

MECCSA
POSTGRADUATE
NETWORK
CONFERENCE

PRIFYSGOL
BANGOR
UNIVERSITY



8TH - 9TH JULY

2022



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The Main Arts Building Terrace



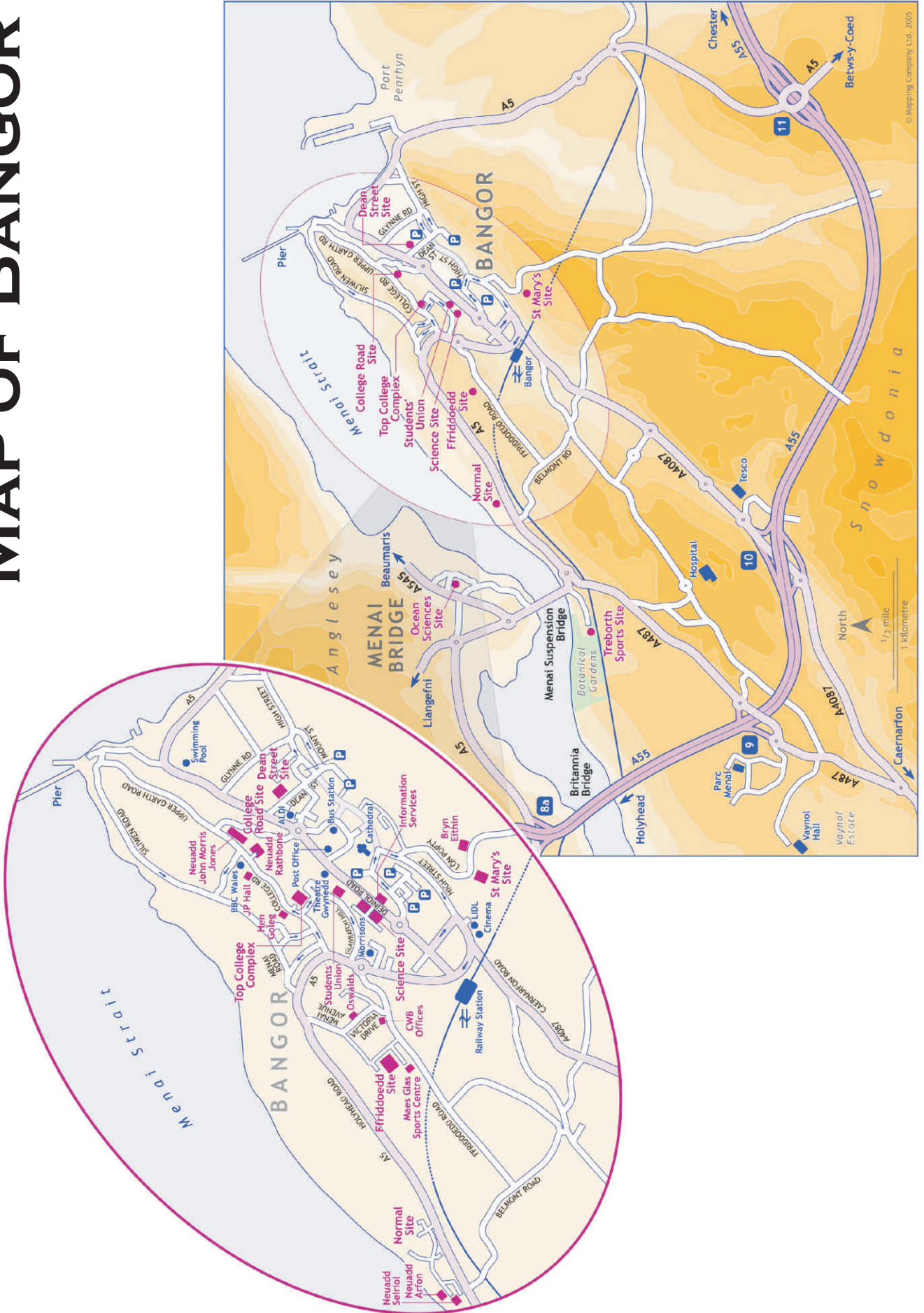
View over Bangor from the Main Arts Building Terrace



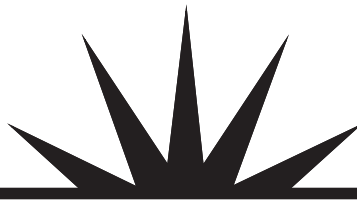
Detail from the entrance to the Main Arts Building

Details of the workshops will be provided separately

MAP OF BANGOR



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WELCOME TO THE CONFERENCE:

Dear Delegates,

Welcome to the 8th Annual Conference of the Media, Communication and Cultural Studies Postgraduate Network (hereafter: MeCCSA-PGN).

Your hosts this year are postgraduates representing Bangor University. Members of the committee (whose details can be found on the following pages) are proud to be involved in this annual event and hope that you find this training conference both stimulating and enjoyable.



Detail from the Main Arts Building Quad

Among the lively and engaging events we have planned, there are a multitude of simultaneously running panels covering a broad range of topics. In our efforts to provide something for everyone we have also compiled a session of workshops on the afternoon of the first day. These are designed to be of value to delegates from different disciplines and stages in their academic careers.



Detail from the Shankland Reading Room

Headlining the programme are our three exceptional plenary speakers: Dr. Astrid Ensslin and Prof. Graeme Harper from Bangor University and Dr. Mark Brownrigg of the University of Stirling. Their talks are anticipated to provoke discussion and interdisciplinary consideration.

Members of the committee will be available to you throughout the conference, please do not hesitate to approach us with any questions you might have. We look forward to kicking off this exciting learning and networking experience, and are grateful that you have decided to come and participate in what should be a very rewarding conference.

- The Committee -



BANGOR UNIVERSITY:

1884-2009 **125**
MLYNEDD
YEARS

The 125th anniversary of Bangor University coincides with this 2009-2010 academic year. We on the committee are proud to host the MeCCSA-PGN conference as a celebration of continued academic excellence at Bangor University.

Here, nestled between Snowdon and the sea, can be found a thriving academic community of 9000 students from over 70 countries, reading and researching in 26 academic schools. Overlooking the Menai Straights and the Isle of Anglesey, our staff and student body are fortunate to appreciate this region of outstanding natural beauty daily.

The history of contemporary Bangor is closely bound to the university, with buildings that are magnets for tourists each year. Without the city and surrounding community Bangor University would not exist but for the 19th century communal push for higher education in Wales. Local businessmen and tradesmen, farmers and quarrymen, through public subscription and private donation, ensured the establishment and continued existence of an institution for themselves and future generations of researchers from across the world.

The Main Arts Building (pictured below), identifiable above all others in Bangor's skyline, is a grade-one listed building built 1907-1911. It was designed by architect Henry J. Hare who created a number of important buildings throughout Britain in this period. The Main Arts Building is said to be Hare's finest work and architecturally one of the most significant public buildings of the period in Britain.

For tour and exploration information please see a committee member.





WELCOME TO THE ANNUAL MECCSA POSTGRADUATE NETWORK CONFERENCE: FROM THE NETWORK CHAIR

Firstly, a big thanks to the Bangor Organising Committee for their hard work and dedication this year; it hasn't been the easiest of times for them, but they have done a splendid job! Our annual conference is at the heart of what we do as an organization. It is a place where all postgraduates in the UK studying media, communication and cultural studies can come and share their research, their ideas, their frustrations, and their successes with like-minded people. We are the only organization of its kind, and each year we strive to get bigger and better.

This past year, we have grown our membership, adding about 50 new postgraduates to our weekly mailing list. We have hosted our first ever PGN Away Day, where members of the executive committee travel to a university campus and help start a mini MeCCSA-PGN hub. The goal of these days is to help implement a supportive postgraduate research community; many of us have those at our universities already, but most postgraduates do not. Our goal for next year is to have even more of these days. If you are interested in starting a hub in your department, just let one of the exec members know and we'll get the ball rolling on our end!

At the foundation of this network is you. While we represent you at the main MeCCSA executive level, we need to know what your concerns are. What do you need to know about the state of higher education? Are you concerned that lending bodies are cutting funding? Are you having issues with an AWOL supervisor and cannot get support from your home institution? These are the types of issues we can try and help you with. Please get in touch with us to let us know your concerns, and do make suggestions about workshop training and mini conferences that you would like to see held, or perhaps, you and some colleagues would like to organize yourselves! We have monies available to help you do just that!

Lastly, we would love to profile some of you on our new and improved website. Please fill out one of the forms and put it in the collection box.

Have a great conference and enjoy the sights of Bangor!

Ann Luce
MeCCSA-PGN Chair, 2008-2009





ORGANISING COMMITTEE :



Amy Chambers

Committee Chair and Graphic Designer
2nd Year PhD in History and Film Studies
School of Creative Studies and Media

My research combines film studies with a historical approach and focuses upon the use of film as an historical source, including an extensive case study of the 1968 film *Planet of the Apes*. I hope to show that feature films can be and should be used as historical sources as they show as much if not more about the period of the films production than the period or planet they are depicting in their narrative.

Chris Pallant

Treasurer
3rd Year PhD in Film Studies/Animation
School of English/ School of Creative Studies and Media

I am a part-time film lecturer in the School of Creative Studies and Media at Bangor University. My research interests include the works of contemporary directors Quentin Tarantino and Robert Rodriguez, and how new technology is re-defining cinema. I am currently working on my PhD which focuses on the animated films of Disney.



Jennifer Krase

Secretary
1st Year MPhil in Welsh Cultural History
School of English/ School of Creative Studies and Media

I am a historian by training, researching the history of north Wales Jewish communities. My research interests include interethnic and intercultural identity, oral history, and rural studies. Thankfully Bangor is an obliging location for me to indulge these research interests in a cohesive manner. As a member of SCSM I have had the opportunity to assist in organising the MeCCSA conference as well as informal social and academic gatherings with colleagues.

Lisa Buckley

Panel Officer & Research Assistant
2nd Year MA in Drama
School of Creative Studies and Media

I am in the final stages of my MA. My dissertation is an exploration of Sensory Performance, specifically Sensory Labyrinth Theatre and the relationship between the environment and the body in performance. Independent of MA studies, I have attended a course on audience story improvisation with Manchester Playback Theatre. I have also attended international training courses to develop personal interests in sensory theatre, the body and landscape. To share these skills and techniques I have taught several workshops here at Bangor University.



Jack Green

Audio-Visual Coordinator
1st Year MA in Media Practice
School of Creative Studies and Media

I completed my undergraduate degree in Creative Studies in 2008, and I am now halfway through a part time Masters in Media Practice. My specialisms are television and radio, writing for children, and sitcom. I have four years' experience at Bangor University's student radio station Storm, and have won five internal awards including two for Best Male Radio Presenter.



ORGANISING COMMITTEE :



Teri Howson

Workshop Coordinator
2nd Year MA in Drama
School of Creative Studies and Media

I have just completed my Masters in Drama here at Bangor University. My research interests include performance and directing styles and techniques in contemporary theatre. Recently I have been working with a new training technique, 'Sensory Labyrinth Theatre', and hope to incorporate studying this new technique in conjunction with Welsh theatre company Cynefin as part of my PhD research on the Welsh community theatre landscape.

Maggie Parke

Resource Manager and Marketing
2nd Year PhD in Film and New Media
School of Creative Studies and Media

My research focuses on the adaptations of works from book to film, video game and merchandise. I am using popular event films *Twilight*, *Harry Potter* and *The Lord of the Rings* to analyse how works change in each new form. My work has taken me to film sets, movie premieres and interviews with authors and game designers. I also teach Writing for Children and IT for SCSM, and work with the International Office to promote the university abroad.



Anne Parry

Panel Officer & Research Assistant
1st Year MA in Drama
School of Creative Studies and Media

My research is in applied arts where I specialise in theatre education and theatre in the community. My work this year has been diverse but it has centred on the impact theatre has on society. So far I have looked at Welsh theatre, political theatre, theatre for children and finally the work of the Globe theatre. For my thesis I shall be exploring the ways in which we can use theatre to aid the teaching and understanding of Shakespeare in the classroom.

Cat Prince

Audio-Visual Coordinator
1st Year MA in Media Practice
School of Creative Studies and Media

My work is mainly centred on the medium of radio. This year I have taught radio production to service users from the mental health charity MIND. From this work I have developed an interest in the portrayal of mental health within the media and have produced a number of essays on this topic culminating in my dissertation which is researching the changing perceptions of Manic Depression within the Media.



Lyle Skains

Webmaster & Photographer
1st Year PhD in Creative and Critical Writing
School of Creative Studies and Media

My research is practice based: I'll be writing a novel and adapting it to a digital platform, exploring the emerging genre of digital fiction and how fiction authors can bridge the divide between paper and computer. I'm a published short fiction author, and I also teach Creative Writing and New Media here at Bangor University.



8TH JULY - CONFERENCE SCHEDULE

09.00-09.30: Registration (JP Foyer)

09.30-10.00: Welcome from Ms. Amy Chambers (Conference Organiser) and Opening Remarks from Dr. Stephanie Marriott (Head of School)

10.00-11.30: **Session One**

Panel A: Chair: Dr. Nathan Abrams
Jean Northam, Ronan McKinney & Anne Luce

Panel B: Chair: Dr. Stephanie Marriott
Austin Fisher, Carl Wilson & Vincent M. Gaine

Panel C: Chair: Dr. Astrid Ensslin
Pengpeng Xu, Shelley Thompson & Florian Zollmann

11.30-12.45: Plenary: Prof. Graeme Harper

12.45-13.30: Lunch (Management Centre)

13.30-15.00: Workshop Session

Group I: JP Media

Group II: JP Hall

Group III: Terrace Conference Room

15.00-16.30: Session Two

Panel A: Chair: Ms. Jennifer Krase
Michael McCluskey & Markee Rambo-Hood

Panel B: Chair: Prof. Graeme Harper
Lawrie Hallet, Yan Li & Phil Ramsey

Panel C: Chair: Dr. Eben Muse
Xavier Laurent, Amalia Sabiescu & Hai Tang

16.30-16.45: Refreshments (JP Foyer)

16.45-18.00: Plenary: Dr. Mark Brownrigg

18.00-19.00: Free

19.00- : Evening Meal and Ceilidh (Management Centre)



9TH JULY - CONFERENCE SCHEDULE

09.00-10.30: Session Three

Panel A: Chair: Ms. Amy Chambers
Emilia Cheng, Isabelle Gourdin-Sangouard & Taha Taha

Panel B: Chair: Dr. Kate Taylor
Mary MacMaster, Alexia Smit & Anna Zoellner

Panel C: Chair: Ms. Lyle Skains
Alessandro Catania, J. P. Kelly and Gareth James

10.30-11.00: Refreshments (JP Foyer)

11.00-12.15: **Plenary:** Dr. Astrid Ensslin

12.15-13.00: Lunch (The Management Centre)

13.00-14.30: Session Four

Panel A: Chair: Ms. Sonia Fizek
Lyle Skains & Tun-Hsueh Chan

Panel B: Chair: Ms. Miao He
A. Michelle Davies*, Haryati Abdul-Karim & Susan Berridge

Panel C: Chair: Mr. Carl Wilson
Michaela Jackson, Erin Giannini & Chris Pallant

14.30-16.00: Session Five

Panel A: Chair: Dr. Kate Taylor
Sonia Fizek, Leighton Evans & Brooke Van Dam

Panel B: Chair: Dr. Nathan Abrams
Aurogeeta Das, Miao He & Odamah Musa

Panel C: Chair: Mr. Carl Wilson
Gabriel Menotti, Michela Negrini & Violetta Dajanev

16.00-16.30: Refreshments (JP Foyer)

16.30-17.30: Session Six

Panel A: Chair: Dr. Nathan Abrams
Vladimir Orlov & Aimée Mollaghan

Panel B: Chair: Mr. Chris Pallant
Chin Pang Lei & Alicia Ferrández Ferrer

Panel C: Chair: Ms. Teri Howson
Tracy Piper-Wright & Candace Mooers

17.30-18.00: Reception, prizes and closing remarks

*This paper will be given in Welsh with simultaneous English translation (headsets provided)



USEFUL INFORMATION:

Venues:

The main building in use will be **John Phillips Hall** (JP Hall), home to the School of Creative Studies and Media. Panels will be held in clearly labelled rooms located within this space. All meals will be served in the **Hugh Owen Hall** in the **Management Centre** which is just a short walk from JP Hall. Workshops will take place in both JP Hall and the **Terrace Rooms** in the **Main Arts Building**. All rooms/buildings are marked on the maps.

The routes between the buildings are clearly sign-posted and committee members will be acting as guides to ensure room changes are as seamless as possible.

Workshops:

A programme of workshops will run throughout the conference. We strongly advise pre-booking as space is limited. Please approach Teri Howson at registration if you have any questions or to book a place in one of the workshops.

Filming and Voxpops

During the conference you will be approached for a short interview by Cat Prince, Jack Green, or Sonia Fizek. These shorts will be recorded for use on the MeCCSA website and to provide a digital record of the conference. We will also be filming a selection of presentations and workshops throughout the conference. If you have any privacy concerns, please do not hesitate to discuss them with a member of staff.

Profiles and Membership

We are requesting that all delegates complete a profile form which is included in the delegate pack. These will be used to collect information about new and current members in order to improve and grow the network. If you are not already a member of the MeCCSA-PGN we encourage you to sign up for free membership.

Feedback:

A sample presentation feedback form is included in your delegate pack. These forms will be available at every panel in order that presenters will have the opportunity to receive constructive criticism from their peers. This is a training conference, so feedback is a central goal of providing this opportunity.

Evening Event:

The programme on the first day will conclude with a formal evening event held in the **Hugh Owen Hall** in the Management Centre. Delegates are invited to attend a three course meal followed by a ceilidh led and performed by local band Mooncoin.



PROF. GRAEME HARPER

NATIONAL INSTITUTE FOR EXCELLENCE IN THE CREATIVE INDUSTRIES
BANGOR UNIVERSITY
8TH JULY - 11.30-12.45 - JP HALL

Practice-Led Research: A Mecc(s)a for Creative and Critical Knowledge

“Practice-led” research, “practice-based” research, “research through practice” these terms, among others, have been used to describe research that locates itself primarily in creative practice (whether film, creative writing, new media, drama, art and design, music, dance, architecture, or otherwise). And this research, of course, is not devoid of critical understanding or theoretical/modelling ideas and ideals. What is the nature and intent of practice-led research, and why it is currently one of the most significant development areas in the national and international postgraduate realm? This talk will address these issues and questions of creative and critical knowledge.



Professor Harper is a Creative Writing member of Great Britain's Arts and Humanities Research Council (AHRC) Peer Panel, AHRC Peer College and AHRC National Steering Committee on Practice-led Research. A former member of EU Commission's Culture and Education Directorate 'Panel of Experts', he holds doctorates in Creative Writing from the University of East Anglia and from the University of Technology, Sydney, and is an elected Committee Member of the Royal Society for the Encouragement of Arts, Manufactures and Commerce (RSAWAW)

He is a Fellow of the RSA, the Royal Society of Medicine, and the Royal Geographical Society. Director of the ICCWR and Co-Director of the ECRF Research Forums, he also directs creativeuniversities.com, researchinnovation.co.uk, ARTeFACT, The Institute for Research Leadership in the Arts and Humanities (IRLAH), the Creative Industries Research and Development Group (CIRDG), Cultural Geography.Org, and Creative Lab. He is Editor-in-Chief of the journal *New Writing: the International Journal for the Practice and Theory of Creative Writing*, Editor of the new *Journal of European Culture*, Co-Editor (with Dr Owen Evans) of the journal *Studies in European Cinema*, and Associate Editor (with Prof Simon Roodhouse, Ed., & Debi Hayes, Associate Ed.) of the *Creative Industries Journal*. A member of the Creative Writing Subject Association, the National Association of Writers in Education. He was elected Chair of its Higher Education Committee (2008 -), and is also a member of its general National Committee.

Recent Publications Include:

- *Camera Phone* - 2009
- *Sound in Film and the Visual Media: A Critical Guide* - Continuum, 2009
- *The Creative Writing Guidebook* - Continuum, 2008
- *Moondance* (novel) - Parlor, 2008
- *Creative Writing Studies: Research, Practice, Pedagogy* (Multilingual Matters), with Jeri Kroll, 2008
- 'Sea of Stories' in Maggie Butt (ed), *Story: the Heart of the Matter*, 2007
- *The Unsilvered Screen: Surrealism on Film* - Columbia University Press/Wallflower, 2007
- Series Editor: *The Critical and Creative Writing Series* - Palgrave, 2006 –



DR. MARK BROWNRIGG
DEPARTMENT OF FILM, MEDIA & JOURNALISM
UNIVERSITY OF STIRLING
8TH JULY - 16.45-18.00 - JP HALL

Werewolves, Male Puberty and the Uncanny in Film Music

This paper seeks to draw an analogy between the transformation scenes in a number of werewolf films and male puberty. It argues that puberty can be read as an uncanny experience, after Freud's 'The Uncanny', and that man-wolf transformation scenes reenact male entry into the sexual sphere with all the anxieties this might entail. From here the paper will work towards constructing the beginnings of a broad paradigm of musical gestures open to composers and filmmakers that call upon some sense of the uncanny.



Mark Brownrigg graduated with a MA in Film and Media Studies from the University of Stirling in 1998 and received his PhD from there in 2003.

Mark's doctoral thesis explored the relationship between film music and film genre. He has published on music and television and on music in Lord of the Rings: The Fellowship of the Ring, the music of Eric Serra in Luc Besson films, on music director Muir Mathieson's contribution to British cinema in the 1930s-40s and on the role of film music in creating a sense of place. He is currently writing a textbook on film and music for non-musicians for Palgrave Macmillan. He is currently exploring the role of music in werewolf films and gay teen sex comedies.



DR. ASTRID ENSSLIN
 SCHOOL OF CREATIVE STUDIES & MEDIA
 BANGOR UNIVERSITY
 9TH JULY - 11.00-12.15- JP HALL

New Media Writing: Towards Second Generation Criticism

New Media writing -- also called digital literature, or e-literature -- has come a long way since its inception as Interactive Fiction and hypertext. It has developed from a largely text-based to a highly diversified media genre that incorporates multimediality, interactivity and ludic features in multifarious ways. My paper will give a historical overview of New Media writing as an art form that has developed with changing digital technologies since the early 1980s. I shall look at the ways in which it has been converging with other forms of artistic expression and other media, and how its criticism and theory have evolved alongside, from 1st generation attempts to capture the phenomenon of digital aesthetics holistically to 2nd generation eclecticism and close readings. I shall give examples of the latter with a view to demonstrating how narratological, semiotic and 'cyber-somatic' analyses of New Media writing can contribute to establishing a fledgling field of aesthetic practice and to developing new forms of '(trans-)literacy' in humanities scholarship.

Astrid Ensslin is Lecturer in Digital Communication at the School of Creative Studies and Media, Bangor University. Her main research interests are in the areas of digital literature (especially fiction), discourse analysis, games and virtual environments, and language in the (new) media. She is founding editor of the *Journal of Gaming and Virtual Worlds* and the *MHRA Working Papers in the Humanities* and has guest-edited (with Alice Bell) the 2007 issue of *dichtung digital*. She is Co-Investigator of the DFG/AHRC learner corpus project, 'What's Hard in German?' (2009-12) and Co-investigator of the Leverhulme-funded Digital Fiction International Network (DFIN) (2009).



Further publications include: *Canonizing Hypertext: Explorations and Constructions* (Continuum, 2007) and *Language in the Media: Representations, Identities, Ideologies* (Continuum, 2007, with Sally Johnson). As well as articles in *Language and Literature*, *Corpora*, *Journal of Literature and Aesthetics*, *Language Learning Journal*, *Gender and Language*, and *Sprache und Datenverarbeitung*. She is currently preparing a book entitled *The Language of Gaming: Discourse and Ideology* (Palgrave Macmillan, 2011).



ABSTRACTS

- 1A: 15-16** Jean Northam - 'Codes and conventions in press images of child victims of conflict and disaster'
Ronan McKinney - 'Testimony and Memorial in the 'Flight 93' Films'
Anne Luce - 'Yea Thou I Walk Thru the Valley of Death: A Tale of the Bridgend Suicides'
- 1B: 16-17** Austin Fisher - 'Spaghetti Westerns Caught in the Crossfire: Translating the Stylistics of Political Violence'
Carl Wilson - 'The 'Indimercial': An Intermedial Theory of Contemporary 'Hollywood Independent' Cinema'
Vincent M. Gaine - 'Re-Mediated Public Figures in The Insider and Ali'
- 1C: 18-19** Pengpeng Xu - 'Balancing the requirements of the market and the Party: CCTV's New Year's Gala Era 1983-2008'
Shelley Thompson - 'News about nanotechnology: a critical evaluation of recent studies'
Florian Zollmann - 'Institutional guidance: How professionalism and corporate-media constraints...'
- 2A: 19-20** Michael McCluskey - 'A chance to be most ourselves': Spare Time (1939) and Popular Culture'
Markee Rambo-Hood - 'What a Difficult Task it is for Music to Fulfil the Demands of an Epic Theatre'
- 2B: 20-21** Lawrie Hallett - 'The Space Between: Finding a place for Community Radio'
Yan Li - 'The licensed journalism autonomy: Fair and foul for investigative journalism in China'
Phil Ramsey - 'Reflections on the House of Lords Communication Committee Report (2009)'
- 2C: 22-23** Xavier Laurent - 'Virtual Agents and the Future of Artificial Intelligence'
Amalia Sabiescu - 'Collaborative digital storytelling as tool for self-representation in ethnic communities'
Hai Tang - 'Journalistic Blogging in China: Political Dissent and the Formation of a Public Sphere online'
- 3A: 23-24** Emilia Cheng - 'Historical Representation and Narrative in Ang Lee's *Lust, Caution*'
Isabelle Gourdin-Sangouard - 'The Cinema Authorship of Lindsay Anderson'
Taha Taha - 'Identity Crisis: Egyptian Cinema and the 1967 War'
- 3B: 25-26** Mary MacMaster - 'Growing Old for Real: Women, Image and Identity'
Alexia Smit - 'Broadcasting the Body: Gore, Affect and Meaning in Contemporary 'body' television'
Anna Zoellner - 'Knock me down, pick me up: creative labour in documentary development'
- 3C: 27-28** Alessandro Catania - 'Distribution Windows in TVIII: On the new distribution logics of enhanced television'
JP Kelly - 'TVIII: Beyond the Broadcast Text: New economies and temporalities of online TV'
Gareth James - 'TVIII: 'Folk the World': Flight of the Conchords...'
- 4A: 29** Lyle Skains - 'The Shifting Author-Reader Dynamic: Online Novel Communities as a Bridge from Print to Digital Literature'
Tun-Hsueh Chan - 'Facilitating Web3D consumer co-design and product demonstration...'
- 4B: 30-31** Haryati Abdul-Karim - 'Interethnic Relations: Young Multiethnic Malaysians' Tensions With The State In *Gol & Gincu*'
Susan Berridge - 'Happy Endings?': Self-contained episodes of sexual violence in teen drama series'
A. Michelle Davies - 'Meic Povey & Sion Eirian: bringing modern day Wales to the Welsh television series'
- 4C: 32-33** Michaela Jackson - 'Publicising the News: Publicity and Australian Commercial Television News'
Erin Giannini - 'TV Whose Way? TiVo and the Return and Rise of Product Placement'
Chris Pallant - 'Pixar: The Hyphenation of Disney'
- 5A: 34-35** Sonia Fizek - 'Gender Identity and Women Representations in Virtual Worlds: Reconfiguring our Volatile Bodies'
Leighton Evans - 'Networked Alterity'
Brooke Van Dam - 'Conversational Storytelling: Covering the 2008 Presidential Election on latimes.com and salon.com'
- 5B: 36-37** Aurogeeta Das - 'Muggus and the media: Assessing the multiple sites of southern Indian floor-drawings'
Miao He - 'China: a new 'Yellow Peril'? Analysis of British news media representation of China...'
Odamah Mus - 'Reporting religion and enemy images in the Nigerian press'
- 5C: 37-38** Gabriel Menotti - 'Through the Dark Room: An Approximation Between the Movie Theatre and the VJing space'
Michela Negrini - 'Re-presenting Media Art, the Displacement of the Artwork: From Time Based Event to Museum Object'
Violetta Dajanev - 'Vernacular Creativity in the Era of Digital Production'
- 6A: 39** Vladimir Orlov - 'Soviet hagiography on the screen: Alexander Nevsky by Eisenstein and Prokofiev'
Aimée Mollaghan - 'Audio-Visual Harmony: An Analysis of John Whitney's Arabesque'
- 6B: 40** Lei Chin Pang - 'An Absent Presence: Mobility in Wong Kar Wai's Cinematic Hong Kong'
Alicia Ferrández Ferrer - 'Diasporic media in Spain and the right to communicate'
- 6C: 41** Tracy Piper-Wright - 'Transitions and Limens: The Fugitive Object of Temporary Outdoor Installation Art'
Candace Mooers - 'The Embroidered Apron as Human Technology: Old is the New New Media'



JEAN NORTHAM

DEPARTMENT OF SOCIOLOGY & PHILOSOPHY - UNIVERSITY OF EXETER
SESSION ONE: PANEL A

Codes and Conventions in Press Images of Child Victims of Conflict and Disaster

This paper explores the use of images of childhood in press coverage of conflict and disaster, focusing particularly on those countries often collectively known as the Third World, the South, or the Majority World. The images are examined in the light of the work of Roland Barthes (1977) and Victor Burgin (1982), and the European non-governmental development agencies' Code of Conduct on Images and Messages Relating to the Third World (1989). It will illustrate how these images draw upon a Western iconography of childhood innocence, and how particular connotation procedures and rhetorical tropes recur, constituting templates for the visual representation of 'victimhood'. Following Erica Burman (1994), it will be argued that these constructions of 'victimhood' mask diversity in relation to cultures and situations, and accumulate to present a feminised and infantilised view of the peoples and cultures of the South. Aid agency advertisements will be considered along with images accompanying reportage, comment, and feature articles. The photographs used are taken from a collection of all the images of childhood in one daily and two Sunday broadsheet newspapers harvested throughout 2001.

RONAN MCKINNEY

UNIVERSITY OF SUSSEX
SESSION ONE: PANEL A

Testimony and Memorial in the 'Flight 93' Films

The story of the passenger revolt on board United Airlines Flight 93 on September 11th, 2001 has received considerable attention in both the 'official' and unofficial media. This paper will investigate filmic reconstructions of the story, themselves subject to fierce debate over their artistic merit and propriety. Focusing on *United 93* (dir. Paul Greengrass, 2006) and *Flight 93* (dir. Peter Markle, 2006), it will be argued that these films are marked by a tension between the demands of authentic reconstruction of the story (testimony) and appropriate commemoration of the passengers' heroism (memorial). The films manifest these tensions in their relationship of the verbal and visual registers (or gaze and voice), and in the differing emphasis they place on questions of authenticity and exemplarity. As such, the 'Flight 93' films can be seen as illustrations of the implication of the verbal and the visual, and of the singular and the universal, within the construction of testimonial and memorial discourses. The paper will thus forge links between 9/11 studies and the wider investigation of trauma and witnessing in contemporary cultural production.



ANNE LUCE

SCHOOL OF JOURNALISM, MEDIA & CULTURAL STUDIES - CARDIFF UNIVERSITY
SESSION ONE: PANEL A

Yea Thou I Walk Thru the Valley of Death: A Tale of the Bridgend Suicides

When suicide hits the headlines, not far behind are the critics who blame the media for sensationalistic coverage. This was never more true than in the case of Bridgend. The 23 suicides in Bridgend County in Wales made national and international headlines. The media, looking for someone to blame quickly, pointed towards the Internet, linking Bebo and Facebook as catalysts for the formation of 'suicide clubs' and 'suicide pacts'. Parents and police were quick to fire back, claiming it was the media coverage of the event that created this 'suicide epidemic', and if coverage ceased, then so too would the suicides. So much of the academic work put forth regarding suicide and the media comes from a passive audience reception theory. It is these old-school theories that continue to allow publics to blame the media when it comes to suicide. This paper will attempt to explain why the Bridgend County suicides were newsworthy, with examples of both responsible and irresponsible reporting. This paper will also attempt to explain why the media covered the story like it did, with further analysis of frames and ideologies put forth in the British print media. This paper will also provide some early analysis of the Bridgend County coverage.

AUSTIN FISHER

ROYAL HOLLOWAY, UNIVERSITY OF LONDON
SESSION ONE: PANEL B

Spaghetti Westerns Caught in the Crossfire: Translating the Stylistics of Political Violence

Amidst the political ferments of 1968-69, two Italian Westerns whose narratives sought to expound militant anti-imperialist polemics – Damiano Damiani's *Quien sabe?* and Sergio Sollima's *La resa dei conti* – were released in US cinemas. Their ideological inscriptions, however, went almost entirely unnoticed in this international marketplace.

This paper will argue that this failure to reach their intended audience was intimately related to processes of elaborating cinematic violence. Through analysing the cinematography of key films, the study will highlight an oft-overlooked divergence between the Spaghetti Western's stylistics and those proliferating in late-1960s Hollywood. The Italian genre, repeatedly held to constitute a decisive influence on the stylistics of 60s and 70s US cinema, was in fact characterised by violence of a singularly retrospective tenor, harking back to the defunct norms of the Production Code era. Conversely, the countercultural practices of New Hollywood which were simultaneously transforming US cinema were rejecting this very aesthetic with pioneering methodologies of depicting on-screen brutality.

Damiani's and Sollima's radicalism was therefore lost in translation because they adhered to the Italian Western's conventions, whose archaic cinematic language signified no political imperative to many US countercultural audiences. These radical communities were speaking in different languages cinematically as well as verbally.



CARL WILSON
BRUNEL UNIVERSITY
SESSION ONE: PANEL B

**The 'Indiemercial':
An Intermedial Theory of Contemporary 'Hollywood Independent' Cinema**

According to Mottram and Waxman, the shifts within the Hollywood studio systems in the 90's led to a new generation of "mavericks" and "rebels" appearing from seemingly nowhere to conquer a system that had supposedly denied originality; but, to some critics the films also appeared to constitute a 'selling-out' of poorly defined 'indie' sensibilities to the Hollywood corporate mentality.

However, if we consider the output of the 'Indiewood' figureheads, Charlie Kaufman, Spike Jonze, and Michel Gondry in a wider context, they arrived at movies from over two decades of working amongst seemingly disparate multi-disciplinary commercial forms that also thrived upon their 'Indie' aesthetic, such as: skateboard photography and filmmaking, animation, music videos, television commercials, theatrical plays, and numerous TV shows.

Partly through Kaufman, Jonze, and Gondry, an 'Indiemercial' (independent-commercial) logic has shaped a significant number of contemporary discourses including film. My paper will define the term 'Indiemercial' and some of the new contexts in which it can resituate 'Indiewood' and subsequently, independent and Hollywood film.

VINCENT M. GAINÉ
UNIVERSITY OF EAST ANGLIA
SESSION ONE: PANEL B

Re-Mediated Public Figures in *The Insider* and *Ali*

Critical attention on Michael Mann has concentrated on his crime dramas like *Heat* (1995) and *Manhunter* (1986). This paper analyses two of Mann's films, *The Insider* (1999) and *Ali* (2001), that depict historical figures and events, making them distinct within Mann's oeuvre.

The Insider presents the tobacco industry whistle-blower Jeffrey Wigand and the events surrounding his TV interview, while *Ali* depicts the career of Muhammad Ali. Key to these films is the presentation of figures that have already appeared in various media forms. This paper explores the re-mediation that the films perform, discussing the questions raised by re-representation.

Mann is an auteur both in film and television, and the influences of both media appear in his films. The paper discusses authorship across media, as well as debates around the presentation and consumption of public figures, be they sporting icons or unwitting celebrities. Star studies are also a consideration, as the presentation of Muhammad Ali is also a presentation of Will Smith. When figures are re-mediated, does each presentation create a new figure, or a simulacrum of that figure? These are the questions that the paper addresses.



PENGPENG XU

MEDIA ARTS - ROYAL HOLLOWAY, UNIVERSITY OF LONDON
SESSION ONE: PANEL C

Balancing the Mequirements of the market and the Party: CCTV's New Year's Gala Era 1983-2008

Over the last decade, China's economic reforms have transformed its media industry into one of the most competitive market in the world. At present, there are 3,000 television stations across the country, providing TV services for 1/5 of the world population. In this new media environment, the national state channel CCTV's New Year's Gala, which used to be the most watched TV programme in China with an estimated 700 million viewers, has experienced a ratings decline of 22% since 1998. The programme aims to celebrate the Chinese New Year with a sequence of entertainment shows with predominantly celebrity participants. Held and broadcast live annually by China Central Television (CCTV), the New Year's Gala has become a special cultural phenomenon on the New Year Eve, watched by entire families. This paper explores the reasons for the decline in the popularity of this TV event by examining whether there has been any change of presentation style through the history of the New Year's Gala, observing and comparing its staging in detail on set design, presenter costumes, styles of speech, technical codes etc for the period covering from 1983 to 2008. It is suggested that although the technical side of the presentation style has progressed dramatically due to the technology development over the years, the manner and style of the people on stage has not changed much due to the party ideology that lies behind each year's programme.

SHELLEY THOMPSON

THE MEDIA SCHOOL - BOURNEMOUTH UNIVERSITY
SESSION ONE: PANEL C

News About Nanotechnology: A Critical Evaluation of Recent Studies

Nanotechnology – the “science of the very small” – is a relatively new field that is gaining public attention. Scientists in the field conduct research and technological development at the scale of a nanometre. Scientists, politicians and academics are closely following the field's development, which promises significant improvements for individuals' quality of life and our natural resources. Scientists have been working in the field for years, but coverage of it by the mainstream news media emerged in the mid-1980s (Stephens, 2005). Since then, media scholars have begun to investigate how nanotechnology is covered and framed by the media and how scientists feel about this news reporting (see for example Scheufele and Lewenstein, 2005, Cobb, 2005, Anderson et al., 2005, Anderson et al., 2009, Petersen et al., Wilkinson et al., 2007, Gorss and Lewenstein, 2005). This paper critically evaluates research conducted to date, and offers an alternate line of future inquiry. It asks: What do the studies tell us about how nanotechnology is reported? What is missing in the research? So far, research has centred on newspaper journalism while the industry is moving more and more to the internet. In particular, the paper argues that the growing prevalence of news online presents additional research avenues on nanotechnology that have not yet been explored by media scholars.



FLORIAN ZOLLMANN

LINCOLN SCHOOL OF JOURNALISM - UNIVERSITY OF LINCOLN
SESSION ONE: PANEL C

Institutional Guidance: How Professionalism and Corporate-media Constraints Determine Journalistic Performance

Researchers have critically pointed to the close connection between media and the government as a result of the working routines of professional journalism which tend to limit the range of possible discussion to policy alternatives debated by officials (e.g. Hallin 1989; Bennett et al. 2007). Consequently, Hallin (1994: 13) argues that the professional journalistic 'ideology...is central to understanding the way the media operate'. On the other hand, Herman and Chomsky (Herman and Chomsky 1988: 2; Herman 2000: 101-103; 106) stress that the corporate structure of the media and market pressures largely shape media performance in accord with the interests of dominant state-corporate elites. During this process, they see the professional journalistic ideology as only a subordinate factor (ibid.).

On the basis of a review of current academic research the paper critically assesses the relationship between the journalists' professional ideology, sourcing strategies and corporate-market constraints. Thereby, the implementation of professional norms and corporate control of media organisations will be analysed in a historical context. The paper further discusses how perspectives in the media are shaped by sourcing strategies and corporate demands. Crucially, the paper evaluates if professionalism or corporate constraints can be seen as the main determinant of media performance.

MICHAEL MCCLUSKEY

DEPARTMENT OF ENGLISH - UNIVERSITY COLLEGE LONDON
SESSION TWO: PANEL A

'A chance to be most ourselves': *Spare Time* (1939) and Popular Culture

In the interwar period leisure activities such as reading newspapers and novels, listening to wireless broadcasts, and cinema-going spread throughout Britain. Discussions of forms of mass entertainment provided several definitions of popular culture and triggered debates regarding standardisation, local tradition, and of a 'culture industry' intent on 'dopin' the workers'. These discussions suggest that popular culture is the result of neither a top-down nor a bottom-up process, 'but rather is the outcome of an ongoing interplay between processes of production and consumption'. This paper uses the documentary film *Spare Time* (1939) to analyse this interplay between production and consumption and to discuss how forms of leisure provide both an escape from and an engagement with community and modernity.

Spare Time (directed by Humphrey Jennings) presents a range of leisure activities and offers examples of what F. R. Leavis calls 'the worst effects of mass-production': seemingly mindless, passive amusements. But the film also shows how forms of leisure can provide a means of resisting this standardisation, not only in the passing on of folk tradition, but also in the formation of individual and community identities. And it suggests how film, itself a process of production and consumption, also negotiates issues of standardisation, identity, escape and engagement.



MARKEE RAMBO-HOOD

THEATRE DEPARTMENT - UNIVERSITY OF GLASGOW
SESSION TWO: PANEL A

What a Difficult Task it is for Music to Fulfil the Demands of an Epic Theatre

For the conference I would like to present a chapter from my paper titled "What a Difficult Task it is for Music to Fulfil the Demands of an Epic Theatre." This chapter refers to Brecht's Threepenny Opera, and demonstrates the function of music within the piece and how it relates to Brecht's Epic Theatre theories. This will prove particularly interesting because of the rarity of the research accomplished on this subject to depth that I have acquired and also because of the much loved song "Mac the Knife" which takes its roots from this operetta.

The research methods I use are that of case studies and data collected from primary and secondary resources. By identifying how music functions within Brecht's theatre, I will argue for or against the success with which Brecht's music fulfils his Epic theories.

LAWRIE HALLETT

SCHOOL OF MEDIA, ART & DESIGN - UNIVERSITY OF WESTMINSTER
SESSION TWO: PANEL B

The Space Between: Finding a Place for Community Radio

Access to broadcasting spectrum is generally seen as being vital for the effective provision of community radio services. However, the current drive to migrate radio services from analogue to digital broadcasting platforms, as envisaged by European policy-makers, creates challenges for such stations.

This paper sets out the general environment within which the transition to digital radio broadcasting is occurring. It illustrates the current state of the digital migration debate, identifying potential difficulties for community radio services, but also highlighting opportunities which wider digital technologies may provide for them. Specific challenges include the historical tendency of European policy-makers to prioritise the requirements of larger Public Service and commercial broadcasters. The ongoing 'broadcast digitisation' discourse is predicated on the rarely questioned belief that wholesale digitisation of radio will deliver benefits across the medium as a whole.

This paper argues that this optimistic discourse is naïve, failing to account for the limitations of current digital transmission standards. Specifically, these are not designed to accommodate the various small-scale and not-for-profit radio services that exist today.

The author concludes that a more nuanced approach is required, combining the benefits of digital transmission with the established strengths of analogue broadcasting, selecting fit-for-purpose solutions for specific broadcasters.



YAN LI

**DEPARTMENT OF SOCIAL SCIENCE - LOUGHBOROUGH UNIVERSITY
SESSION TWO: PANEL B**

The Licensed Journalism Autonomy: Fair and Foul for Investigative Journalism in China

After three decades of commercialising reform, China's media sector is caught in the tension between the possibilities opened up by market liberalization and the continuing control exercised by the Party-state. The withdrawal of government media subsidies has caused many state owned newspapers to engage in hard hitting investigative reporting and muckraking as the necessity to attract readers and avoid bankruptcy. But rendered under the double pressure of commercial interest and political sensitivity, these reportages more than often tend to lack depth in analysis and be ambiguous in criticising. Unexpectedly, the development of capital market and its growing demand for transparency and accurate information urged the emerging of a type of more accountable journalism. China's vanguard financial journalism investigates into deceptions, manipulations and corruptions by power holders and exposes scandals in name of market surveillance. They also claim to be the "watchdog" for the market justness. This case study is based on a participate observation in one of the leading media in China devoted to investigative journalism. This paper analyzes the journalists' investigative strategies and the new opportunities and new restrictions they face, and then explores their implications on the prospects of press autonomy in the transitional society of China.

PHIL RAMSEY

**SCHOOL OF MEDIA, FILM AND JOURNALISM - UNIVERSITY OF ULSTER
SESSION TWO: PANEL B**

Reflections on the House of Lords Communication Committee Report (2009): Implications for Politics and the Media

This paper will address the House of Lords Select Committee on Communication Report (2009 - HL Paper 7) into 'the implementation of the reforms to government communications recommended by the Phillis Review in 2004', which set out to discover the extent to which 'the culture of secrecy and partial disclosure' has been changed since the Phillis Review.

Whilst my research is grounded in study of the political, it is also inherently of concern to media studies researchers. Given that the contemporary public sphere is underpinned and sustained by news media, the manner in which government communicates - through the news media - to the public sphere, has a fundamental impact on the health of liberal democracy in this country. To this end, this paper will highlight the interconnectedness of politics, media and democracy.

Setting this into the wider context of how the public sphere has been impacted by the governance of New Labour, I will attempt to argue for a government communications structure, which at its very core, seeks to fosters a strong public sphere: through communication policies that seek to enlighten citizens on democratic issues, rather than those which seek to deliberately mislead the public. My argument for a revised government communications structure rests on a modified model of the classical Habermasian public sphere. In this sense, I am arguing counter to the liberal model, which proposes that a healthy public sphere is maintained in the absence of state intervention. Conversely, my thesis rests on the notion that the state can play a role in promoting a healthy public sphere



XAVIER LAURENT

**SCHOOL OF CREATIVE STUDIES AND MEDIA/NIECI - BANGOR UNIVERSITY
SESSION TWO: PANEL C**

Virtual Agents and the Future of Artificial Intelligence

With the rapid development of computer processing power, online 3D virtual gaming worlds are becoming more realistic; this makes them increasingly attractive for the end user. However, virtual agents that inhabit virtual worlds are still very primitive, hardly convincing since they only give the illusion of mental states, when not controlled by human intervention. This paper reviews current ideas in the field of Artificial General intelligence (AGI) in cybertechnology. The review is based on the broad ideas of The Singularity as envisioned by the futurologist Ray Kurzweil (2005), which assumes that humans, with the help of improved technology, will manage to produce human-level Artificial Intelligence or even higher types of intelligence in the near future. To help us reach this human AI, one route is to work within cyberspace worlds such as the popular Second Life® environment and educate simple embodied AGI systems so as to enable them to interact with the virtual environment and human-controlled agents. A modernised version of Jean Piaget's (1954) theory of children's cognitive development can be applied to teaching virtual infant avatars developing them into fully-grown intelligent adults capable of conscious states. AI researchers at Novamente LLC and the Rensselaer AI & Reasoning lab have already developed cognitive architecture systems, some of which can be "plugged" into 3D environments to achieve a basic level of cognition. Object permanence tests relating to Piaget and reasoning about the thoughts of others are some examples. Despite those advances, present research is at an early stage of development and still largely experimental.

AMALIA SABIESCU

**FACULTY OF COMMUNICATION SCIENCES - UNIVERSITÀ DELLA SVIZZERA ITALIANA
SESSION TWO: PANEL C**

Collaborative Digital Storytelling as Tool for Self-representation in Ethnic Communities

In ethnic communities whose cultural and social practices are currently on a passage from traditional forms to modern, globalized ones, a very rich luggage of cultural knowledge is on the verge of disappearance. In these communities, the older generation still acts as keeper of cultural traditions, while the younger generation is gradually stepping out of the traditional and towards a modern lifestyle, submersed to globalized social and cultural practices. Faithful to the position that authentic representation of a community can only come from within, this study attempts to see whether and in what conditions digital technologies can be effective tools in mobilizing several generations of an ethnic community in a joint endeavor for self-representation through storytelling. As such, it builds upon and carries further the successful digital storytelling research for self-representation of the past two decades, with a change of focus from the personal to the social and from the single story item to collective storytelling. The macro-objective of the research is to develop a flexible methodological framework for collaborative digital storytelling, that can be applied in specific ethnic community contexts by merging with their traditional practices and weaving in the everyday life of the community.



HAI TANG
UNIVERSITY OF SUSSEX
SESSION TWO: PANEL C

**Journalistic Blogging in China:
Political Dissent and the Formation of a Public Sphere Online**

There is considerable interest among scholars, professional journalists and columnists in practices at the edge of journalism, where the struggles for alternative modes of knowing become visible. In recent years, the commentary on and contribution to news stories in a larger number of personal blogs have potentially revolutionized journalism. In particular, some argue that journalists' blogs reconfigure politics around people's everyday lives, increasing the realm in terms of freedom speech and community participation.

To tap into such arguments, then, this paper uses the case of Lianyue, a Chinese journalist, who wrote a well-known public affair – Xiamen PX Project (from May to December 2007) in his blog Lianyue's Eighth Continent, that draw on the blogosphere as a comparative democratic public space in which the interaction between bloggers and active publics (audiences) greatly encouraged public opinion to be freely expressed and had an impact on decision making. Lianyue's series of blogging on Xiamen event presented a radical practice of news report that challenged the legitimacy of traditional sense of journalism in China. It is also indicative of one way in which journalism is changing, under pressure from Chinese reformers who are aware of new cultural, social and political contexts.

EMILIA CHENG
UNIVERSITY OF SUSSEX
SESSION THREE: PANEL A

Historical Representation and Narrative in Ang Lee's *Lust, Caution*

This paper analyses the historical narrative of Ang Lee's *Lust, Caution* (2007) through the discourse of historical representation, using Andrew Higson's concept of pastiche to explore threads suggested by Peng Hsiao-yen and Leo Ou-fan Lee. I argue that *Lust, Caution* rethinks the historical narrative of patriotism implemented by the KMT in Taiwan. This approach to the short story is achieved through revisiting the past and historical reconstruction of the time. Ang Lee as an auteur who "magnifies" certain details in the story makes the film a separate piece of work from Eileen Chang's original short story.



ISABELLE GOURDIN-SANGOUARD

DEPARTMENT OF FILM, MEDIA & JOURNALISM - UNIVERSITY OF STIRLING
SESSION THREE: PANEL A

The Cinema Authorship of Lindsay Anderson

Lindsay Anderson was a film critic, a documentary filmmaker, a theatre director and a film director. He also directed six episodes of the *Robin Hood* series as well as a number of commercials for British television. Anderson, however, defined himself as a film director first and foremost. The following paper will investigate his vision for the role of the film director; more specifically, Anderson's belief in the integrity of the artist's work and simultaneous duty on the artist's part, to commit to the social and cultural context of his/her country. The resulting dynamics came to capture the essence of Lindsay Anderson's contribution to British cinema and his legacy as a European film director. Three axes will structure the paper: first, a definition of the dynamics underpinning Anderson's work, with an emphasis upon the connection which the director establishes between the artist as a general concept and the role of a film director. Second, the resulting paradox which Anderson's definition of the artist-director sets forth, and the extent to which the director addressed this inner tension. And lastly, the resulting impact upon the "Britishness" of his films.

TAHA TAHA

COMMUNICATION & CULTURE - YORK UNIVERSITY, TORONTO
SESSION THREE: PANEL A

Identity Crisis: Egyptian Cinema and the 1967 War

This paper examines the effects of the 1967 war on Egyptian national identity and the notion of modernity through the examination of Egyptian cinema shortly after the war. The analysis of films that did not treat the war subject explicitly demonstrates how national identity, which was a product of modernity and presented modernization as an essential part of this identity, was suddenly destabilized and with it was the uncontested narratives of modernity. This destabilization is illustrated by the sudden heavy use of the theme of double identity in many films, a plot device that creates a space where reality and fantasy could present their ambiguous relationship, a space where stability and uncertainty about Egypt's self image could co-exist at a safe distance. These films consistently presented a suspicious attitude towards modernity and its different manifestation. These films can be read allegorically in terms of the destabilization of identity, and textually as a critique of modernity which was intricately linked to national identity.



MARY MACMASTER

NORWICH UNIVERSITY COLLEGE OF THE ARTS
SESSION THREE: PANEL B

Growing Old for Real: Women, Image and Identity

The combination of staged, imaginary or conceptual photographic images inspired by issues arising from face-to-face interviews with twenty women aged between 55 and 88 years forms the basis for my discourse that creative photography can provide an additional perspective on gender, ageing and the body. My research for Ph.D, entitled *Growing Old for Real: Women, Image and Identity* draws on a wide range of theory to inform themes for conversation which provide issues for the portfolio which in turn, test theory, together forming a distinctively integrated context for critical research. The portfolio, the practice element of the research reflects the lived reality of ageing femininity in a world where media images are constantly presenting new pressures and 'choices' to maintain a youthful appearance. The situation is further compounded by extended working years, availability of cosmetic and surgical treatments for those willing to pay, reconstructed relationships, expectations of a longer life and now, the possible effects of an economic recession. Responses to these issues, vital to the self esteem and happiness of ageing women are accessible through visual expression which, as Miriam Barnard (2001) emphasises, can 'complement conventional social scientific data ... to explain meanings and significance attached to the ageing process.'

ALEXIA SMIT

UNIVERSITY OF GLASGOW
SESSION THREE: PANEL B

Broadcasting the Body: Gore, Affect and Meaning in Contemporary 'Body' Television

ITV's *All New Cosmetic Surgery Live* is one amongst a growing range of reality television shows and drama series that feature gory, uncompromising displays of surgical slicing and bodily interiors. This paper develops John Thornton Caldwell's work on "televisuality" (1995: 5) in order to account for the abundance of explicit surgical gore featured on contemporary television. For Caldwell, the term 'televisuality' describes a "self-conscious," "performance of style" by which programming marks itself as distinctive in the highly competitive market conditions that have defined the television industry since the late 1980's (ibid.).

Shows like *All New Cosmetic Surgery Live*, however, stand out not so much for their style or visual elements but for their gory appeal to the bodily responses of viewers. *All New Cosmetic Surgery Live* advertises itself through its privileged, 'live' access to extreme surgery. My paper combines Caldwell's work with writing about affect by Laura U. Marks and Brian Massumi to argue for "tele-affectivity" as an important way in which certain television programming markets itself to viewers. This paper examines the self-conscious appeal to the 'gut' made by *All New Cosmetic Surgery Live* and explores the implications of 'tele-affectivity' for modes of viewer engagement and meaning-making.



ANNA ZOELLNER

INSTITUTE OF COMMUNICATION STUDIES - UNIVERSITY OF LEEDS

SESSION THREE: PANEL B

**Knock Me Down, Pick Me Up:
Creative Labour in Documentary Development**

Flexible work patterns and portfolio careers grounded in project-based work and short-term contracts have become characteristic for creative work in contemporary television production. But despite the financial precariousness and self-exploitation such work mostly entails there is a continuing over-supply of labour in the media industries with more people aiming to enter media production than there are jobs available – An apparent contradiction that is often explained with the pleasure and self-actualisation that creative labour can offer.

This paper explores the nature of creative work in the development of television documentaries examining the conditions media workers encounter in independent production companies. Based on an ethnographic study, it discusses issues of power and hierarchy, the pressures of development work and the immaterial rewards this particular area of media production has to offer. The paper describes how the relative autonomy and individual pleasure of creative work have to be counterbalanced with time pressures, rejection, need for flexibility and emotional labour when dealing with sources, contributors and commissioning editors in documentary development. It became apparent that such pressures are generally accepted among media workers confirming the perception that immaterial rewards and the satisfaction of 'working in TV' often outshine the more negative occupational aspects.



NEW DISTRIBUTION LOGICS IN TVIII

PANEL SUMMARY SESSION THREE: PANEL C

Television is changing. New industrial configurations are redefining the medium's relationship with other digital media environments: while new technological possibilities reconfigure programme distribution patterns, the transmedia turn of TVIII – that is, the post 1995 era of television, a period characterised by multimedia convergence and a digitally led industry – gives rise to new forms of televisual textuality that require new distribution strategies. As TV content is simultaneously delivered across and produced for multiple platforms, new economic models alter the industrial practices of television and change the nature of this medium.

Whilst the most recent scholarship on television and media industries has mapped these changes by investigating the rise of new industrial landscapes (Lotz 2008), analysing the interaction between TV and Internet technologies (Ross 2008) and studying cultural and industrial forms of transmedia entertainment (Jenkins 2006), there is a strong need to explore the many pervasive forms of textuality and patterns of distribution that arise from contemporary television multiplatforming.

The papers in this panel will further examine the distribution logics of TVIII by focusing on three distinct but interrelated aspects: distribution windows, global online distribution and multiplatform marketing/branding strategies.

ALESSANDRO CATANIA

**UNIVERSITY OF NOTTINGHAM
SESSION THREE: PANEL C**

Distribution Windows in TVIII: On the New Distribution Logics of Enhanced Television

Today, instead of the traditional forms of media distribution, television texts simultaneously unfold across multiple platforms with each medium contributing to the overall experience of media consumption. As transmedia content increases the narrative complexity of televisual texts, new patterns of content circulation are required while old distribution models become obsolete.

By exploring the relation between TVIII's industrial landscapes and the distribution of transmedia television, this paper introduces the crucial issues in the investigation of contemporary television distribution thus laying the foundation for the subsequent papers.

I will first argue that a full understanding of the new logics of television is not possible without the simultaneous study of televisual forms and television industries. While a study of transmedia programmes illustrates how consumption processes and complex distribution schedules are inscribed within televisual textuality, I will also raise the problematic issue of studying television without considering the other media it is entangled with. Is it still possible to consider television as an isolated medium or should we consider TVIII as a complex set of textual and industrial practices spanning across different media?

Secondly, I will examine the reconfiguration of the traditional model of release windows and the fit between traditional and new television distribution models. I will argue against the claims about the 'end of windowing' (Pesce 2005, Lipotevsky 2005) and I will ultimately demonstrate that, while the complexity of transmedia texts immensely complicates the organisation of distribution schedules, the essential logics of this industrial practice still play a major role in determining content distribution strategies in the era of TVIII.



J. P. KELLY

UNIVERSITY OF NOTTINGHAM
SESSION THREE: PANEL C

Beyond The Broadcast Text: New economies and Temporalities of Online TV

Over the past few years, television networks have begun to embrace the potentials of online distribution. In March of 2008, Hulu.com -- a licensed aggregator of content from major U.S networks -- went live in the United States. Whilst still in its early stages, the site offers viable new economic models and enables a range of innovative promotional and distributional opportunities: targeted, interactive, "unskippable" commercials; behind-the-scenes promotional footage; and of course, the convenience of time-shifting.

As I will argue in this paper, the increasing availability of television texts outside of the broadcast context leads to new narrative temporalities. Shows are frequently broken down into bite-sized segments that operate as discreet promotional units, allowing visitors to browse the site by "clips" rather than "full-length episodes". At the same time, the website reinforces the ephemerality of television, circulating current shows for a limited period only. Conversely, digital distribution enables content to transcend the temporal constraints of the broadcast medium; recently a number of shows have appeared on the site as the "producer's cut" with runtimes exceeding their given broadcast slot.

This temporal tension -- particularly between the potential for archival and the threat of ephemerality -- invites a number of important questions. In what ways do these new distributional environments expand, contract, or reconfigure the original broadcast narrative? By examining the distributional and promotional strategies of Hulu.com this paper will consider the ways in which online TV is altering established industrial practices, and reconfiguring the temporality of the television show.

GARETH JAMES

UNIVERSITY OF EXETER
SESSION THREE: PANEL C

'Folk the World': Flight of the Conchords, Patch-Work Form and Multi-Platform Strategies in the Post-Network Era

Since premiering in June 2007, comedy series *Flight of the Conchords* has played a key role in the development of premium cable network HBO's programming strategies in the post-network era. Focusing on struggling New Zealand musicians Bret and Jemaine in contemporary New York, the series alternates between fantasy musical sequences and low-key, observational humour. *Flight of the Conchords* has matched critical praise with averagely rated but strong niche demographic appeal for 18-34 subscribers on network and VOD plays, contributing towards the ongoing marketing of the HBO brand through high-quality and distinctively styled productions. However, this domestic niche success has also arguably been supported by the suitability of the series as a flexible, multi-platform production for HBO on an international scale, reflecting a complex harmonization of series form, distribution and marketing strategies for globally converged media.

In this paper I will therefore use the series as a case study of contemporary industry practices for maximizing content, building from a growing field of research into trans-media strategies, from broader trends (Jenkins 2006) and programming studies (Pearson 2007) to brand marketing techniques (Caldwell 2006). More specifically, I will demonstrate how the series' 'patch-work' form, represented by hyper-stylized musical breaks, a low-budget location shooting style and idiosyncratic tone, provides an ideal foundation for maximizing niche distribution revenues (CDs, iTunes downloads) alongside diverse online marketing campaigns, including interactive games, blogs, and viral communities. In doing so, I hope to highlight both the complex nature of postnetwork practices, and their relationship to series form and flexibility.



LYLE SKAINS

SCHOOL OF CREATIVE STUDIES AND MEDIA, BANGOR UNIVERSITY
SESSION FOUR: PANEL A

The Shifting Author-Reader Dynamic: Online Novel Communities as a Bridge from Print to Digital Literature

In this digital age, readers are turning to online outlets in an effort to prolong the experience of reading a beloved novel. This paper looks at the websites created and maintained by the authors themselves, which delve deeper into the world of novel and novelist, offering fans interaction with both the author and other readers, as well as an extension of the novel's world through games and additional materials.

These online novel communities are models of a bridge between print and digital storytelling conventions. They create a new dynamic between author, text, and reader; no longer is the communication of fiction a one-way street. Rather, these communities provide a space for discourse between author and reader, opportunities for readers to influence and form the texts the author is creating, and reader-contributed material in the form of fan fiction and games. The digital format of these communities also introduces the print-oriented reader to digital storytelling elements such as online games, multimedia, and hypertext.

This paper uses two communities as models: NeilGaiman.com and JasperFforde.com. It examines the discourse between these bestselling fantasy authors and their readers, reader contributions on the sites, the unique author-reader dynamic created through these interactions, and how these sites introduce readers to digital storytelling conventions.

TUN-HSUEH CHAN

DEPARTMENT OF PRODUCT AND SPATIAL DESIGN - DEMONTFORT UNIVERSITY
SESSION FOUR: PANEL A

Facilitating Web3D Consumer Co-design and Product Demonstration Through a Collaborative Design Process

Facing the upcoming long-tail market, mass customisation (MC) has gradually become a step-change industrial paradigm. However, for small medium enterprises in the consumer electronics sector, conventional industrial design practices could not sufficiently support versatile demands from mass customisation. Especially during the conceptualisation stage, current concept representation techniques (e.g. sketches, storyboards) could not provide enough interactivity for extracting user experience. Lacking of a new design process, there is a difficulty to generate a set of customisable styles and then facilitate an interface to engage potential customers.

With the reinforcement of Web3D technologies, a new process for transforming 2D storyboards to Web3D scenarios is developed through refining scenario building methods (Suri and Marsh 1999). Also, involving artists and graphic designers within the same process, a content-rich online style-customisation platform could be constructed to engage end-users for experiencing virtual scenarios and personalising product styles.

The new process was implemented by a Chinese manufacturer for evaluation. The assessment for the online platform, which involving a small group of users was carried out. The results indicate that the process could enhance the capability for MC.



A. MICHELLE DAVIES
BANGOR UNIVERSITY
SESSION FOUR: PANEL B

Meic Povey & Sion Eirian:
Dyfodiad y Gymru Fodern i Fyd y Ddrama Gyfre

Mae'r papur hwn yn canolbwyntio ar ddau awdur ym myd y ddrama deledu a'r theatr Gymraeg. Y mae Meic Povey yn adnabyddus am ei weithiau theatr a theledu gyda nifer o'i ddramâu'n ymddangos ar gwricwlwm ysgolion i'w hastudio. Mae ef wedi ysgrifennu'n helaeth ar gyfer y teledu gydag un o'i gyfresi cynharaf - *Dim ond Heddiw* - a ddarledwyd ar HTV yn 1978, yn gwthio ffiniau cymdeithasol Cymru. Ynddi, cyflwynwyd Caerdydd fel dinas dywyll â'i phrif gymeriadau'n bechaduriaid anfoesol er gwaethaf eu statws dosbarth canol Cristnogol Cymraeg.

Yn debyg i Meic Povey mae Siôn Eirian yntau wedi ysgrifennu'n helaeth ar gyfer y theatr a'r teledu, ac mae'r ddau awdur wedi cyhoeddi nofel yr un, gyda'u harbenigedd mewn ysgrifennu sgriptiau a straeon yn rhagori. Defnyddiodd Siôn Eirian genre y gyfres ddetctif i gyflwyno gwedd newydd, mwy realistig, ar fywyd yng Nghaerdydd yn *Bowen a'i Bartner* (1985). Darluniodd fywydau dinesig llawn rhyw, cyffuriau, gwrywgydiaeth, twyll a brad. Yn y papur hwn bydd gwaith y ddau awdur yn cael eu harchwilio ynghyd â'r gwrthdaro a fu rhwng yr olwg draddodiadol, moesol a chrefyddol, o Gymru, a'r awduron ifanc a fentrodd newid y wedd honno.

TRANSLATION

**NOTE: THIS PAPER WILL BE GIVEN IN WELSH
 WITH SIMULTANEOUS TRANSLATION**

Meic Povey & Sion Eirian:
Bringing Modern Day Wales to the Welsh television series

This paper will look at two leading Welsh dramatists who have pushed boundaries with their television works. Meic Povey is known for his theatre plays as well as his television dramas, with his theatre plays regularly seen on the school curriculum. He has written extensively for television with one of his early series, *Dim ond Heddiw*, broadcast on HTV in 1978 before the existence of S4C, pushed the boundaries of Welsh television drama. It depicted Cardiff as a dark and seedy city with its main characters seen as sinful and immoral members of society despite being middle class.

Siôn Eirian has written extensively for the theatre as well as work for television and novels. His work pushed the boundaries by giving an account of a darker and dirtier Wales than what was represented by earlier literature and television plays. His 1985 detective series *Bowen a'i Bartner* broke the mould by giving a realist account of life in the capital city, depicting drugs, fraud, homosexuality and immorality as an everyday occurrence in Welsh life. In this paper examples of both these writer's work shall be explored giving an account of the struggle between the traditional, religious and moral, outlook on Wales, and the dramatists that dared change that view.



HARYATI ABDUL-KARIM

DEPARTMENT OF SOCIAL SCIENCES - LOUGHBOROUGH UNIVERSITY
SESSION FOUR: PANEL B

Interethnic Relations: Young Multiethnic Malaysians' Tensions With The State In Youth Series '*Gol & Gincu*'

This paper highlights the underlying tensions between young Malaysians of different ethnicity against the state whose policies is seen to be polarising the nation, through their reception of a Malaysian youth series - *Gol & Gincu* (translation: Goalpost & Lipsticks). Using an audience reception study on an episode of the series featuring interethnic relationship between a Chinese girl and a Malay boy, the reception among the four ethnic groups in Malaysia – young Malays, Chinese, Indian and Kadazandusuns points to two points.

One, ongoing ethnic tensions between the minority non-Malay youths towards the dominant Malays. Secondly, religious tensions between non-Muslims and Muslims on the conversion to Islam as a requirement involving non-Muslim-Muslim couples in Malaysia. In both cases, it marks polarised views among the non-Malay and non-Muslims youths towards the state, which they saw as attempting to impose a Malay/Muslim political cultural hegemonic power in a multiethnic society.

SUSAN BERRIDGE

FILM & TELEVISION DEPARTMENT - UNIVERSITY OF GLASGOW
SESSION FOUR: PANEL B

'Happy Endings?': Self-contained Episodes of Sexual Violence in Teen Drama Series

Teenage sexuality is a central issue in teen television drama series. The narrative structure of these programmes follows central teenage characters as they gradually mature and their sexual maturation is key to this development, marking the transitional period from childhood to adulthood. Within this sexual culture, representations of teenage sexual violence are common. Of the fourteen series that I have examined, all but one featured sexual violence storylines.

Yet representations of sexual violence remain critically neglected both in teen and feminist television scholarship. Instead, this work has tended to focus quite narrowly on whether individual representations of teenage gender and sexuality are positive or negative, justifying this polemical approach by the potential educational impact that these images may have on teenage viewers attitudes, behaviours and expectations.

This paper will move away from this rather rigid approach to consider the relationship between representations of teenage sexuality and sexual violence, specifically examining self-contained episodic narratives of this type of abuse. There are four recurring narrative functions of these storylines that I shall explore in more depth: sexual violence as a mystery to be solved, a catalyst for teenage romance, a social issue or as a warning of the vulnerability of youth.



MICHAELA JACKSON

SCHOOL OF APPLIED COMMUNICATION - RMIT UNIVERSITY, MELBOURNE
SESSION FOUR: PANEL C

**Publicising the News:
Publicity and Australian Commercial Television News**

The profit-driven motives of business can negatively impact the content of commercial television news. Established research indicates that liberal democracies like Australia have media practices that can negatively impact the public sphere and affect citizens' abilities to gather the information they need to make informed and balanced decisions. This research paper explores the extent to which Australian commercial television news is comprised of publicity material generated to enhance marketing agendas. There is a discrepancy between popular concepts of the role of news and its current presentation on commercial television. The central issue is the changing relationship between media practice and traditional notions of the role of media in democracy.

ERIN GIANNINI

UNIVERSITY OF EAST ANGLIA
SESSION FOUR: PANEL C

**TV Whose Way?
TiVo and the Return and Rise of Product Placement**

The rise of the digital video recorder (DVR) is generally given as the common sense reason in the trades for the increasing level of product placement and integration on American broadcast networks between 2001 and 2008. While it did not, during this period, rise to a level of penetration above 20%, this technology represented a site that reinvigorated gendered and class-based discourse around both its acceptance and effect on the economic model of American broadcast television, similar to that of radio and other “new” media (see: Boddy, Gitelman). This paper thus provides an overview of the discourse around DVRs within particular advertising and television industrial publications and their modes of address toward consumers with regards to its adoption and consequences. Most importantly, it examines how this perceived consumer “empowerment” was subtextually perceived as “disempowering” both industries by putting them in the subjective, reactive passive position once thought to be occupied by the viewer.



CHRIS PALLANT
SCHOOL OF ENGLISH - BANGOR UNIVERSITY
SESSION FOUR: PANEL C

Pixar: The Hyphenation of Disney

Studies of Disney are numerous, including hagiographic biographies, sensationalist personality assassinations, business histories, and discussions of identity politics. However, analysis of Pixar is less prevalent; the recent studies, *To Infinity and Beyond: The Story of Pixar Animation Studios* (Karen Paik et al, 2007), and *The Pixar Touch: The Making of a Company* (David A. Price, 2008), have proved timely additions to the field of animation studies. From a critical perspective, it is important to ensure that the significance of Pixar is not lost amidst its widely publicised, \$7.4 billion acquisition by Disney.

In an attempt to counter this threat, I discuss Pixar's hierarchical, industrial, and artistic influence on post-millennial Disney. Specific issues to be covered, which may be of particular interest to those working within film studies, include: film as business; Pixar's discrete contributions to the development of computer generated animation; and how computer generated animation practices problematise traditional notions of 'animation'.



SONIA FIZEK

SCHOOL OF CREATIVE STUDIES & MEDIA - BANGOR UNIVERSITY

AND

MONIKA WASILEWSKA

SCHOOL OF DRAMA AND THEATRE - LODZ UNIVERSITY

SESSION FIVE: PANEL A

Gender Identity and Women Representations in Virtual Worlds: Reconfiguring our Volatile Bodies

Research revolving around identity is, in most cases, based on the following key cultural and sociological markers: race, class, gender and sexuality (Bell, 2001). In this presentation we will focus on the question of gender explicitly and we will explore the implications of technology and cyberspace on the way gender identity is or may be constructed in virtual platforms, such as Second Life (SL) or Entropia Universe. Having considered the problem of gender online in general, we will focus explicitly on the role of women in cyberspace.

Drawing on Zygmunt Bauman's notions of fluidity or liquidity (2000, pp. 2-15), we come up to the conclusion that gender in postmodernity – as one of the dimensions of identity – should constitute a fully malleable attribute. And New Communication Technologies (NCTs) should allegedly emphasize its unstable and fluid dimension, and thus make perfect tools for the creation of arbitrary identities. Since in cyberspace we are not constrained by real bodies (the metaphorical “meat” has been left behind), we could start the process of identity construction anew, entering the age of post-humans and cyborgs, existing beyond gender constraints in a post-gender world (Haraway, 1991).

In the light of various postmodern theories, it may seem that the essentialist times have long gone by and we finally managed to put abstract theoretical ideas into practice by means of the new technological medium. However, it seems that the potential of the Internet is not made the most of and we are doing nothing more but creating an equivalent of reality. Despite the fact that Haraway's “... cyborg myth is about transgressed boundaries, potent fusions, and dangerous possibilities” (1991, p. 5), the traditionally defined gender identity based on binary oppositions (male versus female; heterosexual versus homosexual) is still being reinforced online. The medium itself constitutes a flexible tool, which could be used to implement revolutionary ideas contradicting stable and fixed gender boundaries. But, we should take into account that it operates in an established sociological, cultural and political order, which promotes the essentialist worldview.

The question of “net utopianism” has been raised by quite a few researchers (e.g. Faith Wilding) and so our aim is neither to reformulate it nor to use it as our own original idea. In this paper we will, however, focus on concrete examples of community websites and Second Life regions intended for women exclusively to create a bigger picture of how femininity is being realized in cyberspace today, and how the Internet may be used to restrict its fluidity and even further emphasize the importance of embodiment (e.g. male and female avatars in virtual reality environments).



LEIGHTON EVANS

DEPARTMENT OF MEDIA & COMMUNICATIONS - SWANSEA UNIVERSITY
SESSION FIVE: PANEL A

Networked Alterity

Social networking is a critical part of the contemporary digital media environment that is contributing to paradigm-shifting moves in mass and broadcast media. Benkler (2007) claims that new forms of peer-production taking place over social networks heralds a new economic environment that will be hugely wealth-generating. Lessig (2008) argues that this will enable new forms of creativity online and offline. However it is rare for these works to discuss new forms of interaction within the context of the ethical repercussions it has for users of the technology. Taking the phenomenological approach of Emmanuel Levinas, I will contend that networked society and the use of social networks leads to a challenging of the notion of the radical alterity of the “other”, the foundation of the ethical dimension of being-in-the-world for Levinas. The use of social networks, while undoubtedly advantageous for spatial and temporal communication, subsume the individual into a generic identity – the homogeneity of networked communications means the absolute difference of the other cannot be realised. With the radical alterity of the other challenged, a new networked alterity is developed, that does not allow for the acceptance of responsibility for the other in the way Levinas proposed was truly ethical.

BROOKE VAN DAM

DEPARTMENT OF SOCIOLOGY - CITY UNIVERSITY, LONDON
SESSION FIVE: PANEL A

Conversational Storytelling: Covering the 2008 Presidential Election on latimes.com and salon.com

The 2008 Presidential election was the biggest news story of the year for both latimes.com and salon.com. This paper provides an inside, in-depth look at how both news websites’ journalists came together to create content for the site. It works around crucial events and story narratives that erupted as the election cycle went on. The fieldwork uses ethnographic research done at both websites over a five month period, in-depth interviews with thirty of the key players at both organizations and content analysis of the websites to see the end product. The ultimate result is a look at the entire process of news-making from inception to dissemination.

The first part of the paper breaks down the news making processes at both websites. The first is a large parentage website of one of the most recognizable US brands in journalism The Los Angeles Times. It is a big organization going through financial turmoil as the newspaper market in the United States falls apart. The other is a net native, independently run website with a small staff but possesses a lot of online clout. The way in which the two websites go about creating content provides a nice contrast in online newsgathering.

The second portion proposes a new hybrid model of conversational story-telling journalism that is routed in the Web’s need for constant content and emphasis on the user. It uses groundwork of our understanding of journalism laid by Gans, Schlesinger, Tuchman, Fishman and Epstein in their own newsroom ethnographic research to show how the goal and process of both of these online news organizations is different than what came before. The conclusion brings together key themes that emerged throughout the five months of data gathering at the latimes.com and salon.com.



AUROGEETA DAS
 UNIVERSITY OF WESTMINSTER
 SESSION FIVE: PANEL B

Muggus and the Media: Assessing the Multiple Sites of Southern Indian Floor-drawings

Muggus – ritual floor-drawings made by women in Andhra Pradesh, southern India – are gradually traversing from domestic and communal spaces to public domains. Traditionally made in threshold spaces, and learnt by apprenticeship from female relatives, muggu patterns are now available as stickers and stencils and appear in multiple mediated sites, such as chapbooks, newspapers, magazines, films and competitions. Muggu competitions range from local contests organized by temple or municipal authorities, to mega-‘events’ organized by television networks or transnational companies. Apart from ethnographic material associated with ‘anthropological’ collections, I collected chapbooks (bazaar-bought, but also decades-old copies contributed by interviewees), newspapers with ‘innovated’ and ‘old’ muggus; advertisements and articles for/on muggu competitions; and muggu stickers and stencils.

Among other things, muggus are traditionally associated with fertility rituals and ancestor worship, serving an apotropaic function in temporal, spatial and conceptual ‘threshold’ contexts. To grasp the diverse meanings embedded in and associated with them, I adopted a multidisciplinary approach. In addition to other interpretations, I assess the effects of their relatively recent ‘mediated’ sites. By exploring how their circulation in these sites might affect their signifying sphere’s socio-cultural complexity, I seek to extend the scope of their semiotic interpretations, beyond anthropology’s interpretive models.

MIAO HE

SOCIAL SCIENCES DEPARTMENT - LOUGHBOROUGH UNIVERSITY
 SESSION FIVE: PANEL B

China: A New ‘Yellow Peril’?

Analysis of British News Media Representation of China and the New Concepts of Orientalism in the Age of Globalisation

Since the thirteenth century, China has been fascinating to the West thanks to Marco Polo’s travel book with his discovery of riches in the Far East. However, images of China started to change due to the Opium Wars in the nineteenth century. Stereotypes of the Chinese people were frequently created and used by the media, such as ‘Yellow Peril’, ‘drug addicts’ etc. Also in the history of Chinese migration to the UK, Chinese community in the UK has remained as a ‘hidden’ minority with small population, limited political participation and small amount of media representation. The impression to the British mainstream society hasn’t changed until 1978 when China opened the door to the outside world. China’s economy has experienced a huge growth since then. China plays a more and more important role in the globe. Also, the Chinese community has become one of the most successful and fastest growing communities in Britain.

However, when the rest of the world is watching China’s dramatic changes, the West feels threatened. They fear of China’s massive successful developments in all ways-economically, politically and culturally. So, one of the main research questions is, does the Orientalism still exist nowadays? If yes, has it changed its meanings and forms? How do its renewed forms work in the age of globalisation?



ODAMAH MUSA

DESMOND TUTU CENTRE FOR WAR & PEACE STUDIES - LIVERPOOL HOPE UNIVERSITY
SESSION FIVE: PANEL B

Reporting Religion and Enemy Images in the Nigerian Press

The Nigerian press is sharply polarised along geographical, ethnic and religious divides. A scholar observed that while there's over a century-old journalistic tradition in the south, the north's case is simply a trail.

In reporting religion the overbearing effect of this dichotomy easily impacts on the audience, creating a negative perception of the other – Christian-majority south versus the Muslim north.

From the early 1980s up until this year, Nigeria repeatedly saw the eruption of religious conflicts between Muslims and Christians. The media are blamed for either instigating or amplifying the crisis or both.

Using interviews and content review of reports, this paper seeks to examine issues like the use of newspapers in providing platform for promoting religious disharmony, manipulation of journalists reporting religion and how it impacts on fairness and objectivity and the process of creating stereotypes.

Applying Sherif's Superordinate Goals model, we explored the possibility of confronting the common problems for the collective interest of the entire nation.

The paper proposed researching into and reporting on the positive sides of other faiths as a means of eradicating negative images and promote religious tolerance and peaceful coexistence in Nigeria and beyond.

GABRIEL MENOTTI

MEDIA AND COMMUNICATIONS - GOLDSMITHS UNIVERSITY OF LONDON
SESSION FIVE: PANEL C

Through the Dark Room:

An Approximation Between the Movie Theatre and the VJing Space

Even though film production has been expanded throughout history, benefiting from the many possibilities created by electronic and digital technologies, the same has not occurred to movie distribution and exhibition.

One of the reasons is that the particular architecture of the movie theatre was historically built in order to constrain cinematographic language and the possible relations between the audience and image. Thus, the most substantial inventions in audiovisual language tend to be cast outside the cinematographic domain into other fields of symbolic creation, such as the media art scene (as performances or installations).

In the meantime, another consistent circuit for audiovisual consumption has spun-off from the practice of color music and light shows: VJing, the screening of real-time generated, edited or composed video. Free from the constraints of an established industry, VJing is still open to all the possibilities of emerging technologies.

In the light of the history of moviegoing practices and cinematographic screenings, this paper has a double purpose: on the one hand, to propose cinema as a privileged paradigm for the study of VJing; on the other, to suggest prototypes for a future movie theatre, much more coherent to the qualities of digital cinema.



MICHELA NEGRINI

COMMUNICATION SCIENCES - UNIVERSITY OF LUGANO (USI), SWITZERLAND
SESSION FIVE: PANEL C

Re-presenting Media Art, the Displacement of the Artwork: From Time Based Event to Museum Object

Since the 1960s media has entered the 'art world' and the 'space' of museums transforming the traditional perception of artistic practices and the space it occupies. The central questions being:

- How the context - physical and virtual - influences the interpretation of an artwork.
- How media are engaged in supporting communication in cultural institutions and how technologies influence the interpretation of an artwork, particularly in virtual context.

Focusing on the object/artwork communication, this investigation explores the role setting plays in the multi-sensorial experience, the need for interaction; the role of context in influencing the interpretation of an artwork and its impact on cultural heritage while musea become a media laboratory, media acquire a strategic role for communication in cultural heritage, including social media, and generally Web 2.0. Websites become web-applications, web-visitors become users and form communities, the cultural experience becomes an act of co-creation between organisation and participating audiences.

VIOLETTA DAJANEV

SCHOOL OF ART & DESIGN - LOUGHBOROUGH UNIVERSITY
SESSION FIVE: PANEL C

Vernacular Creativity in the Era of Digital Production

Information technologies and the web are changing our world, creating a culture in which more people than ever can participate, share and collaborate ideas and information.

Technology enables those with access to ITC/Internet a range of opportunities to engage with the world through personal creative practice. However, many people found themselves excluded from the increasingly digitalizing modern society due to the lack of new media literacy as well as social and economic restraints. This leads to digital exclusion which is being seen today not purely as an issue of physical access to the technology but the ability to operate a computer, software and the Internet to fulfil the requirements for an active citizenship of the modern world.

In the proposed paper we introduce the advantages of the Open Source and Free Software resources, Web 2.0 and Creative Commons as a framework for a non-sophisticated user to explore the opportunities of digital production and collaboration without fear of breaking the laws of copyright. The core idea of these movements is to spread freedom and cooperation, offering free resources and choice of copyright.



VLADIMIR ORLOV

MUSICOLOGY - CLARE COLLEGE, CAMBRIDGE UNIVERSITY
SESSION SIX: PANEL A

Soviet Hagiography on the Screen: Alexander Nevsky by Eisenstein and Prokofiev

As a result of Stalin's "great retreat," the figure of Alexander Nevsky, the 13th-century Russian prince, became symbolic and eminent in Soviet media, and was glorified literally by all the arts and officialdom. The uneasy issue of his sainthood was tackled both officially and privately, evoking ardent disputes and contradictions which are documented in published and archival sources.

The film-oratorio in question brings up the successful concordance of Socialist realism and Orthodox features. However, various sketches and versions of the film scenario show that all the basic ideas of the film were elicited from a number of religious texts that were scrutinized by Eisenstein. The paper will contemplate on how the Holy history was Sovietized (for instance, the "church" was exchanged onto "Rus'," Chosen Nation on the Russian people, etc). The evil forces (German crusaders) are juxtaposed against Russians on all stylistic and aesthetic levels both by means of cinema and sound. Catholicism, shown overtly in an extremely negative way, sounding "unpleasant to the Russian ear." Orthodoxy, the positive side, exists on the hidden level, as revealed by background images and the musical and literary lexicon used in the description of the Russians.

AIMÉE MOLLAGHAN

DEPARTMENT OF THEATRE, FILM & TELEVISION - UNIVERSITY OF GLASGOW
SESSION SIX: PANEL A

Audio-Visual Harmony: An Analysis of John Whitney's *Arabesque*

This paper explores the concept and expression of "musical visuality" in the graphic film, in which visual presentations are given musical attributes such as rhythmical form, structure and harmony. The role of the soundtrack has, in general, been neglected when analysing visual music textually and if discussed it has been examined predominantly from the academic vantage points of art and avant-garde film theory. To adequately scrutinise these texts it is essential to look at them not only in terms of their existence as 'moving pictures' but that equal weight be given to their aural aspect and that they should be considered in terms of specifically musical parameters. This concept will be examined through close analysis of the abstract animation *Arabesque* (USA, 1975) by John Whitney, which is the culmination of many of his theories and ideas on the interrelationship of sound and vision as discussed in his seminal treatise on harmonic laws, *Digital Harmony* (1981).



LEI CHIN PANG

**MEDIA & CULTURAL STUDIES - UNIVERSITY OF SUSSEX
SESSION SIX: PANEL B**

An Absent Presence: Mobility in Wong Kar Wai's Cinematic Hong Kong

As many scholars and critics have stated, Wong Kar Wai's films are such key texts to understand contemporary Hong Kong. However, the current Hong Kong is so often absent from these films. Wong has made ten films, of which only three of their narratives happen in the current Hong Kong. The rest of his films are either set in a foreign country or in the past of Hong Kong.

With the method of textual analysis, I argue that it is necessary for Hong Kong to be absent. Wong uses the spatial and temporal others to present Hong Kong since it is a city in mobility due to its colonial history, migrant population, and its position in today's globalization. In other words, Wong's Hong Kong stories are often about somewhere else because the definition of Hong Kong is better clarified by other places and mobility, including travel, migration and fluid identity. As a migrant city occupied by the British colonizers, invaded by the Japanese imperialists, handed-over to the Chinese Communists, Hong Kong has always been in instability and uncertainty. Despite its unique history, the culture of mobility, homelessness and hybridity in Wong's cinematic Hong Kong is paradigmatic in the age of globalization. Hong Kong's culture, often known as a marginal one, can even be seen as the centre of the new culture in our time of global mobility.

ALICIA FERRÁNDEZ FERRER

**DEPARTMENT OF SOCIAL ANTHROPOLOGY - UNIVERSIDAD AUTÓNOMA DE MADRID
SESSION SIX: PANEL B**

Diasporic Media in Spain and the Right to Communicate

Since recently, when Spanish communication researchers analysed the relation between media and migration, they tended to focus in the mediate representation of the immigrants and their countries of origin in the national media. Conclusions of these studies highlighted a polarised representation of immigration in the Spanish media: negative, or charitable and paternalistic, both equally detrimental to migrant collectives.

But in the last 5 years, these new citizens have demonstrated to be active producers of their own representations and information. In 2008 there were more than 300 diasporic media in Spain. Some authors have yet approach the potentialities of ethnic or diasporic media –for example, as the community spokesperson, as empowerment symbols- but these media have to face lots of problems and limitations too, as the lack of public subsidies, or to work with volunteers and not with professionals.

Taking as starting point the European research carried in this matter, and using a qualitative methodology –interviews to diasporic media managers and focus groups- this paper tries to analyse the characteristics and potentialities of these kind of media, in relation with what has been termed “media citizenship” (Mata, 2006)



TRACY PIPER-WRIGHT

NORTH WALES SCHOOL OF ART & DESIGN - GLYNDWR UNIVERSITY
SESSION SIX: PANEL C

Transitions and Limens:

The Fugitive Object of Temporary Outdoor Installation Art

This research project arose from the observation that the preponderance of opportunities for creating and displaying art works in outdoor settings was not reflected in the critical interpretation or evaluation of these ephemeral art objects and events.

The assumption of site specificity as somehow binding the art object to a particular location was taken as a starting point from which to interrogate the nature of the relationship between art work and site; key aims being to establish how outdoor contexts affect the meaning and reception of an artwork and to identify what impact the art work may have on the normal or accepted reading of a site. Further questions related to how and to what extent the meaning and experience of the art work was still available through documentation after the event.

Six case studies were developed to provide an overview of contemporary outdoor installation practice in the UK, with examples selected to exhibit diversity and complexity. The research used a combined theoretical approach drawing on aesthetics, performance theory and narrative methodology to interpret the outdoor ephemeral art work as opening up a transformative interstice at its site and to elaborate the relationship between object, place and document as a syntagmatic continuum.

CANDACE MOOERS

COMMUNICATION & CULTURE - YORK AND RYERSON UNIVERSITIES
SESSION SIX: PANEL C

The Embroidered Apron as Human Technology: Old is the New New Media

Inspired by contemporary artist Colette Whiten, my multimedia presentation project is an apron, upon which will be hand-embroidered images of modern digital technologies, including a surveillance camera, a laptop, a cell phone, and a satellite dish. The embroidered apron is intended to evoke juxtapositions between traditional women's work and modern digital technological environments.

The medium of embroidery has several meanings. Firstly, embroidery problematizes current definitions of technology, which tend to be equated with the latest consumer digital electronics available on the market. Etymologically, however, technology stems from the Greek word *techne*, meaning craft or skill. Crafts or skills, such as needlework are rarely, if ever, granted spaces of inquiry in communication studies, whose scholars prefer to focus on more masculinized (and indeed military-created) forms of media. Secondly, embroidery symbolizes traditional women's work, a pastime historically enjoyed by the leisure class who needn't necessarily spend their days knitting warm winter clothing for their children. As such, the medium evokes a dichotomy between labour and leisure, which will be further discussed during my project presentation. Thirdly, embroidery is also about slowing things down. Colette Whiten embroidered newspaper headlines to juxtapose the speed of information transmissions with an act that required much patience, time, and care.



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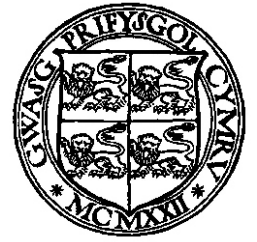
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