodístico. Sus ventajas y desventajas, así como una propuesta para la enseñanza universitaria a los profesionales del periodismo.

Sabemos que el impacto del desarrollo tecnológico en el ejercicio periodístico no es nuevo. Sin embargo, la aparición del internet marca el fin de una época en el ejercicio del periodismo, y el inicio de nuevas prácticas periodísticas ante nuevos retos. Estos tres cambios en la información periodística son:

Uno, la construcción interesada (manipulación) del discurso periodístico: interés empresarial hoy llamado “modelo de negocio”.

Dos, la construcción precipitada de la información ante la presión de los tiempos sociales, políticos y económicos y que, en ocasiones, resulta en desinformación.

Tres, la coexistencia del ejercicio periodístico con las redes sociales, fuentes espontáneas de información no necesariamente verídica (noticias falsas).

Id: 22114

Title: Covering the elections of 1975 in a revolutionary context. Journalistic procedures and the temptations of the propaganda framework

Session Type: Panel Submission

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Abstract: The Portuguese Revolution of April 1974, carried out by the Military Armed Forces (MFA), ended 48 years of dictatorship. The MFA's manifesto, among other main goals, proposed the transition to a democratic regime, the end of the colonial war and a free press. Newspapers, radio and television were understood as a key element in the process to democracy. In fact, the coup was announced by radio, the medium chosen by the rebel military to communicate their goals to the Portuguese, but also to articulate the several steps of the Movement by a series of passwords that were broadcasted and served as signals for their strategic operations (Reis, Lima, 2014). The transition to democracy, however, was not achieved without a radicalization of the political struggle. In the following year, military, political organizations and society in general developed a confrontational process. The MFA took a turn and chose the "revolutionary path", supported by radical left-wing organizations. Portugal entered a period of great instability, namely with the PREC (Revolutionary Process in Progress). after March 11, 1975, major companies, banking and insurance were nationalized, thus opening "the path to socialism" (Rezola, 2006). For newspapers, one of the consequences of the March coup was becoming partial or totally owned by the state, which helped in the process of political influence. The media were part of the revolutionary turn either by the political struggle that overcame newsrooms, either by the several forms of editorial control (Mesquita, 1996, Lima, 2015). In spite of the revolutionary wave, as initially promised, the first democratic elections took place on April 25, 1975. For the first time in almost a half century, the press had the opportunity to cover the suffrage with no restraints. However, newspapers and other media were affected by the struggle for control of the news, namely, radical revolutionary stands. This study focus on the hypothesis of the contamination of the news by revolutionary discourse and propaganda in the coverage of the electoral campaign. Methodology will rely on the analysis of editorial strategies carried out by the press. This approach will take into consideration journalistic procedures, news sources and discourse framework. Being an ongoing project, it is possible to present some findings resulting from the analysis of several daily papers and also the most important weekly publication, Expresso.

Id: 22115

Title: Desinformación y periodísticas en las transiciones políticas: la irrupción del semanario Interviú en el mercado editorial español (1976-1982)

Session Type: Panel Submission

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Abstract: Las transiciones políticas y en general las crisis o grandes transformaciones en el panorama sociopolítico suelen propiciar emergencias informativas, alteraciones en los mercados editoriales, situaciones de volatilidad empresarial e inseguridad jurídica en diferentes ámbitos, pero de forma muy acusada en el de la información. Por ello resulta especialmente interesante el estudio de determinados fenómenos disruptivos que afectaron al periodismo y que supusieron un cambio en el paradigma informativo de un determinado mercado. Esta es la situación del semanario Interviú (1976-2108), aparecido en mayo de 1976 en plena Transición española y que en apenas seis meses alcanzó cotas históricas de difusión para convertirse en poco tiempo en un fenómeno editorial que transformó el sector de la prensa no diaria de información general, del que se convirtió en un paradigma.

Interviú ofreció desde su aparición una reformulación de los planteamientos informativos y comerciales de los tabloides sensacionalistas europeos, basado en no-ticias sensacionalistas, a las que añadió una docena semanal de columnas de opinión y un extenso reportaje fotográfico del desnudo de una mujer tan famosa como fuera posible. De estas tres apuestas, analizamos la serie de reportajes informativos que aparecían en sus páginas, en general de un llamativo alcance político y una fuerte repercusión social, una práctica periodística que situó a la revista en una tensión permanente por conseguir el impacto y la exclusiva informativa, una situación que se presume de riesgo y que derivó en determinados momentos, como mínimo, hacia la desinformación.

Si hubiera que arbitrar una hipótesis, diríamos que es posible encontrar en el planteamiento inicial de Interviú trazos de algunas disfunciones que hoy percibimos en nuestro entorno periodístico. Ya sea la presencia en sus páginas de fake news (no-ticias falsas) o false news (noticias falseadas), es decir informaciones erróneas fruto de la desinformación, la desidia o el error, por un lado, o incluso de la voluntad premeditada de engañar, por otro. También se podría localizar la negación expresa de una “realidad objetiva” a través de la apelación a los sentimientos y las emociones, una “realidad sentida”, el fenómeno que en los últimos años se ha llamado ‘posverdad’.

Para determinar si estas disfunciones informativas se pueden encontrar en las páginas de Interviú, se ha realizado una catalogación de las piezas informativas de mayor resonancia durante el periodo de estudio, los siete años que van entre la aparición de la revista y el momento de su consolidación para determinar el papel de la falsedad y las informaciones erróneas en la lucha por alcanzar el impacto informativo. Después se han analizado con TAC el trabajo más determinante de cada mes. Las conclusiones permiten advertir sobre algunas condiciones y características de la desinformación en esos momentos que podrían extenderse incluso a la actualidad.

Id: 22152

Title: Spokesperson or Chief Propagandist ' The long tradition of political counter-fires by German governments' spokesperson (1918-2018)

Session Type: Individual submission

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Abstract: The emergence of the political spokesperson is contemporary with the transition to democracy in Germany, and the arrival of the masses in the political game in the twentieth-century. During this century, Germany has gone through several periods of unrest (including revolutionary) and institutional changes. Over this long period, the Reichsministerium für Volksaufklärung und Propaganda conducted by Joseph Goebbels from 1933 to 1945, by its exceptional nature and by the industrialization of its propaganda work seems to overshadow any analysis of continuities of the activities of propaganda, i.e. public relations, produced by the government over the period. It overshadow the existence of the Vereinigte Presseabteilung der Reichsregierung (Unified Press Service of the Reich Government) set up in 1919 and the Bundespresseamt (Federal Press Service - BPA) set up in 1949. The three regimes are obviously in no way comparable in their representations of the world and political practices. But from the point of view of their relations with the media and of their perception of the public general attitude toward their regime, one can only be struck by the politico-administrative continuity of the structures and a part of the actors who occupy these functions from one regime to another.

Following a sociological and historical institutionalism (especially the path-dependent institutional logics) perspective, this paper aims to stress the institutionalization and the organizational continuities of this spokesperson's service. This service is dedicated to the defense of a specific political project. From the Weimar Republic to the beginnings of the Federal Republic, the challenges are (all else being equal) the same : fight contra-propaganda opposed to the regime in place. The paper will come back over actor's rationales in creating this administration. The distinction from propaganda to public relations in the 1950's is the result of a strategic naming more than a fundamental distinction.

The actors engaged in the press-politics relations have managed to seize the organization of a dedicated political service and made it an instrument of government. This institution is, therefore, less in the service of a man or a woman than an administration dedicated to the legitimization of the political work of the government and, more generally after War, of the parliamentarism. In addition, it can be hypothesized that, in this respect, Goebbels' ministry owes a great deal to the organizational permanence of the state apparatus. Finally, looking at the profiles of the job holders over the time, the paper will show the professionalization and the changes in the profiles of job holders, notwithstanding this persistence of services.

This paper is based on the study of the archives of the Bundespresseamt 1949–1985, the Vereinigte Presseabteilung der Reichsregierung 1918–1933, of the Bundespressekonferenz (Berlin) 1949–1985, of the Verein der ausländischen Presse 1970–1975, and an analysis of the administrative documents (organisation plans) filed in the documentation department of the Bundespresseamt. It is

also based of a prosopography of the spokespersons from the Weimar Republic towards the Federal Republic.

Id: 22165

Title: La incorporación de la mujer en la prensa durante las transiciones políticas. El caso de Montserrat Roig y otras tres profesionales en el semanario español Triunfo (1972-1978)

Session Type: Individual submission

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Abstract: El artículo desgrana los detalles de la incorporación de las escritoras, intelectuales y periodistas en la redacción de un semanario que, partiendo de la información cinematográfica en 1946, se acabó convirtiendo en uno de los semanarios de referencia en la defensa de la democracia en España durante el tardofranquismo.

El texto estudia la incorporación de algunas mujeres jóvenes y/o recién licenciadas que encontraron un hueco puntual para publicar en las páginas de Triunfo a partir de 1972, en pleno tardofranquismo, cuando el semanario no contaba con ninguna redactora y escasísimas colaboradoras. Se ha seleccionado el grupo de mujeres según dos criterios: que fuera uno de sus primeros empleos y que al menos publicasen 25 trabajos en Triunfo durante el periodo de estudio. Fueron cuatro las mujeres que cumplen estas características, y todas ellas asumen diferentes papeles en el semanario, una diversidad que enriquece este estudio: Montserrat Roig (1946-1995) era por entonces ya una escritora conocida y se encargó de la redacción de noticias en su mayoría referidas a Catalunya. Julia Luzán (1948) se incorporó al trabajo diario en la redacción central, en Madrid. Nuria Pompeia - pseudónimo de Nuria Vilaplana (1931-2016) - publicó 93 viñetas gráficas y Pilar Aymerich (1943) ilustró con sus fotografías una cincuentena de reportajes. Las cuatro compartían ideas antifranquistas y feministas.

El texto investiga con las técnicas de análisis de contenido si los trabajos que firmaron estas nuevas incorporaciones introdujeron algún matiz informativo nuevo en la revista, y cómo se puede cuantificar y describir esa hipotética nueva mirada que estas periodistas e intelectuales jóvenes añadieron a una redacción compuesta exclusivamente por hombres hasta ese momento.

El artículo reconstruye el proceso de participación de estas mujeres en una de los semanarios más importantes del tardofranquismo y las pone en relación con las características de la incorporación profesional de las mujeres al periodismo, así como a otras profesiones en la España de finales del franquismo.

Id: 22271

Title: Mediatization of the Poor: 1945-2015

Session Type: Individual submission

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Abstract: The images of the poor and disenfranchised in popular media or lack thereof, has resulted increasingly in an erasure of the poor. This examination of products of popular culture is based on a global sample that includes television, film and music. It will be contextualized with views of poverty as framed in the news media and popular culture (Iyengar 1990). The post-war media has moved further away from the depiction of society that includes the poor, except as so far removed from the larger population that their existence is erased.

The importance of definitions of poverty, as history demonstrates, is that how we understand the issue of poverty has far more influence on what we do about it than its depth and severity (Edelman, 1977). It is for this reason that the meaning of poverty is continually contested (Lister 2004). In contemporary Western societies, much of this contestation is playing out in and through media. Dominant narratives about “the poor” and poverty are reproduced daily in Western mainstream media and popular culture, consequently having an impact on the larger narrative of the poor. Simultaneously, activists are challenging and contesting dominant cultural narratives and political policy approaches to poverty in print, broadcast, film, and particularly through an array of digital media technologies. Research about poverty and media attention to poverty fluctuates with the impact of economic recessions and depressions, making it a new focus in the last decade. Financial crisis sparks focus on poverty, but the focus tends to be on its growth or change. Persistent poverty is the target of the dominant and lasting narratives found in popular culture and the news media. In the spring of 2015 the discussion of poverty coalesced around the lightning bolt of the larger discussion of the narrative. Social and news media were captured by the encyclical or more specifically the discussion of Pope Francis’s encyclical. Naomi Klein as an environmentalist and Jeffrey Sachs as an economist both supported Pope Francis’s encyclical as a rallying cry for environmental issues and this theme repeated through social media and the news. Pope Francis’s focus was incidentally the environment as he views the environment as inextricably linked to the fate of the poor and overconsumption of the rich. Despite the extensive use of Biblical passages to contextualize the problem of poverty as intertwined with the fate of the environment the message retained by the media is a secular and environmental one. The prevalent thinking about poverty, its causes and persistent were not set aside with this influential jab at the underpinnings of consumer society. This work will focus be based on a content analysis and critical discourse analysis of popular film, television, and music to demonstrate the underlying depiction and understanding of the poor as it changed in the decades following the Second World War.

Id: 22346

Title: 'Green Lives Matter': Environmental Racism, Maggie Walker, and the Politics of Place

Session Type: Individual submission

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Abstract: On Saturday, July 15, 2017, before a joyous crowd of several hundred people, Richmond, Virginia Mayor Levar M. Stoney unveiled a statue of Maggie Lena Walker at the plaza at Broad and Adam Streets, the gateway to the historic neighborhood of Jackson Ward, once deemed the “Harlem of the South.” Dedicated on what would have been Walker’s 153rd birthday, the 10-foot bronze statue commemorating the first African American woman in the United States to found a bank held the distinction of being not only the city’s first singularly devoted to a woman but also the first statue in Richmond devoted to a woman of color.

The celebratory tone of the statue’s dedication, however, marked a sharp departure from the tone of the debates leading up to that day. While there was near universal agreement that a statue to Walker would be a welcome addition to the commemorative landscape of Richmond, a city best known for Monument Avenue, a residential thoroughfare marked by a series of imposing statues celebrating Confederate leaders, the placement of the Walker statue, however, inspired citywide controversy. For Walker’s contributions to the city and to Jackson Ward specifically, it was deemed that her statue be placed at the intersection of Broad and Adams streets and Brook Road in Downtown. While this initial proposal, too, was met with much enthusiasm, debate ensued when opposition emerged to the cutting down of a live oak tree located in the plaza where Walker’s statue was to be placed.

Analyzing the public debate surrounding whether to leave a live oak tree in the plaza with the statue of Walker or cut it down, this essay explores the controversy as a lens through which to examine contemporary debates surrounding race and racism in the United States. Public defenses of the live oak tree, this essay argues, co-opted the rhetoric of environmental justice to proffer discourses of colorblind racism. Deploying what Richmond Times-Dispatch columnist Michael Paul Williams called “green lives matter” discourse, the tree’s defenders offered a version of a “colorblind” world that failed to account for the ways in which race structures experiences. In so doing, the tree’s defenders, who also staunchly supported the dedication of a statue to the Richmond heroine Walker, claimed history as the moral high ground, attempting to de-politicize and, in so doing, de-racialize the debate, while recreating a variant of “all lives matter” discourse used to challenge the work of racial justice advocates.

Drawing from local and national news coverage of the debate, this essay applies the theoretical frameworks of environmental racism, colorblind racism, and space-place to analyze the selected texts. Using this case study, this paper discusses how controversies surrounding monument placement speak to broader issues of race, racism, and the politics of representation.

Id: 22376

Title: News from Robben Island: A historical analysis of censorship during Nelson Mandela's incarceration

Session Type: Individual submission

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Abstract: Between 1963 and 1990, the apartheid government attempted to isolate Nelson Mandela and other political activists from the rest of the world. Not only did the state severely limit access to political prisoners in South Africa, it also imposed strict censorship laws on journalists, curtailing what they were able to reveal about political prisoners in their reports. At the same time, prisoners were denied access to news about current affairs, and their correspondence and visits were closely monitored and censored. The objective was to suppress resistance by removing liberation leaders from society.

During the 1960s and early 1970s, this mission was for the most part successful; news about Mandela and other important leaders reduced to a trickle in the wake of the controversial Rivonia Trial (Sampson 1999: 259), which had attracted the attention of the outside world. But the situation was soon complicated by an emerging tradition of human rights law (see Thompson 2016) as well as the rising prominence of the Anti-Apartheid Movement. Against the backdrop of the Cold War, apartheid South Africa was increasingly pressured to provide prison access to journalists and human rights organisations such as Amnesty International and the International Committee of the Red Cross. These resulted in some politically complex, sometimes staged, public relations visits, and a concurrent rise in news reporting about political prisoners.

Centering on the figure of Mandela, this paper examines material from apartheid state archives, the Mayibuye archive, various newspaper archives, the archives of the Red Cross, as well as relevant memoirs and biographies, to determine the nature of the censorship of political prisoners. The material reveals much about international relations and the double-edged effects of censorship during the Cold War. The paper argues that the state's attempt to censor the liberation movement ultimately backfired, and hunger for news about Robben Island increased. Instead of resulting in Mandela's invisibility, it boosted his mythologisation – so much so that by the time of his release, he was the world's most celebrated political prisoner.

References:

Sampson, Anthony. 1999. *Mandela: The Authorised Biography*. Johannesburg: Harpercollins Publishers & Jonathan Ball.

Thompson, Andrew, 2016, "Restoring hope where all hope was lost": Nelson Mandela, the ICRC and the protection of political detainees in apartheid South Africa, *International Review of the Red Cross* , 98 (3), 799-829.

Id: 22382

Title: Present past: media, transition to democracy and collective memory in Portugal

Session Type: Individual submission

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Abstract: Although going through challenging times, the Portuguese celebrations of the 40th anniversary of the 25 of April 1974 (a coup d'état that overthrew the dictatorship that ruled the country for almost half a century) managed to convey the image of a country reconciled with its past. Recent surveys reveal that the long dictatorship (1926-1974) and the revolutionary crisis (1974-1975) are mainly perceived as historical events and it is very difficult to activate them politically.

To what extent were the media important or even responsible for this reconciliation with the past? Which is their role in historical knowledge and in the construction of collective memory? How is the past used in media? These are some of the questions this paper deals with, focusing on some key dates of the carnation revolution commemorations. We will explore these general issues through analysis (content analysis) of the presentation of historical accounts in four newspapers (one weekly and three daily newspapers), taking into account the different socio-political contexts in which the celebrations took place: 1984 (huge economic crises under a fragile coalition government), 1994 (one decade of political stability under conservative governments lead by Cavaco Silva), 2004 (strict economic reforms under Durão Barroso's government) and 2014 (huge financial crisis/ the European Union/IMF-led rescue plan, under a Social Democratic government).

The focus upon media's relationship with history is fairly recent (e.g. Zelizer 1998; Zelizer and Allan 2002; Cannadine 2004) and although over the last decades, Memory Studies have emerged powerfully in academic agenda, it is not common to discuss how history, memory and media have encountered. It is our goal to contribute to enriching the debate, bringing new perspectives to this research field namely in what concerns the constraints and opportunities brought by the boom in history in the media and the influence of news coverage of historical issues in the collective memory.

Id: 22404

Title: The marginality of media and communication as an academic field of study in socialist Croatia

Session Type: Individual submission

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Abstract: In the Socialist Republic of Croatia that formed a part of The Socialist Federative Republic of Yugoslavia (1945-1991), there was an absence of any systematic academic study of media and communication. In terms of media practices, after WWII the media were publicly owned, self-regulated and controlled by the Communist Party. The press, radio, and later television were given the function of instilling the socialist spirit into the masses while the main task of journalists was to inform the people of facts from the political domain and the activities needed to establish socialist society. Academic interest for media and communication emerged along with the institutionalization of journalism as a separate program at the University of Zagreb in 1971. It is at that time that a one-year course was introduced at the Faculty of Political Science in collaboration with the publishing house Vjesnik and Zagreb Radio Television. The program was intended for students enrolled in their last years of study or for graduates who had a degree in another field. The idea that the course was long overdue was voiced by Professor Davor Rodin who addressed those in attendance at the opening ceremony by saying: “We are opening the study of journalism at the University of Zagreb with a huge historical delay” (Politička misao, Editorial Information, 1971, 146-147). This paper focuses on this critical event and it asks: What were the reasons for this delay, as articulated by the main actors involved? Why was the study of journalism established at the Faculty of Political Science and how was the curriculum conceptualized? More extensively: what were different expectations placed on journalists as public workers in socialism and how did it correspond to the ideas developed within the academic community? In a broader theoretical context, it analyses the role of Marxism as a theoretical framework underpinning the political project of the State and its policies, that was, interestingly, marginal within the academic community interested in media and communications. Rather, positivist and functionalist theories were embraced, pushing ‘objectivity’ and ‘unbiased scientific approaches’ to the fore. In terms of methodology, the paper includes content analysis of editorials and articles published in the academic journal Political Thought (1964-) published by the Faculty of Political Science, University of Zagreb. Engaging with these questions and illuminating entanglements among different fields and actors, the aim of this paper is to shed light on the trajectories of the field in socialist Croatia.

Id: 22911

Title: Recovering Memory, Reporting History; Media's Role in How Basques Remember the Franco Dictatorship

Session Type: Individual submission

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Abstract: Since the turn of the 21st century (2000), working groups related to the recovery of memory such as the Association for the Recovery of Historical Memory and Aranzadi Society of Sciences have worked tirelessly throughout Spain and its autonomous communities to document the repressed history of the Franco dictatorship (1936-1978); the regime disappeared thousands with 110,000 still missing. Both the United Nations Working Group on Enforced or Involuntary Disappearances (2002) and the European Court of Human Rights (2009) have supported this work.

But the recovery of memory involves more than the discovery and exhumation of Franco's victims. News reports interpret the investigations of the recovery movements and will be critical to how Franco's dictatorship is remembered. Journalism is a powerful tool for advancing justice and human rights. Since today's news will be the sources of future historical accounts, the current interpretation of past events will influence political conflicts not only in the present but in the future. In fact, "given a selective and permanently shifting dialogue between the present and the past, we have come to recognise that our present will inevitably have an impact on what and how we remembered (...) At the same time, the strongly remembered past may turn into mythic memory" (Huysen, 1995:249-50).

In this paper, I report on a content analysis of a Basque newspapers' coverage of the findings of Aranzadi's exhumations in Basque country and news related to the recovery movements. This investigation takes the ethical stance that news media should promote civil society's needs over financial or narrow political interests (McQuail, 1992). I analyse news coverage of the exhumations and the recovery movements guided by two questions:

- 1) How do current political interests shape how news coverage of the past? In other words, does media coverage of the work to recover the memory of the Franco dictatorship reflect media outlets' interest in harnessing memory to promote their analyses of the current political context?
- 2) Finally, I ask an ethical question: how does Basque news coverage serve Aranzadi's human rights mission? More broadly, can journalism help civil society face the past as it tackles current political conflicts?

To conduct this content analysis, I selected a sample of news articles reporting on exhumations and the recovery movement from 2000 to 2012. The media outlet included in this study is called GARA resulting in a sample of 789 articles.

The analysis suggests that the political perspective of the newspaper shapes the journalistic definitions of the past. These political perspectives, then, shape interpretations of the past that correspond to the news organizations political sympathies in the present.

I conclude with lessons learned regarding the role of media in the creating of historical memory and advancing human rights.

Id: 23158

Title: From veracity to social justice. The historical evolution of journalistic norms.

Session Type: Individual submission

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Abstract: When the printed newspaper came into being in the early modern age, a normative frame or regulative principles for its existence and content were still missing. These had yet to be developed. The paper describes with peculiar respect to Germany, but also with references to France and England, how this happened and tries to outline the origins of professional norms for journalism. The investigation is based on four sources:

- (1) Titles of newspapers. Many of the titles of the forerunners of the periodical press indicated already that they wished to give true, credible and well-grounded information (“Wahrhafftige newe zeytung...”, “Discours véritable...”, “True and plaine report”). Different reasons were responsible for that: Readers should be attracted by this promise, whereas censorship could be by-passed.
- (2) Legal norms. Such norms were codified by the press legislation, in Germany since the 1530s. Such norms included that nothing against the state and the church should be printed. Defamatory information had to be avoided and personal honor was to be respected. The order was given to protect public peace.
- (3) Early literature on newspapers. In the 17th century several authors already dealt with the nature of the newspaper and its problems. In this literature first professional norms for writing newspapers can be discovered. Again truthfulness was required. Journalists were obliged to check the news and to separate true from fake news. Confirmation by different sources was set on the journalistic agenda. 1748 a brochure was published in Germany that can be identified as the first Code of practice.
- (4) Personal testimonies and programmatic writings. The fourth source for early journalistic norms are announcements or prefaces of newspapers and personal testimonies. The most renowned German newspaper of the 18th century (“Hamburgischer Unpartheyischer Correspondent”) declared objectivity and impartiality as central norms. New social norms emerged in the course of the enlightenment. Journalists were moved to work for more public knowledge, to expand transparency and to serve justice in society.

To investigate the origins of journalistic norms, on the background of the level of development of the press, is of peculiar interest in times like nowadays when new media emerge and the question raises if new journalistic norms are becoming necessary. So the historical question includes an actual reference.

Id: 23222

Title: Historical representation of minorities in digital games

Session Type: Individual submission

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Abstract: There is a growing interest for the study of how games represent and portrait historical events and characters. Digital games are one of the digital media that has most attracted the attention of users worldwide. In 2018 there were over 2 billion frequent gamers all over the world (Newzoo, 2018). Digital games industry is becoming more and more complex, every year different titles are launched from different genres of games and taking advantage of different narrative strategies and technological solutions, but there is something digital games have in common, they are cultural environments (Salen and Zimmerman, 2003). Some of the most significant video game releases have historical themes ou historical sites, such as “Civilization”, “Mafia III”, or “Assassin’s Creed”.

We would like to argue that as cultural environments games are prone media to consolidate ‘grand narratives’ (Lyotard, 1984), but as we have been witnessing in other media, some narrative tropes do not illustrate the diversity of cultural perspectives of contemporaneous social life, such the ones associated with gender (Cassell & Jenkins, 2000; Ferreira & Ganito, 2015), and race and ethnicity (Namakura, Kolko & Rodman, 2000; Namakura, 2002; Galloway, 2012).

The lack of ethnical diversity in such a diverse industry is considered an important trend to analyse, and it has been even covered by the media in the latest years. Despite the effort that some game developers have been making to offer games with non-western main characters and perspectives, these alternative perspectives have tended to be mainly explored by serious games genre - games that take advantage of games potential to communicate serious narratives, such as hunger, poverty, and minority rights.

We would like to argue that in order to fully acknowledge the potential of digital games as representation systems, in particular for representing minorities it is important to understand: (1) how ethnicity as been being present in games since the 70’s, (2) how the representation strategies in games are aligned with the ones present in other forms of media, particularly in the film industry, and (3) the role that the biggest game developers are having for presenting alternative ethnical perspectives to a wider audience.

In order to accomplish these goals and following a qualitative methodology, the paper will present a historical perspective of ethnicity in games, followed by a detailed analysis of a particular case, the franchise Assassin's Creed. Despite being a fictional universe, Assassin's Creed pays attention to different historical details, in its exploration of different historical times and places, it ends up

remediating not only history in itself but how social markers have been negotiated over the centuries.

Id: 23223

Title: 'C-Section' of African beauty: The story of how an advertisement infringed on African dignity

Session Type: Individual submission

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Abstract: On March 30, 1965, history was made when the Kenyan parliament proposed the first-ever legal framework for the regulation of cosmetics. J. M. Kariuki, MP for Nyandarua North declared that of all the sections of the Bill, the “C-cosmetics section” was the most important because it would offer guidance to “many of our girls [who] go to the shops and buy some stuff to make them brown.” Another MP declared that the bill would allow the government to “safeguard the beauty and the dignity of the people of the country.” However, by the early 1970s, increased access and popularity of magazines and cinema created a booming advertising presence for cosmetic manufacturers. This occurred in the absence of restrictions to dangerous cosmetics, and this increased exposure threatened to undermine the prosocial goals previously articulated by legislators.

On March 2, 1971, Assistant Minister for Information and Broadcasting, Mr. Makone, issued a stern warning in parliament “to foreign and even local manufacturers who use the cinema screens to embark or attempt to discredit the African colour against the other colours.” The offending advertisement used the Swahili tagline “Kuwa Mwafrika wa Kisasa” or become a Modern African. Makone, however, offered a variant translation of the tagline, “it means to apply the cosmetics of Ambi.” The advertisement, another MP claimed, was guilty of “being derogatory and an abuse to the dignity of Africans.” Ambi was a heavy advertiser not only in cinema screens but in the legendary magazine *Drum*. The Ambi brand was most recently acquired by beauty giant L’Oréal in 2017. Makone went on, “If this is what these foreign manufacturers are showing our people...I call upon the Government to make it very clear that our colour is black and we are proud of it. Therefore, there should be no person who tries to show that one must be Mwafrika wa kisasa (a modern African) by becoming light skinned.” To which rapturous MPs replied: “Ban them! Ban it!”

This essay uses primary sources and print media coverage from 1965-1975 to examine the people and events that led to a critical moment in advertising history in Kenya - the national sanction of all Ambi advertising. The ban was preceded by a vibrant parliamentary debate on the specific transgressions of the campaign. The debate concluded that the advertising infringed on the dignity of the African. The essay also examines how Ambi advertising rebranded relying on familiar tropes of globalized beauty ideals. A key argument in this paper is that the colonial and post-colonial goals of Kenyan media are largely immune to the charged demands by nationalists’ goals in the post-independence period. This essay aligns with the conference theme in its focus on the connection between dignity and representation and in its interrogation of the viability of media regulatory efforts when shifting political priorities and national identities collide.

Id: 23322

Title: El documental deportivo en los primeros treinta años de Televisión Española

Session Type: Individual submission

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Abstract: El presente trabajo analiza la presencia del documental deportivo en la programación de los dos canales de Televisión Española desde 1958, fecha de los primeros registros de la programación de la televisión en España gracias a la revista Tele-Diario (posteriormente Tele-Radio), a 1975 con el final del franquismo. El objetivo de este análisis es determinar los rasgos de la programación documental deportiva en televisión para establecer las intenciones y el sentido de estos contenidos por parte de un medio estatal en un contexto específico -la dictadura franquista- que en un primer momento no prestaría mucha atención a la televisión, y menos al género documental, ya que disponían de producción propia gracias al No-Do.

Este propósito se encuadra en el hecho de que los contenidos documentales se sitúan como uno de los géneros que pueden convertir a la televisión en un medio cultural, algo de gran importancia para una televisión que prometía cumplir con las funciones educativas, informativas y de entretenimiento. Esto, trasladado a la temática deportiva, llevará a aunar, especialmente, los aspectos informativos y de entretenimiento.

Por otro lado, la programación marca la seña de identidad de una cadena, al exponer las preferencias de los directivos del canal a través de su programación y su ubicación en la parrilla. Para ello se analiza, por un lado, lo que supuso el documental deportivo en cifras dentro del género. A través del análisis de las parrillas se estudia la posición que ocupan estos programas: franjas horarias, duración, día de la semana, programas que preceden y suceden a estos contenidos, para dibujar el panorama del documental deportivo en los primeros años de la televisión en España e identificar la importancia de estos entre los demás productos. En este sentido, sería una de las temáticas con menor representación (solo se encuentran cincuenta y tres emisiones, lo que la convierte en una de las cuatro menos programadas en Televisión Española, junto a gastronomía, religión y medicina). Aunque contará con dos títulos en formato serie, ambos de producción nacional, que supondrían treinta y una de esas emisiones.

Además, se analizan los contenidos documentales mediante el visionado. Entre los documentales se abordan de manera general el mundo de los deportes a través de los contenidos dedicados a las

Olimpiadas –una de las series y una película–. El resto de las emisiones hablarán de un deporte en concreto, donde destaca el fútbol, con una serie propia.

De esta forma se pretende entender las intenciones de Televisión Española con dicho género y temática, y el uso del documental deportivo dentro de las parrillas televisivas; si gozaban de un espacio propio y privilegiado o, por el contrario, eran contenidos de segundo rango, que únicamente servían para cubrir huecos y ajustar horarios.