

MeCCSA 2023 Annual Conference Programme

Glasgow Caledonian University

4-6th September 2023



Welcome to MeCCSA 2023

Welcome to MeCCSA 2023 at Glasgow Caledonian University. We are delighted to be able to host this major annual conference on behalf of the MeCCSA subject association and hope that all delegates, keynotes and participants have a fun and stimulating conference.

Glasgow Caledonian University - the University for the Common Good - is a vibrant, values-led, multi-cultural, civic University with a global outlook and strong commitment to delivering social innovation and sustainable development in its education and research.

The Department of Media and Journalism at GCU is approaching its 40th anniversary for degree-awarding powers, and we are proud to be able to bring together this gathering of the latest research in media, communications and cultural studies here in Glasgow. Staff here at GCU designed and pioneered the first media HNDs in the 1970s and later progressed to Honours degrees, validated for the then Council for National Academic Awards (CNAA) in the mid-1980s. Our local arrangements committee have been working hard to put together a busy academic schedule, but also a really social conference for us all, and we hope that you will join us at some of the evening events during the conference.

We want to make everyone welcome, and if you have any questions, or need help during the conference please don't hesitate to speak to me, or any of the staff or student volunteers. The conference is taking place in the ground floor of the Annie Lennox building, and the atrium next door of the library is where all catering will take place. We are fortunate to have a city centre campus, with excellent travel and accommodation options for all delegates. I welcome you all to the conference and wish to thank the executive committee of MeCCSA for all of their unwavering support in getting us to this point.

If you are posting on social media about the conference please use the hashtag **#MECCSA2023**.

<https://www.gcu.ac.uk/aboutgcu/academicschools/gsbs/aboutus/departments/mediajournalism/MECCSA2023>



Professor Simon McKerrell
Head of Media and Journalism
Glasgow Caledonian University

Welcome from MeCCSA Chair

I am delighted to welcome you all to the 2023 Annual Conference of the Media, Communication, and Cultural Studies Association.

MeCCSA is a very broad subject association, covering a wide range of subject areas. Our conferences therefore are always an eclectic gathering, full of new perspectives. This year is no exception as we welcome around 250 delegates from across the UK to our conference, which has a fabulous range of papers and keynotes.

My special thanks to Simon McKerrell and everyone at Glasgow Caledonian University (GCU) for stepping in on short notice to organise this year's conference. They have put together a great looking programme and we are looking forward to three lively days here in the in the Annie Lennox building.

GCU kindly agreed to host MeCCSA 2023 after the MeCCSA Executive Committee decided we could not proceed with Falmouth University hosting our conference as planned. This was a direct consequence of the negative impact creating a two-tier workforce at Falmouth University would have had on our members and the field more broadly. As I stressed in my announcement at the time, this decision was not a reflection on the local organising committee. Indeed they had done a tremendous job preparing for the conference and acted with great integrity and professionalism when we raised our original concerns about Falmouth Staffing Ltd. We know they had been planning this conference for several years, with the original proposal to host our 2022 conference submitted in 2019 (postponed due to pandemic), and which made this particularly frustrating. I am pleased to say that discussions at Falmouth University are progressing and, whilst not fully resolved, the situation is now looking more positive.

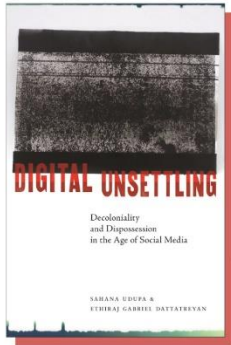
The constant pressure and working conditions of our field has been a recurring theme in the work of the MeCCSA Executive Committee over the past year, and we have made a number of interventions to highlight the strength and importance of our field that I will report on at our Annual General Meeting. We will also be joined at the AGM by the President of UCU Scotland, Lena Wånggren, who will be speaking about the HE working conditions in UK.

Our Annual General Meeting is open to everyone and takes place on Tuesday 5th September at 15:00-16:30. This is also when we will be announcing the winners of the MeCCSA Outstanding Achievement Awards for 2023, and presenting for the first time initial recipients of our new Honorary Life Membership category.

As with any conference, one of the most important aspects is the collective it affords - our coming together and the social interaction that happens in between our papers. I hope you all enjoy MeCCSA 2023 and catching up with colleagues and friends.

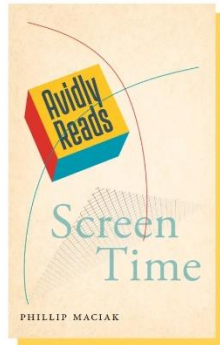
Professor Einar Thorsen (MeCCSA Chair)





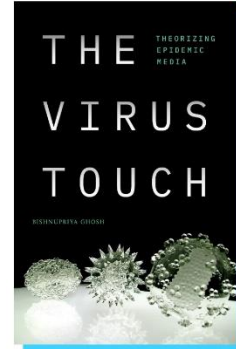
NEW YORK UNIVERSITY PRESS

Digital Unsettling
DECOLONIALITY AND DISPOSSESSION IN THE AGE OF SOCIAL MEDIA
Sahana Udupa & Ethiraj Gabriel Dattatreyan



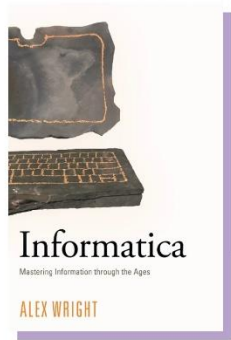
NEW YORK UNIVERSITY PRESS

Avidly Reads Screen Time
Phillip Maciak



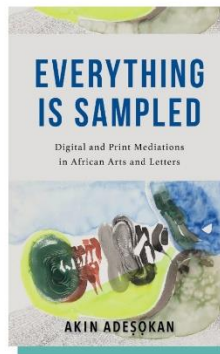
DUKE UNIVERSITY PRESS

The Virus Touch
THEORIZING EPIDEMIC MEDIA
Bishnupriya Ghosh



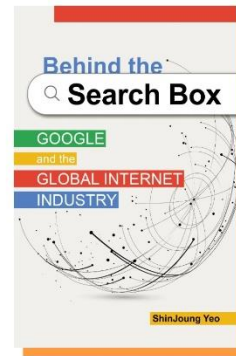
CORNELL UNIVERSITY PRESS

Informatica
MASTERING INFORMATION THROUGH THE AGES
Alex Wright



INDIANA UNIVERSITY PRESS

Everything Is Sampled
DIGITAL AND PRINT MEDIATIONS IN AFRICAN ARTS AND LETTERS
Akin Adesokan



NEW YORK UNIVERSITY PRESS

Behind the Search Box
GOOGLE AND THE GLOBAL INTERNET INDUSTRY
ShinJung Yeo



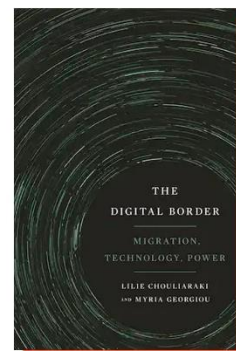
DUKE UNIVERSITY PRESS

Why We Can't Have Nice Things
SOCIAL MEDIA'S INFLUENCE ON FASHION, ETHICS, AND PROPERTY
Minh-Ha T. Pham



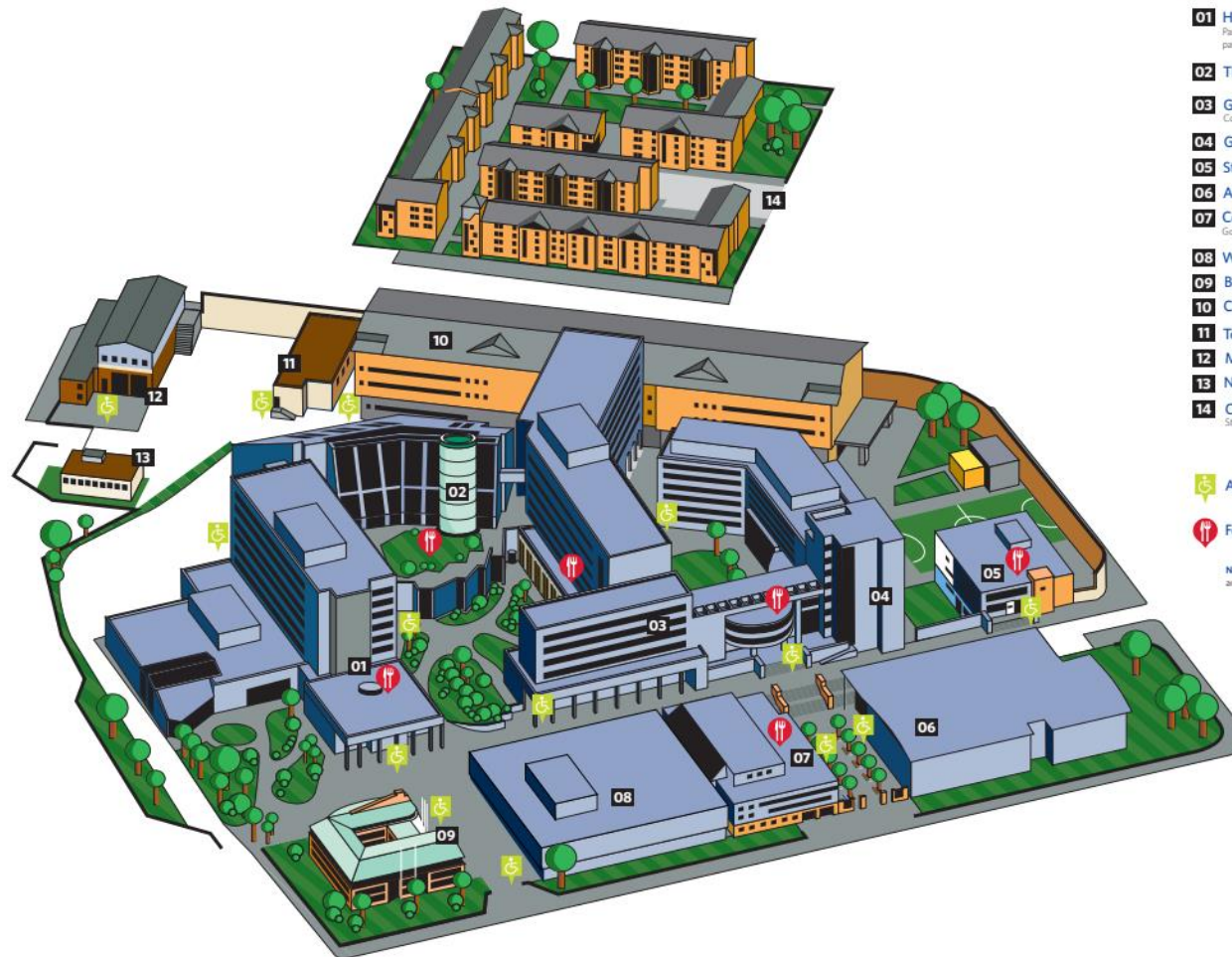
UNIVERSITY OF MINNESOTA PRESS

A Theory of Assembly
FROM MUSEUMS TO MEMES
Kyle Parry



NEW YORK UNIVERSITY PRESS

The Digital Border
MIGRATION, TECHNOLOGY, POWER
Lilie Chouliaraki & Myria Georgiou



Campus Key

- 01** Hamish Wood Building (Rooms W)
Partially under construction until Spring 2016 as part of an exciting £30m campus development project
- 02** The Sir Alex Ferguson Library
- 03** George Moore Building (Rooms M)
Contains the University Restaurant, 'Study Club' area and Campus Life desk
- 04** Govan Mbeki Building (Rooms A)
- 05** Students' Association
- 06** Arc Health and Wellbeing Facility
- 07** Centre for Executive Education (Rooms CEE)
Go here to register and get your student card in September.
- 08** William Harley Building (Rooms H)
- 09** Britannia Building (Rooms B)
- 10** Charles Oakley Laboratories (Rooms C)
- 11** Teaching Block
- 12** Milton Street Building (Rooms M5)
- 13** Nursery
- 14** Caledonian Court
Student Accommodation

 Access (lifts, ramps and automatic doors)

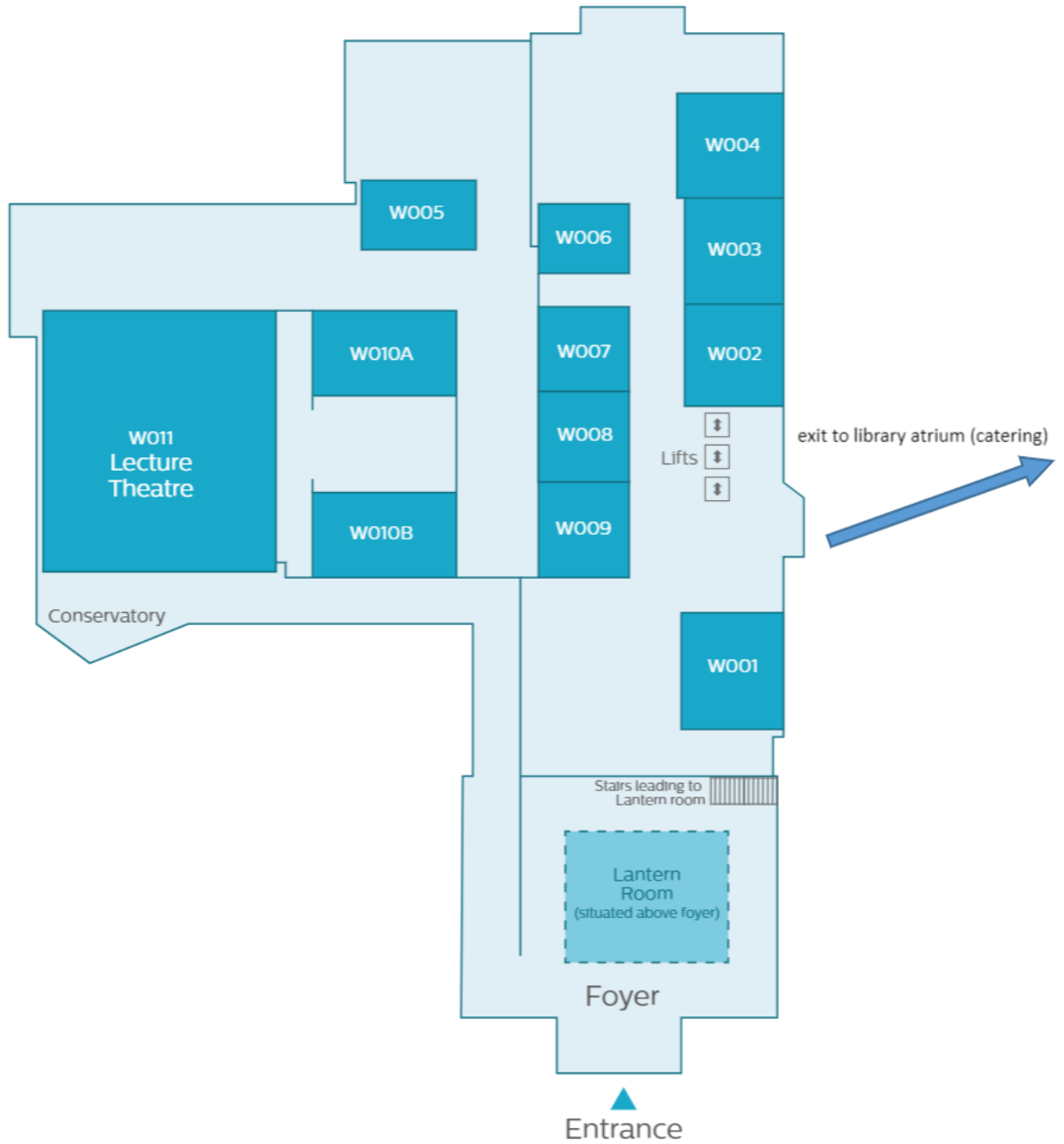
 Food and drink

Note: All buildings are wheelchair accessible. The locations of access points are subject to 'Heart of the Campus' construction work.



MAP OF CONFERENCE ROOMS

Annie Lennox Building Ground Floor





Manchester University Press

manchester_university_press
@ManchesterUP
Manchesteruniversitypress

www.tiktok.com/@manchesterup
www.youtube.com/c/manchesteruniversitypress

MEDIA, COMMUNICATIONS AND CULTURAL STUDIES (MECCSA) ANNUAL CONFERENCE



SHORTLISTED FOR MECCSA MONOGRAPH OF THE YEAR

Worrier state: Risk, anxiety and moral panic in South Africa

By Nicky Falkof

This book investigates how different cultures of fear manifest in South African social and mainstream media, arguing that fear and other emotions are a critical lens for understanding contemporary life. It discusses the myth of 'white genocide'; so-called 'Satanist' murders; township urban legends; and white suburban anxieties.

Paperback ISBN 978-1-5261-7188-7
248 pages 216x138mm
£20.00 June 2023

Part of the Governing Intimacies in the Global South series

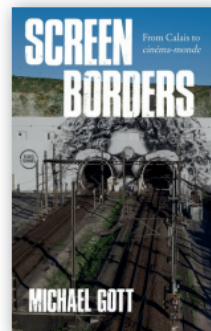


Global London on screen

Visitors, cosmopolitans and migratory cinematic visions of a superdiverse city

Edited by Keith B. Wagner and Roland-François Lack

Paperback
ISBN 978-1-5261-7188-7
248 pages 216x138mm
£20.00 June 2023



Screen borders

From Calais to *cinéma-monde*

By Michael Gott

Hardback
ISBN 978-1-5261-6423-0
2424 pages 234x156mm
£85.00 May 2023

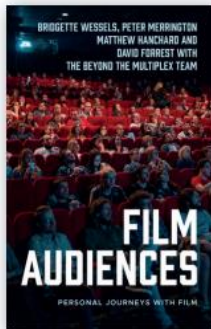
To order any of these books, please visit
www.manchesteruniversitypress.co.uk



Manchester University Press

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@ManchesterUP
Manchesteruniversitypress

www.tiktok.com/@manchesterup
www.youtube.com/c/manchesteruniversitypress



Film audiences

Personal journeys with film

By Bridgette Wessels, Peter Merrington, Matthew Hanchard and David Forrest
With the Beyond the Multiplex Team

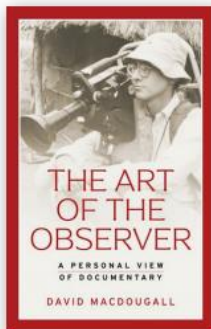
Hardback
ISBN 978-1-5261-5782-9
304 pages 234x156mm
£85.00 December 2022



Secret Cinema and the immersive experience industry

By Sarah Atkinson and Helen W. Kennedy

Hardback
ISBN 978-1-5261-4017-3
280 pages 234x156mm
£85.00 December 2022

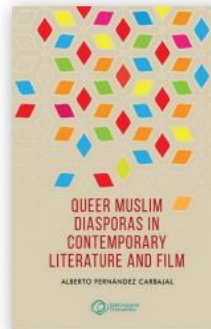


The art of the observer

A personal view of documentary

By David MacDougall

Hardback
ISBN 978-1-5261-6535-0
256 pages 234x156mm
£24.99 October 2022



Queer Muslim diasporas in contemporary literature and film

By Alberto Fernández Carbajal

Paperback
ISBN 978-1-5261-5180-3
296 pages 234x156mm
£21.00 September 2020

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Wi-Fi

Glasgow Caledonian University is a member of the eduroam (education roaming) service. Open Wi-Fi access is similarly available to GCU visitors throughout the GCU main campus. GCU visitors can connect to the internet via WiFi Guest by registering their personal devices. GCU staff, students and delegates from other academic institutions should be able to connect to the Internet via Eduroam, as our main Wi-Fi network, by using their own institutional login.

To connect to the guest wireless from your Wi-Fi device, please do as follows: 1. Select WiFi Guest from the Wi-Fi network list. 2. Open your preferred web browser and select Get Online at Glasgow Caledonian University.

We provide the eduroam wireless network for our own users and academic visitors to the University. The eduroam network allows GCU staff and students to use wireless services in participating institutions within the UK and Worldwide allowing them to connect using their GCU usernames and passwords.

Please note: Visitors can only register two devices per email account. Existing users can connect directly by logging in with a previous account created in another establishment. To use this service it is a requirement that you agree to the terms outlined in the Information Systems Policy and the Janet [Acceptable Use Policy](#). a

If you do not have internet access on your device, please use the following guidance to connect to our gcu-wifi-setup network that will allow you to connect to eduroam.

1. When on GCU campus, search for and connect to the wireless network called gcu-wifi-setup.
2. Open a web browser and the following web page with connection instructions will open up: <https://www.gcu.ac.uk/aboutgcu/supportservices/it-services/wirelessaccess/gcu-setup-wifi>

Detailed advice on different device platforms can be found here:

<https://www.gcu.ac.uk/currentstudents/support/it/eduroaminformation/settingupeduroam>

Car parking

Car Parking Instructions for Conference and Event Organisers and Attendees Conference and Events at Glasgow Caledonian University has negotiated a rate of £8.00 per day for car parking at Concert Square and Cambridge street car parks and £7.00 per day at Dundasvale car park to make the day of your event more comfortable for you and your event delegates.

The university is easily accessible from Junction 16 (Westbound) or Junctions 15 & 17 (Eastbound) of the M8 motorway. Although no parking is available on campus, there is ample space available at the nearby Cambridge street and Dundasvale car parks. 1. Upon your arrival at the car park you will be issued with a ticket 2. Take this ticket and bring it along to the event at GCU as this is where the ticket will need to be scanned 3. The machine where your ticket can be validated is located in the Security office which is located in the William Harley building - number 8 on the below campus map. 4. After your parking ticket has been scanned and your event has finished take the ticket back to the car park where the ticket will be validated and you will be charged £8.00/£7.00 for the day.

Presenting and Chairing Panels

Panel sessions are generally 1.5 hours with either 3 or 4 presentations. In most cases papers will be 15 minutes long with either half an hour at the end of the session for questions, or if the panellists and chair agree, question time after each presentation. The panel Chair has control of the timing and running of the session. We ask that all presenters please stick to time so that there is time for everyone properly to present their research. All rooms are equipped with PCs which will allow PowerPoint or video presentation and projection to screen. Please bring your presentation either on a USB stick or have it easily downloadable from the web in order to ensure smooth running of each panel. Presenters must stop presenting if asked to do so by the chair if running over time. Student helpers will be on hand to assist with technical matters.

Security and Emergencies

Campus Security are on duty 24/7 to create a safe campus community in which to work, study and visit and to enhance your conference experience.

Emergency Contact Numbers

Campus Security: 0141 331 3787

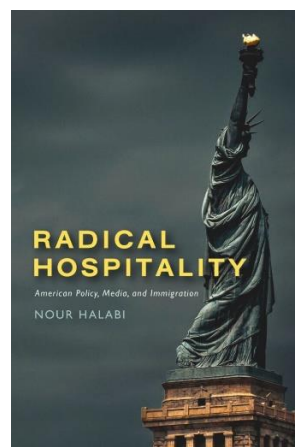
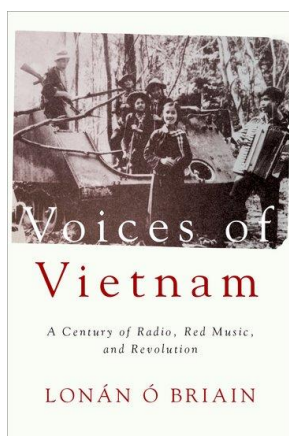
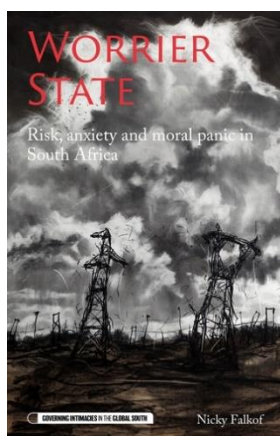
First Aid: 0141 331 2222

MeCCSA Outstanding Achievement Awards Shortlist

These are the shortlisted entries for the 2023 awards. Eligible outputs were those published or released into the public domain in 2022 and nominated by peers.

- Nicky Falkof (University of the Witwatersrand in Johannesburg) *Worrier State: Risk, anxiety and moral panic in South Africa*, (Manchester University Press).
- Lonán Ó Briain (University of Nottingham) *Voices of Vietnam: A Century of Radio, Red Music and Revolution*, (Oxford University Press).
- Nour Halabi (University of Leeds) *Radical Hospitality: American Policy, Media, and Immigration*, (Rutgers University Press)

<https://www.meccsa.org.uk/meccsa-outstanding-achievement-awards/meccsa-awards-2023/>



Keynote Speakers



Professor Annette Hill

'Platform Imaginaries'

Monday 4th September, 11:15am W011

Annette Hill is a Professor of Media and Communication at Lund University, Sweden and Visiting Professor at King's College London. Her research focuses on audiences and popular culture, with interests in media engagement, everyday life, genres, production studies and cultures of viewing. She is the author of ten books, and many articles and book chapters in journals and edited collections, which address varieties of engagement with reality television, news and documentary, television drama, entertainment formats, live events and sports entertainment, film violence and media ethics. Her latest books include *The Handbook of Mobile Socialities* (2021 with M Hartmann and M Andersson) and *Media Engagement* (2023 with P Dahlgren). Her next books are *The Routledge Companion to Media Audiences* (with P Lunt, 2024) and *Roaming Audiences* (Routledge 2024).



Narinder Minhas - Chief Executive Officer, Cardiff Productions.

Tuesday 5th September, 11am W011

Narinder is an award-winning executive producer and creative leader. With over sixty productions under his belt, he has delivered shows across all genres for the world's top broadcasters.

Born in India, Narinder moved to Britain with his family when he was a child. He grew up in a working-class community in South East London, where Punjabi was the main language.

His varied career has seen him move from executive positions at the BBC (working on blue-chip series like *Panorama* and *The Money Programme*); to Channel 4, where he became a commissioning editor; and into senior roles in the independent sector, where he helped to build

superbrand companies and make award-winning content.

As a programme maker, Narinder has produced a huge range of critically acclaimed and popular shows: from the heart-wrenching Peter: *The Human Cyborg* (Channel 4), to the provocative *We Are Black and British* (BBC), and the groundbreaking *White Tribe* (Channel 4) - to name a few.

Narinder has also worked with a broad mix of high-profile individuals - from Noam Chomsky, to Francis Fukuyama, Nigella Lawson, Andrew Marr, Tan France, Bill Clinton and Zeze Millz.

Passionate about television, film, education and the arts - Narinder is an Honorary Research Fellow at his alma mater, the University of Exeter, and a member of BAFTA.

Professor Graham Meikle

'Deepfake Videos and Connected Futures'

Wednesday 6th September, 2:15pm W011



Graham Meikle is Professor of Communication and Digital Media at the University of Westminster, and Director of its Communication and Media Research Institute (CAMRI). He is a National Teaching Fellow, and has led Westminster's MA in Social Media and Digital Communication since 2013. Graham has published eight books, including *Deepfakes* (2022), *The Internet of Things* (with Mercedes Bunz, 2018), and *Future Active* (2002).

PROGRAMME Overview

	Monday 4th September		Tuesday 5th September		Wednesday 6th September
9—11am	1: Registration & tea/coffee (Atrium)	0900-1030	12: Parallel sessions	0900-1030	22: Parallel sessions
1100-1115	2: Welcome Address Session (Lecture Hall W011)	1030-1100	13: Morning break/refreshments (atrium)	1030-1100	23: Morning break/refreshments (atrium)
11.15-1200	3: Keynote (Lecture Hall W011)	1100-1145	14: Keynote (Lecture Hall W011)	1100-1230	24: Parallel sessions
1200-1300	4: Lunch	1145-1300	15: Lunch and SIG/Network Meetings	1230- 1330	25: Lunch
1300-1430	5: Parallel sessions	1300-1430	16: Parallel sessions 5	1330-1500	26: Parallel Sessions
1430-1500	6: Afternoon break refreshments (atrium)	1430-1500	17: Afternoon break refreshments (atrium)	1415-1500	27: Keynote (Lecture Hall W011)
1500-1630	7: Parallel sessions	1500-1630	18: AGM + Prizes Session 9; AGM invited speaker		
1630-1700	8: BREAK	1630-1700	19: BREAK		
1700-1800	9: Parallel Panel Sessions	1700-1800	20: Roundtables/Screenings		
1800-1900	10: Drinks Reception in GCU Archive Space with exhibitions	1830	21: MeCCSA dinner Raddison Blu Hotel		
2030-late	11: MeCCSA pub quiz Revolution Bar (Renfield Street City Centre— 5 minute walk) Quiz starts at 9pm	2000	Ceilidh!!!!		

Programme

The full programme is available online via the easychair system here:

<https://easychair.org/smart-program/MeCCSA2023/index.html>

The programme is also reproduced here with abstracts for those who wish a hard copy. Room locations will be subject to update in the coming weeks. All keynotes and the AGM take place in the very large lecture hall W011 on the ground floor Annie Lennox Building.

MeCCSA statement on diversity and discrimination

MeCCSA does not tolerate any form of hate speech or discrimination from speakers or participants in any forum including keynotes, panels and network meetings which take place at MeCCSA conferences and events.

We do not accept any kind of harassment – verbal, sexual or otherwise. This includes (but is not limited to) bullying, unwanted touching, comments on personal appearance or identities/characteristics. When making a presentation to be given during a MeCCSA event which deals with sexual assault, harassment or hate speech, the presenter must make this clear before they start.

If an individual at an event uses language that is in any way discriminatory or exclusionary, or any form of hate speech, that individual will be asked to leave immediately. One of the roles of conference panel or event Chair is to oversee proper conduct and considerate debate during panels and events and they will be fully supported by MeCCSA to take action in the case of a speaker or participant behaving in an offensive or deliberately disruptive manner.

Where someone believes they have been unfairly excluded on the grounds of their behaviour, they should contact the conference hosts and the MeCCSA Chair (or if this is a Network event, the Network Chair and the MeCCSA Chair). Security officers will be asked to escort excluded individuals away from any event if they do not leave voluntarily.

We also operate an 'opt IN' social media policy – if an individual presenter prefers not have audience members tweeting or otherwise sharing their content via social media, or taking photographs, this preference must be signalled before the presentation begins and social media icons or Twitter handles should be excluded from presentation slides.

MeCCSA events have generally benefitted from a high level of collegiality which we appreciate and are committed to sustaining in future. Thank you for your cooperation and support. If you have any questions about this policy, please email Professor Einar Thorsen, MeCCSA Chair.

Publishers

We are pleased to welcome a number of academic publishers to the conference. The following publishers are exhibiting at the conference: (in alphabetical order) Intellect, Peter Lang Publishers and Polity. Their exhibition stands can be found in the Library Atrium next to where all the catering takes place. The Library Atrium is immediately next to the Annie Lennox Building through the revolving doors. In addition, the following publishers have advertisements within the conference programme: (in alphabetical order) Edinburgh University Press, Intellect, Manchester University Press, Polity and Sage.

The conference is also hosting a special roundtable session on Open Access Publishing at which representatives from SUP (Scottish Universities Press) will be present. SUP is a new fully open access and not-for-profit publisher owned and managed by Scotland's University Libraries (<https://www.sup.ac.uk/>). The special roundtable session takes place Tuesday 5 September, 0900-1030, Session 12H (see conference schedule below).

Conference Organising Committee

- Dr Helena Bassil-Morozow (GCU)
- Professor John Cook (GCU)
- Professor Agnes Gulyas (MeCCSA Exec Committee, Canterbury Christ Church University)
- Professor Simon McKerrill (GCU, Conference Chair)
- Professor Catriona Miller (GCU)
- Dr Kate Ngai (GCU)
- Professor Sarah Pedersen (MeCCSA Exec Committee, Robert Gordon University)

Contact the conference team: MECCSA2023@GCU.AC.UK

The student helpers will be circulating throughout the conference. Please don't hesitate to ask them if you need help or assistance for anything.

Registration

Registration desk will be open from 9am on Monday 4th September in the Entrance to the Annie Lennox Building—the first large building visible as you walk onto campus from Cowcaddens Road directly opposite Buchanan Bus Station

Social Venues Events

The conference includes:

- A Wine Reception for all delegates in the GCU Archives on Monday 4th September next to the Library Atrium where all the catering takes place, 6-7pm.
- A Pub Quiz, Monday 4th September, Revolution Bar (Renfield Street--quiz starts 9pm). Many thanks to Professor Bethany Klein who is the quiz master for this year! The bar is a short 5 minute walk down from the university into Glasgow City Centre:
<https://www.revolution-bars.co.uk/bar/glasgow-renfield-street/> (see map on next page of programme) 67-69 Renfield Street, G2 1LF.
- MeCCSA Dinner and Ceilidh Dance (Radisson Blu Hotel), 301 Argyle Street, G2 8DL.

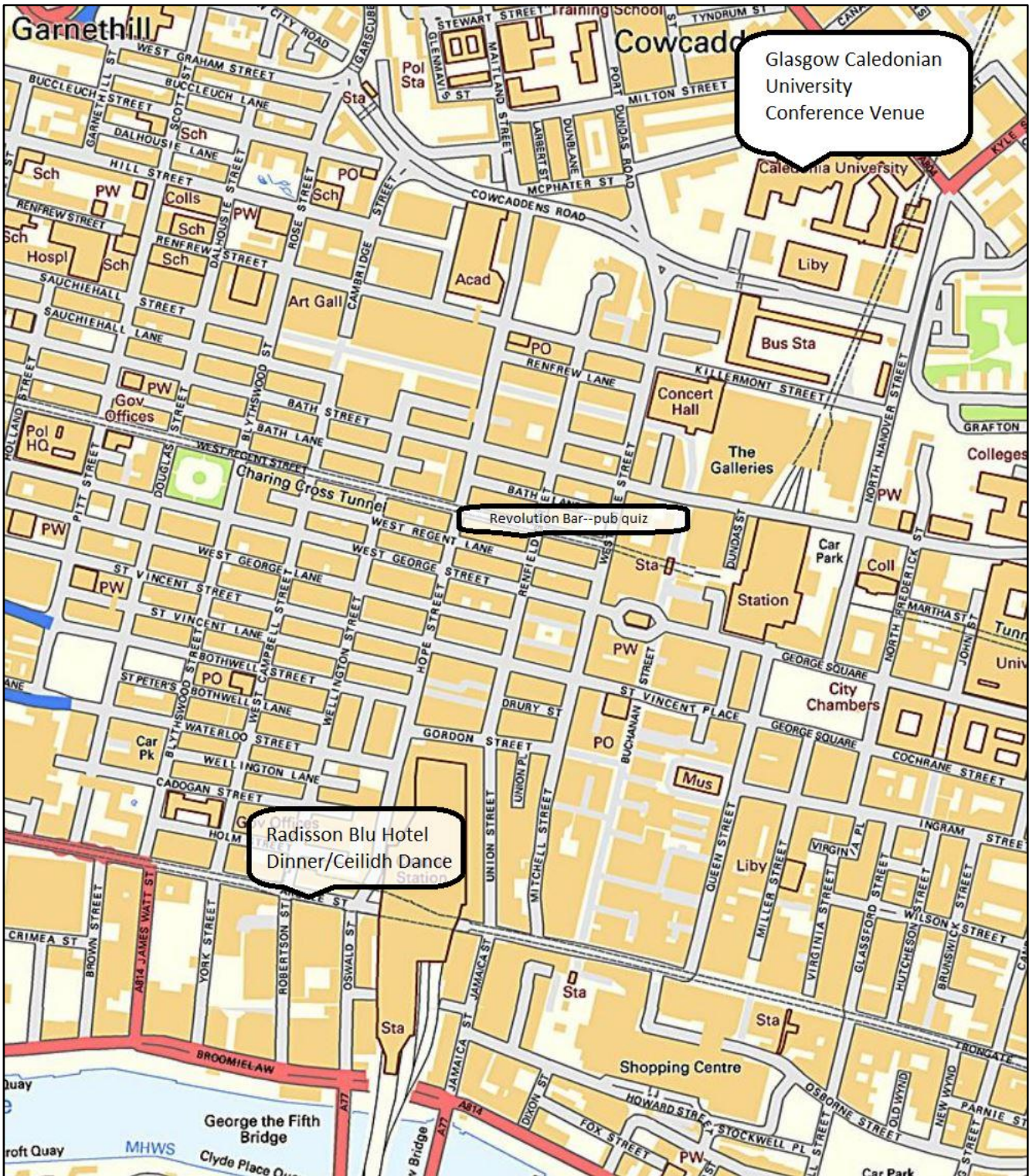


Radisson Blu Hotel 301 Argyle Street, G2 8DL



Revolution Bar, 67-69 Renfield Street, G2 1LF.

Map of Glasgow City Centre showing Radisson Blu Hotel and Revolution Bar for social events.



MeCCSA 2023 AGM

The MeCCSA 2023 Annual General Meeting will be held on Tuesday 5th September, at 3 - 4:30pm in W011 at Glasgow Caledonian University. Society business will be processed, as well as an invited presentation from Dr Lena Wånggren.



Bio: Dr Lena Wånggren is a researcher and teacher at the Universities of Edinburgh and Heriot-Watt. Her work concerns the role of literature and arts in social change, feminist writing and activism, gender and intersectionality, and workplace/social justice. She is also a trade union representative, and until recently (2021-23) served as President of University and College Union Scotland.

Title: 'Generation precarity: working conditions in UK higher education.'

Higher Education in the United Kingdom has witnessed a rise in the number of casualised staff, that is to say workers who are employed on insecure hourly-paid or fixed-term contracts: some numbers show that more than half (54 percent) of all academic staff in the UK are employed on these types of contract (UCU 2016). While a generation ago, these contracts may have been part of a 'rite of passage' before permanency, the precarisation of work has become the defining feature of a majority of academic workers' lives. This talk, built on a forthcoming book, provides a snapshot of the experiences of a generation of teachers and researchers for whom insecurity and ill health is the norm. Combining critical analysis of employment statistics with qualitative data from interviews with 22 casualised workers, the talk will share not only experiences of insecure work but also strategies of resistance.

MeCCSA Bursary Award winners

The MeCCSA conference bursaries scheme is aimed at postgraduate researchers, unwaged and sessional scholars, and includes the conference fee waiver and up to £200 travel and accommodation expenses. Congratulations to the following bursary award winners for MeCCSA 2023:

- **Gavin Brewis**, Glasgow Caledonian University
- **Lisa Garwood-Cross**, University of Salford
- **Gummo Clare**, University of Leeds
- **Kaidong Guo**, UCL
- **Abigail Jenkins**, University of Glasgow
- **Jan Lewis**, Bournemouth University
- **Ankita Mishra**, University of Sheffield
- **Sijuade Yusuf**, University of Brighton
- **Christine Williams**, University of the West of England

MONDAY 4TH September

09:00-11:00 Session 1: Registration & tea/coffee

LOCATION: [Library Atrium](#)

11:00-11:15 Session 2: Welcome Address

LOCATION: [W011 Lecture Theatre](#)

11:15-12:00 Session 3: Keynote 1: Professor Annette Hill 'Platform Imaginaries'

LOCATION: [W011 Lecture Theatre](#)

12:00-13:00 Session 4: LUNCH

LOCATION: [Library Atrium](#)

13:00-14:30 Session 5A: Industry Voices and Equalities

CHAIR:

[Sarah Pedersen](#)

LOCATION: [W001](#)

13:00 [Doris Ruth Eikhof](#), [Kevin Guyan](#) and [Amanda Coles](#)

Connecting Policies and Problems: A Framework for Gender Equity Analysis in the Screen Industry

PRESENTER: [Doris Ruth Eikhof](#)

ABSTRACT. The past decade has seen a plethora of policies to improve gender equity, diversity and inclusion in the global screen and media industries (e.g. Liddy, 2020). These policies differ in how they understand 'the problem' – from numerical under-representation of women to stereotypical perceptions of which genders are suitable for which roles. The proposed interventions and 'solutions' also vary, as do the rationales for action and levels of enforceability.

What is missing from the current conversation is systematic analysis and comparison of policy interventions for gender equity, diversity and inclusion. Our paper introduces a newly developed Policy Analysis Framework designed to undertake those tasks.

Building on policy studies (Bacchi et al., 2012), screen and media research and using gender equity policies as a specific example, the Policy Analysis Framework has been developed to analyse how policies understand the problem and how they propose to address it. The Framework can also function as a tool for designing new policies. Its modular build makes it applicable to policies on equity, diversity and inclusion across the media industries.

The paper discusses the Framework and its use for critically interrogating policy interventions aimed at structural issues of equity in the screen and media industries.

13:15 [Fiona McKay](#) and [Meryl Kenny](#)

Obstacles and Opportunities for Women in Journalism: A Scottish case study

ABSTRACT. The media and communication industries are a key area of women's continuing inequality in Scotland. Though this has been an area which has been hitherto under-researched, there is a growing body of work which has focused on women's continuing marginalisation in the media, such as those working in sports media (Jenkin 2020), and the representation and participation of women with disabilities (Darke 2018) and women of colour (Boyle, House and Yaqoob 2021). Contributing to this is recent research prepared for Engender, Scotland's feminist policy and advocacy organisation, and the Gender Equal Media Scotland project, which seeks to advance gender equality in Scottish media and cultural industries in Scotland. The aim of this research was to provide new research on the intersectional obstacles to women's participation in Scottish media, creative and cultural industries; mechanisms and initiatives that have been successful in improving access and representation of different groups of women in the sector; as well as women's experiences of the effectiveness (or not) of these measures. This presentation will focus on a component of this research, discussing the findings of an in-depth qualitative case study of women's experiences in journalism in Scotland, drawn from interviews with different groups of women working across this sector.

13:30 [Bissie Anderson](#)

'A better future': People power and collective action spaces in global pioneer journalism

ABSTRACT. Media convergence has challenged journalism's authority as a facilitator of knowledge and led to calls to reimagine its epistemic practices vis-à-vis increasingly (inter)active publics (Broersma, 2013; Callison & Young, 2019; Carlson, 2017; Ekström & Westlund, 2019; Steinke & Belair-Gagnon, 2020; Wahl-Jorgensen, 2019). Pioneer journalists (Hepp & Loosen, 2021) have made pronounced efforts in this vein in their mission to "bring about media-related change" (Hepp, 2016, p. 927).

This paper examines how pioneer journalists reimagine journalistic epistemologies through their metadiscourses, and traces how pioneering ideas about journalism are embodied in knowledge production praxis in Pakistan, Romania, Malaysia, and the UK. The multi-method study examines 1) pioneer journalist metadiscourses related to the epistemic role of journalism, found in 20 pioneer organisations' manifestos and web pages; and 2) how metadiscourses translate into storytelling practices, as explicated from semi-structured interviews with 30 pioneer journalism producers from four digital journalism startups – The Current, DoR, New Naratif, and Bureau Local.

Findings suggest that pioneer journalists "imagine" their epistemic praxis as more "relational" and "meaningful", and through their metadiscourses and storytelling practices, create self-contained spaces of collective action, in which producers, audiences and the public play an equally important role in the negotiation of representations of reality. Furthermore, pioneer journalists go beyond their purely epistemic role and adopt a semi-political role, seeking to act upon their visions of "a better future" (Rappler). The public are invited to "join the coalition" (Bureau Local), and, together, as an imagined collective, to empower communities, make a difference, and spark social change.

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13:45 [Beth Johnson](#)
Industry Voices

ABSTRACT. This abstract pertains to a paper on and screening of the research-led film 'Industry Voices'. The extended cut (22 minutes) centres lived experience and addresses inequalities and intersectional identities in the UK screen industries. It features key contributors from across England and Wales including Amazon commissioner, Fozia Khan; radio presenter, Sideman; Head of the Writers' Guild for GB, Lisa Holdsworth; and Sundance Winning film director, Sean McAllister, each reflecting on professional barriers to opportunity, and discrimination, as well as their hopes for the future of the UK screen industries.

The paper reflects on the practice of making the research-led film series, and asks how we can move toward a more inclusive future.

The 'Industry Voices' film series (2021) was funded by Research England and created by Beth Johnson (formerly EDI lead of Screen Industries Growth Network) in collaboration with Candour Productions and screen industry professionals across the UK.

13:00-14:30 Session 5B: Digital Activism and Political Agency

CHAIR:

[Graham Meikle](#)

LOCATION: [W002](#)

13:00 [Yadi Cao](#)

Chinese young people and a 'structure of feeling': an exploration of the internet meme of 'lying flat'

ABSTRACT. In this paper, I analyse the sentiment of anxiety and powerlessness expressed through internet memes by young Chinese adults who are struggling with work and social challenges. I focus on the "lying flat" meme as an example of this expression, which articulates a refusal of success criteria and a restrictive 'hopeful' narrative imposed by modern Chinese society, including those of the state. With the notion of Raymond Williams's "structure of feeling" in mind, I conducted in-depth interviews with young Chinese people to uncover the origin and cultural context of these memes. that connect the everyday experiences of young Chinese people to the contemporary macro arrangements in their society. I argue that memes are a form of political agency, allowing young people to express collective counter-hegemonic sensibilities - e.g., of hopelessness, helplessness, and pessimism - in a way that helps to avoid punitive action from the government. I also suggest a form of 'resigned activism' is informing the structure of feeling evident in this everyday cultural text production and consumption.

13:15 [Alenka Jelen](#)

Overcoming neoliberal postfeminist sensibilities: An untapped potential for gender activism in a feminised public relations occupation in Slovenia

ABSTRACT. Gender is one of the major axes of structural inequalities that has played a significant yet underrecognised role in the feminised public relations occupation. Unlike other feminised occupations, public relations as a communicative activity has a strategic activism potential to intervene in challenging gendered regimes of injustice at the organisational, occupational and societal levels. The purpose of the study is to explore why this potential often remains unrealised, drawing on 32 feminist interviews with women public relations professionals in Slovenia, which ranks at the top of gender equality indexes globally and – in contrast to the UK, US and Australia – observes female dominance in public relations leadership. This is a Pyrrhic victory as it strengthens

postfeminist neoliberal sensibilities. Several participants consider gender inequalities as unproblematic and hold adverse attitudes towards feminism, even though their narratives, often perceived as idiosyncratic, reveal collective experiences of discrimination in employment, devaluation of female work, gendered stereotypes, disproportionate care responsibilities, sexism, harassment, and symbolic violence in exclusion from male-dominated circles of power. In the absence of a collective feminist movement and its political power, the participants lack conceptual repertoire to problematise these structural inequalities and shift responsibility to individual women and their 'choices' instead. They are often complicit in perpetuating gender inequalities, including in their promotional communication. Conclusions outline directions on how to overcome these neoliberal postfeminist sensibilities and engage in a collective activism to systematically recognise and challenge gender inequalities at the level of the occupation and society, including interventions in media and public discourses.

13:30 [Benjamin Litherland](#)

MEDIA AND MORALITY IN AN ERA OF PARTICIPATION: FROM WITNESSING TO COMPLICITY

ABSTRACT. A central theme in communication studies has been that of witnessing (Ellis, 2000; Zelizer, 2007; Frosh, 2009), particularly in relation to 'distant suffering' (Chouliaraki, 2006). The underlying position of audience as witness has been complicated by three things: mobile technologies allowing for a form of 'participatory witnessing' (Allan, 2013; Andén-Papadopoulos, 2014; Singer et al, 2009); broader shifts in the presentation of activism and humanitarianism as popular culture (Nash, 2008; Banat-Weiser & Mukherjee, 2012); and audience engagement with these texts embracing forms of participatory culture and undergoing processes of 'fanization' (Sandvoss, 2013; Gray, 2017). In an era of networked, digital participation, audiences can become active participants in complex and often contradictory ways.

This paper summarizes, discusses, and develops potential positions that might be occupied. 1) Auxiliaries & volunteers: the donation of labour and time in response to things like natural disasters via things like crisis mapping (Cox et al, 2018). 2) Accomplices and inciters: encouragement, support and cheerleading of things like shootings and terrorism before, during and after the event (Macklin, 2019). 3) Investigators: groups of fan-like communities who participate in the 'web sleuthing' of crimes and misdemeanours (Yardley et al, 2018). 4) Vigilantism: attempts to identify, locate, shame, and/or discipline an individual for perceived wrongdoing (Trottier et al, 2017). These positions clearly move away from the moral position of 'witness', participation creates a fundamentally different moral relationship between text and audience. Forms of participatory, 'spreadable' complicity, I argue, reinforce wider hegemonies relating to responsibilization.

13:00-14:30 Session 5C: The Pandemic: Before and After

CHAIR:

[Helena Bassil-Morozow](#)

LOCATION: [W004](#)

13:00 [Bettina Bodi](#)

Cosy Games, Agency, and Pandemic Play

ABSTRACT. Not characterized by a hypermasculine drive to successfully overcome challenges, nor by the inessentiality of player action typical of idle games, cosy games sit somewhere in the middle. This paper understands cosiness as a matter of degrees (Cook 2018) that games in the cosy genre such as *Animal Crossing: New Horizons* (Nintendo 2020) have in abundance, and proposes the concept of cosy agency to productively examine the aesthetics of such games. Drawing on research around hobbies, gardening, and pets in sociology and cultural studies (Dale 2017; Raisborough 2011; Taylor 2008), the paper examines the extent to which cosy games can be thought of as offering escapism from, or even resistance to, anxieties caused by neoliberal ideology underpinning the late-capitalist apparatus championing productivity, progress, and quantifiable result generation (Bolstanki & Chapello 2006). In line with recent work on games and emotions (Anable 2018; Cole

& Gillies 2021), I argue that cosy games encourage affective engagement that helps coping with contemporary anxieties in everyday life due to comforting repetitive tasks that create a steady routine, a comparative lack of time-critical challenges creating a sense of safety, the abundance rather than scarcity of resources, and soothing audiovisual aesthetics. Doing so, on the one hand, sheds light on the kinds of agencies designing for cosiness can support or restrain; and on the other hand, speaks to why there seems to be a recent increase in the genre's visibility especially since the COVID-19 pandemic (Campbell 2022), thereby speaking to the conference theme of media futures.

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13:15 [Caroline Patatt](#)

The Convergence as a tool before the impacts of COVID-19 in journalism: a case study on SporTV

ABSTRACT. The pandemic of COVID-19, declared by World Health Organization (WHO) on March 11th of 2020, affected humanity not only in terms of public health. With regard to journalism specialized in sports in Brazil, the interruption of sporting competitions interfered considerably in the development of activities - specially on television - and demanded the adaptation of working methods and productive routines. Such finding was made by Pattat (2021), in a study that served as a starting point for this article: it was analyzed the program *Redação SporTV*, the first one of the segment on the Brazilian television adapted to be broadcasted from home during the provoked pandemic, including with the temporary name changing to *Redação Home Office*. The referred program has been for almost two decades on the programming grid of channel SporTV - audience leader in the country in 2019 and which continued among the most watched in 2020. In this work, we've ascertained the convergence contribution to confront the referred problematics related to COVID-19, and even if there's a wide range of focus on the treating of this thematic (Salaverría, García Avilés & Masip, 2010), we used here the relations with the concepts of technological convergence, professional convergence, convergence of contents and business (Salaverría, 2010), all of them related to journalism. We propose a case study, expanding the view over the initial data, also having the Interview as technique of complementary investigation.

13:30 [Nieke Monika Kulsum](#)

The Impact of Digital Messaging on Waste Management and Plastic Pollution in Low-income Coastal Communities in Indonesia

ABSTRACT. As one of the top 5 countries with the largest population, Indonesia is the second largest contributor to plastic waste in the world. With the coastal population of 187.2 million, they produces 3.22 million tons of unmanaged plastic waste annually. Plastic existed in Indonesia since the middle of the twentieth century but pollution in Indonesia is higher than in other countries. This is cause for concern as developed countries also contributing their plastic waste to this country. Not only in the cities, plastic waste is also problem in the oceans, they are mostly in the form of particles (micro plastics). Non-environmentally friendly use of plastic products causes various serious environmental problems. It can damages human health, plastic waste also endangering the lives of animals , and systematically damages the environment. If not managed well, this type of waste

pollution will be very dangerous for earth's continuance. In the long run, humans may eventually be affected. Fish or sea creatures that have ingested microplastic could be carriers of poison, which in turn could be passed onto humans who consume them. The Covid-19 pandemic that has been going on for almost 2 years has caused changes in people's behaviour that may indirectly lead to increase in plastic waste. Online shopping is currently an interesting phenomenon in Indonesia, data shows that there has been a sharp rise in the number of online consumers, especially during the pandemic. The rise of online shopping volumes since the covid-19 pandemic contributed to an increase in the amount of plastic waste, 96 percent of online shopping packages contains much plastic, from the packaging, tape, bubble wrap and so on. Public awareness on the impact of plastic pollution and waste management is very limited, especially in low-income coastal communities in Indonesia, and in dire need for education through media literacy. This research aims to investigate whether the use of digital messaging could change plastic waste management and pollution behaviours of behaviour of women in low-income coastal communities in Indonesia.

13:00-14:30 Session 5D: Industry Challenges

LOCATION: [W009](#)

13:00 [Anna Zoellner](#)

Self-shooting and Multiskilling: Challenges of occupational convergence in factual television production

ABSTRACT. In the last two decades, economic and technological developments have rearranged traditional work practices in the television industries and created new job roles. This paper focuses on the impact of recent shifts in the division of labour for TV practitioners and investigates how the convergence of occupational roles affects the working conditions in factual television production. In particular, this paper presents initial results of a study that investigates multiskilling demands among workers who produce factual programmes and capture footage on location.

As “self-shooters” these practitioners are expected to do the work of what were previously separate jobs – including camera, sound recordist, director, and producer – all by themselves and often at the same time. Previous work in critical cultural labour studies has highlighted the pressures of excessive workloads and insecurity that are common in British television work. Yet, this occupational convergence creates additional systemic challenges for workers with implications for physical and mental health as well as for the textual quality of the programmes they produce.

Based on qualitative interviews with British self-shooters working in factual programming, this presentation explores the challenges and the resulting risks and coping strategies within this particular work role. It highlights the impact on individuals in terms of career development, working conditions, creative autonomy and personal health and stresses the importance of inter-departmental relationships – in particular between production office, postproduction and on-location workers – in determining the nature and extent of this impact.

13:15 [James Davies](#) and [Matthew Lyons](#)

Gaps and mismatches: Understanding the creative skills challenge in UK regions

ABSTRACT. Creative industries are increasingly a part of the success stories in regions of the UK outside London and the South-East. However, growth in regional creative clusters has been stymied by ongoing issues of skills shortages and mismatches. Despite a substantial body of research identifying skills shortages at national level (BFI Skills Review, ScreenSkills), more still needs to be done to understand the nuances of these shortages at the regional and sub-sectoral level, removing a key barrier to growth in regional economies.

The paper compares two regions, The Cardiff Capital Region (CCR) and the West Midlands Combined Authority (WMCA), focusing on two sub-sectors of screen production TV & Film, and Video game development. The identified sectors are key drivers of growth for their respective regional economies, but are facing challenges to find appropriately skilled workers. Responsibility

for addressing these issues is complex, with a mix of industry, education and government at local and national level holding different levers. The research used interviews with stakeholders in both regions across the spectrum of industry, policy and education to evaluate the challenges facing the growth of the regional creative clusters. The research finds that there are both regional and sectoral differences that required nuanced policy interventions, and highlights the importance of a strong regional identity, the benefits derived from a recognition and prioritising of regional creative industries as well as a sense of fragility around creative industries' presence in the UK's regions, and the key roles universities in those regions can play in ensuring the greatest potential for sustainable future growth.

13:30 [Sherine Conyers](#)

The great divide between acts of journalistic discovery and acts of metric confirmation in digital news production.

ABSTRACT. Is the value of journalism lost in translation between news workers and analytic systems? This digital newsroom research explores the intersections between media workers, metrics, and platforms. Through a course of newsroom ethnography and interviews in Australia, I observed how complex feedback metrics were shaped, understood and interpreted by news workers and how metric meanings shaped news content outputs. Following on from the newsroom ethnographies of Anderson (2010; 2013), Christin, (2020) and Petre, (2015; 2021), while drawing upon the conceptual work of authors such as Latour (2005), Mumford (1934), Ong (1982), Waisbord (2013) and Coddington (2015), I argue that journalism's moral imperative – its authentic value – is in its ambition to improve community life and life quality, while metrics are firmly embedded in notions of economic and financial quantity. Thus, the bombardment of analytics in digital newsrooms results in two distinct forms of news production: authentic acts of journalistic discovery which are morally motivated; and manufactured acts of metric confirmation, where media workers produce content specifically to serve and service algorithmic recommenders, metric feedback systems and key performance benchmarks. The latter has a distinct purpose – to inflate metrics where a deeper investment in relevant local journalism may not deliver the numbers, and keep bosses at bay. The case studies highlighted in this work reveal how metrics apply pressure on journalists to perform business functions ahead of journalistic ambitions, and how the interpretation of metric meanings confuse journalistic goals, values and outcomes.

13:45 [Erinma Ochu](#), [Monika Fraczak](#), [Itzelle Medina Perea](#), [Jo Bates](#) and [Helen Kennedy](#)

Patterns in Practice: the cultural dynamics of machine learning within arts practice

ABSTRACT. 'Patterns in Practice' is a qualitative study focussed on understanding the cultural dynamics of machine learning (ML) shaping practice across contrasting domains - education, science and the arts. We consider in what ways do culturally situated beliefs, values and emotions interact to shape practitioners' engagements with ML in different contexts of practice? And, in what ways do these cultural dynamics influence relations between different practitioners and people impacted by their work? In this paper, we present findings from the arts domain.

AI-generated art dates back to the 1960s. Renewed interest over the last twenty years has grown from the emergence of new AI art generators. This was fuelled by the rapid growth of data - images, sounds and text - available through the internet, increasing computing power and ML algorithm optimisation from 'big tech' investment. Within the creative industries this provoked a mix of excitement and scepticism. Arguably the current hype overlooks unjust ML techniques, and raises concerns around human-machine collaboration (authorship, privacy, forgery and discrimination). Equally, artists began critiquing AI as topics within their work to address these ethical concerns. This paper presents insights from the UK arts sector through thematic analysis of interviews and focus groups with artists, curators and commissioners spanning music, storytelling and visual art. This study prompts critical reflection on the aesthetic cultures and dynamics shaping AI tool adoption and ML pervasiveness within society. Generating a shared understanding within the arts sector, offers the opportunity for ML practitioners to consider alternative cultures of practice.

13:00-14:30 Session 5E: Privacy and the Big Data

LOCATION: [W003](#)

13:00 [Justine Dyikuk](#)

Contending with media safety and privacy in tackling global terrorism in Africa

ABSTRACT. Both cases of the infamous abduction of scores of schoolchildren in Nigeria and the Michigan school shooting in the United States of America indicate that the global war on terror is far from being won. The overthrow of despotic regimes like Saddam Hussein and the Muammar Gaddafi in Iraq and Libya respectively, stirred the hornet's nest leading to the Arab spring, and later, unleashing terror on a world-wide scale. Bagged by Salafist-jihadi theocracy, the Islamic State and Al Qaeda in the Islamic Maghreb poses both offline and online threats to publics. Political communication and media security experts are alarmed at the level which terror-groups exploit social media as a tool for war. Beyond being threats to peace and development, in Sub-Saharan Africa, terrorists violate media safety and privacy of private and public servants thus destabilising governments. This qualitative study employs critical discuss analysis to investigate how international terrorists' organisations defy challenges such as data-deficit and robust internet infrastructure to mentor their ilk such as Islamic State of West Africa, Ansaru and Boko Haram which are ravaging north-eastern Nigeria - an area neighbouring Niger, Chad and Cameroun. The paper aspires to recommend adhering to international safety protocols on the protection of people's right to media safety and privacy even as state and regional governments wag the war on terror.

13:15 [Daniel Kilvington](#), [Katie Liston](#) and [Colm Kearns](#)

Investigating the Impact of Online Harms Experienced by Sports Journalists in the UK and Ireland.

PRESENTER: [Daniel Kilvington](#)

ABSTRACT. This paper explores sports journalists' experiences of online harms in the UK and Ireland. Academic and wider media attention regarding online harms has tended to focus on spheres including sport, politics and music. However, the experience of journalists, and particularly sports journalists, has been overlooked within academia. Wolfe (2019) suggests that because the journalism industry is changing, journalists are now increasingly expected to have a visible online presence. Yet, as journalists move into the online public eye, they have become targets of harm. As Isbister et al (2018) states, public figures, including journalists, receive a disproportionately large volume of online abuse. The extent of this abuse is now starting to be understood as the National Union of Journalists (NUJ) reported that 51% of those surveyed had experienced online abuse within the previous year while 78% noted that abuse and harassment had become part of the job. While previous studies have quantified abuse more generally, this paper uses qualitative approaches to critically explore and understand sports journalists lived experiences surrounding online harms. Specifically, we will examine the impact that online harms have on sports journalists both personally and professionally. Drawing on 20 semi-structured interviews with sports journalists, we will consider: triggers and types of online harms; how online harms affects mental health, working culture and practice; possible coping strategies to minimise its impact; institutional support, or lack of; and a series of recommendations aimed at supporting and protecting sports journalists.

13:30 [Greg Singh](#), [Anna Wilson](#) and [Hannah Hamilton](#)

Data Ecologies: Connectivity and the Moral Limits of Open Data as Commons

PRESENTER: [Greg Singh](#)

ABSTRACT. Data Ecologies describes the relationships between data and humans, culture, society, and the natural environment. It encompasses how people, as individuals and within communities, generate and consume data. There are complex reciprocal relationships between people and technology as both generators and consumers of data: decisions by individuals, organisations and states are driven by data that are generated by the behaviours and practices of those same bodies, and the values that they uphold. In the same way that it is vital for us to understand how the flow of

money affects the economy, or how carbon dioxide generation affects weather systems, it is vital that we understand how the flow of data affects society.

As explored by the Data Commons Scotland project (University of Stirling 2019-22), the impacts of digitisation, datafication, and automation of processes and decision-making, present ethical problems associated with the notion of connectivity. One ethical response is to develop accountable and responsible ways of working with data, through what has been described as “Agential Realism” (Ruppert 2015). That is to say, agency considered as a relationship and not as something that a person “has” with “objects” emerging through particular intra-actions.

Considering Data as Commons – a resource held in common, for the benefit of all – has at its roots an opening up, democratising and making transparent, the inequitable effects of history upon the circulation of knowledge and the flow of information. In this paper, we outline our vision of Data Ecologies as a democratising model for the future connectivity and communications.

13:00-14:30 Session 5F: Art, Transgression, and the Avant-Garde

CHAIR:

[Caroline Ruddell](#)

LOCATION: [W010A](#)

13:00 [Redi Koobak](#) and [Margaret Tali](#)

The Public Lives of the "Rendering Race" Exhibition

ABSTRACT. This paper engages with the heated public debate on racial representation and colonial history that arose around Kumu Art Museum’s exhibition *Rendering Race* (2021) in Estonia. As an academic activist intervention, it proposed an important shift by changing racist titles of artworks from the twentieth century and thereby for the first time in the museum’s practice considered minority groups as its publics. As an immediate response, several opinion pieces were published in public online media and daily newspapers which interpreted the renaming as “absurd”; a form of “cancel culture”; being “in contradiction with the museum’s task to preserve cultural heritage”; and many drew parallels with practices of censorship during the Soviet era. Furthermore, it was seen as “falsification” of history and framed as an undemocratic attempt to present a so-called politically correct opinion as “the only correct opinion”. The public response to the exhibition quickly escalated and shifted from the cultural sphere to the political. The debates took a surprising turn when the MPs of the right-wing party EKRE requested that the Minister of Culture appear at a Parliament hearing and justify the exhibition and its politics of renaming the titles of artworks. The parliamentary interpellation was a clear attempt to politicise this curatorial decision. In this paper, we trace and analyse the key points of contention in the public debate to consider what it revealed and obscured about postsocialist Eastern Europe’s relationship to the aftermath of European colonialism.

13:15 [Oliver Kenny](#)

Transgressive Art Films: (re)constructing the cinema art world

ABSTRACT. The term ‘transgressive art film’ designates the phenomenon of a small number of controversial films recuperated each year by the cinema art world as part of an expansion of the notion of film art. Rather than seeing controversial films as aberrations, this paper suggests that transgressive art films should be understood as a socio-cultural phenomenon and a central plank of cinema’s need for newness, innovation, and renewal.

Moving away from the close textual analysis that dominates scholarly accounts of controversial and extreme filmmaking, I take here a more sociological approach, examining the different stages from production, film festivals, distribution, exhibition, reception, and intellectualisation, in order to show how the transgressive art film is created by many stakeholders within the cinema art world. Transgressive art films are those that include imagery and structures that were not previously considered to be part of art cinema, but that are incorporated into its domain: they are in that

moment both inside and outside of art cinema before subsequently enlarging the limits of film art. This paper presents part of a rigorous framework for understanding the most controversial films of the past twenty-five years, and their role in (re)constructing the cinema art world.

13:30 [Szilvia Ruszev](#)

Neuro-Avantgarde

ABSTRACT. Contemporary capitalism has reached a stage in which production can be achieved through digital labor and the cognitive and affective are commodified. Capitalism is interested in the colonization of our minds, affects, and desires, and thus positivist brain-centered neuroscience seems to be the perfect field for creating ideas, tools and methods that naturalize contemporary capitalism's ideology.

What kinds of formal- aesthetic gestures might be used under contemporary capitalism to poetically destroy the ideological colonization of our minds, affects and desires? How can montage, understood as a generative and critical embodied praxis, be expanded in the realm of the post-cinematic?

I examine how the entanglement between contemporary capitalism and other oppressive ideologies, such as white supremacy, positivist neurosciences and digital networked technologies, undergirds so-called neuroculture. I argue that neuroculture exerts its underlying ideology through images, and conditions specific formal-aesthetic characteristics such as high quality, smoothness, operability, modulation, fluidity and the manipulative microtemporality. What I call neuro-avantgarde finds itself in the altered image, appropriating technologies of vision by dismissing their ontological specificity: the digital object, the glitchy, the low resolution and the extremely slow. Neuro-avantgarde is deeply connected to technology, yet it is also in constant friction with the technological tools used to create neuro-avantgarde works. Neuro- avantgarde is at its height when technology fails and when it can create so-called "inflection points" that disturb, invert, or defy the "cognitive assemblage" of human and non-human elements on a systematic level.

As a project, Neuro-Avantgarde is an embodied theory. It's custom-built, interactive web-interface invites participants to explore the interplay between theory and practice, following the idea of montage. The presentation will entail a showcase of the website and focus on both conceptual and design processes.

Please use Firefox and enter full screen for the correct experience.

<https://szilviaruszev.com/neuroavantgarde/>

13:45 [Su Li](#)

"Is Female-oriented just a lie?": Analysis of slash/yaoi/danmei reading preferences

ABSTRACT. Slash, Yaoi and Danmei are three terms that means the same thing: male and male romantic story in western, Japan and China respectively. Nowadays the Internet has made the widespread access to popular culture possible, as a result, slash, yaoi, and Danmei's umbrella genre may be the most significant erotic subculture created by and for women. From television to film characters, sporting heroes to pop stars, their homoerotic interpretation always be regarded as a selling point all around the world. This article addresses the research question: Is this a completely progressive popular culture from the standpoint of feminism and social movements? This article will evaluate various reading preference of slash, yaoi and Danmei through textual analysis. My research results support my thematic analysis that yaoi and danmei fans frequently read with a heteronormative frame and, slash fans also object to works of gay male slashers appeared in a gay male print magazine. Even the same heteronormative frame, based on different social structure and system, have different patterns in Japan and China.

13:00-14:30 Session 5G: Media and the Environment

CHAIR:

Douglas Chalmers

LOCATION: W010B

13:00 Andrew McWhirter

The Climate Emergency and Future Content on UK Television: Carrot or Stick Time?

ABSTRACT. This paper explores two approaches that academia could take to help the UK TV industry embed more climate content in its outputs. The UK TV industry has made impressive strides in measuring and reducing its carbon footprints (McWhirter, 2022). This is in large part thanks to the BAFTA-chaired ‘albert’ (<https://wearealbert.org>) initiative with directorate involvement from organisations such as the BBC and Netflix where programmes seek positive CO2e reductions and certification. In recent years emphasis has switched focus to what can be achieved editorially to embed climate content in factual entertainment to high-end TV (HETV). Toolkits and guides for scriptwriters and creators are growing – including from albert – to help nudge behaviour change. This paper amalgamates some of these resources and posits a Climate Mise en Scene concept for HETV: an academically informed endeavour, drawing from some research areas around communicating climate science. For example, from Stoknes’ (2015) five barriers to effective climate communication. However, is such an initiative – that builds on existing industry-focused work – enough to inspire creatives to launch new ideas or alter existing ones? If the meta-aim is to inspire audiences for the journey to Net Zero, then a Climate Mise en Scene only adds to the growing ‘carrot’ toolkits. Therefore, perhaps the efforts of academia are better placed in arguing for a tougher ‘stick’ approach. Firstly, with enhanced industry actions. Given albert’s non-scoring editorial question in their certification process already asks how climate has been considered: How far could that approach be pushed towards mandatory requirements? Or, secondly and more controversially, are stronger regulations and media policies now required?

13:15 Kasun Ubayasiri, Bridget Backhaus and Samid Suliman

How to interview a river: Transcending anthropocentricity in environmental journalism

PRESENTER: Bridget Backhaus

ABSTRACT. This paper challenges anthropocentric, hegemonic practices underpinning conventional environmental journalism practice, which routinely silence or filter of the ‘voices of the environment’ – the more-than-human soundscape that is increasing drowned out by development – in favour of the human voice as the primary vehicle for conveying witness and testimony. As such, this paper argues for a greater emphasis on visual and acoustic methods as primary sources of information collection in environmental journalism, as opposed to the conventional use of images and sounds as scene-setting media artifacts and accoutrements in interview-based journalism. This argument is developed by drawing on acoustic and visual data collected through current research that is exploring the impacts of a mega-dam project that has inundated large stretches of the riparian landscape along the Thoubal River in Manipur, India. In doing so, the paper demonstrates information-gathering methodologies that decentre the human voice as the vehicle for authoritative testimony on the impacts of such development projects. The paper shows that such approaches to journalism can incorporate the plurality and diversity of interests and impacts – of human and non-human beings and entities – needed to effectively report on the complex nexus between the infrastructural interventions and the human and non-human experiences of loss and displacement that are inherent in large-scale infrastructural development projects. This paper also posits that such methods can also convey affects, and not merely information, to media audiences, thereby achieving the dual function of representing and mediating non-human ‘perspectives’ of environmental destruction, and facilitating affects that lie beyond linguistic/verbal representation.

13:30 Lesley Henderson

Making (micro)plastics news: Reflections on media storytelling, policy, and publics

ABSTRACT. Scientific research into microplastics is making news internationally and the challenge of plastic waste and pollution in our oceans is high on the global policy agenda (Eriksen et al. 2014). Media are considered to have played a significant role in bringing this issue firmly into

the public domain. We know from decades of previous research into global threats and environmental crises that media can help constitute public issues (Cottle, 2009; Hansen, 2018) and David Attenborough's BBC documentary series 'Blue Planet II' (2017) is considered a watershed moment in warning audiences of the quantities of plastics in our oceans. This media event was described by the Head of the UN Environment Programme, Erik Solheim, as having "helped spur a wave of action" internationally although there is to date no evidence that it catalysed widespread sustained behaviour change, Blue Planet II is considered a 'game changer' in terms of public discourse and the plastics policy agenda. Media images of charismatic mammals (culturally familiar species with symbolic value such as whales or dolphins) ingesting or entangled in plastic waste have become a prominent symbol of the plastic pollution crisis. Environmental charities and activists use these 'flagship' images to inspire emotional engagement, raise public awareness and catalyse changes in behaviour (Macdonald et al. 2015). As Borowy (2019) notes, the problem of plastic waste is more than aesthetic and there are warnings of an estimated minimum of 5.25 trillion plastic particles weighing nearly 269,000 tons in the world's oceans (Eriksen et al., 2014). Microplastics, tiny particles under 5 mm in length are known to be present in air, soil and sediment, freshwaters, seas, oceans, plants, animals and originate from plastic products, textiles, industry, agriculture and general waste (SAPEA, 2019). Environmental scientists have highlighted the heterogeneity of microplastics (diverse molecules, different structures, sizes, shapes, surfaces, colours and a multitude of sources) Hartmann et al. (2019) and there have been calls to understand "microplastics" as a diverse suite of contaminants (Rochman et al., 2019). The discovery of microplastics in the marine food chain has led to concerns for human consumption of seafood although adverse effects on human health is "limited, difficult to assess and still controversial" (Barboza et al., 2018). Microplastics have recently been identified in the atmosphere (Liss, 2020) and an editorial in Nature Nanotechnology (2019) raised concerns about the environmental impact of nanoplastics - smaller than a few micrometres - which can penetrate tissues more easily. To date there is no scientific consensus on the absolute risk to the environment and human health posed by microplastics (and nanoplastics) though "the presence of plastic debris in the biosphere is unwanted from an aesthetic, ethical, economic, and ecological point of view" (Koelmans et al., 2017). This paper reflects on media framing of plastic pollution and public engagement with the topic as well as some key challenges for scientists and policy makers. The paper draws on empirical research conducted with UK audiences as well as the author's experiences as a member of the Science Advice for Policy by European Academies (SAPEA) working group for microplastics. The paper thus reflects on microplastics as a useful case study through which to explore the interplay of power dynamics between media and the scientific, public and policy communities

14:30-15:00 Session 6: Afternoon break refreshments

LOCATION: [Library Atrium](#)

15:00-16:30 Session 7A: Representing Lived Experience

LOCATION: [W001](#)

15:00 [Kaidong Guo](#)

0 **Public Discourses and Children's Voices: from Liushou Children's Perspective to understand Labelling and Pathological Discourses**

ABSTRACT. In past decades, children whose parents migrated but they stay in their hometowns in China tend to be seen as a social problem. They are widely named liushou children by public media. In public media reports, these children are often associated with many negative descriptions, such as depression, loneliness, misery, poverty, and deviant youth. As a result, shaped by such powerful discourses, 'liushou children' has become a negative label, and these groups are miserable, which has become commonsense in China. However ironically, although these children are the core of such narratives, their voices and valuable insights are often overlooked by current public media and research. Considering these children are not bystanders of such labelling processes and public discourses, by interviewing 25 liushou children in Sichuan Province, this research provides them with opportunities to critically discuss how public media labels them and produces pathological discourses about their family lives. In that process, these children present how they negotiate, resist

and reform such public discourses. Their counter-narratives about their family lives show that they are acute toward hypocritical public media, which presents a pro-family stance but rarely focuses on the structural core of this social phenomenon, further othering and pathologising these children and their families.

15:1 [Christopher Chadwick](#) and [Sarah Haynes](#)

5 **Racing the King tide: A case study, examining the potential for immersive documentary to connect audiences with people's lived experience to generate empathy.**

ABSTRACT. Racing the King Tide is an international research project that re-frames the debate about sea-level rise by providing not just a voice to the islanders in the province of Bohol, Philippines, who live with the consequences, but by connecting audiences with the islanders, bringing them face to face, in a series of immersive documentaries. By placing the audience in the ankle-deep water on these flooded islands, they are connected to the islanders lived experience.

This work has been shown locally in the Philippines and internationally, including at COP26, and has affected policy at a local level. Audiences have been moved by these immersive films. Sir Noel Cano Mendana, Local Government Unit, Tubigon commented 'The film of kids playing in the flooded basketball court and the classroom inundated with water during class hours has really helped in getting support.'

This paper will discuss the emerging field of immersive documentary and examine its ability to generate empathy in an audience by placing them in the scene and providing a first-person point of view. Chris Milk described immersive media thus, 'you feel present in the world you're inside and you feel present with the people you're inside of it with' (Milk, 05.47, 2015). In placing the audience in the space is greater immersion achieved? The paper will consider how immersion might create a greater empathy than conventional film, using Ryan's three types of immersion, 'spatial immersion, the response to setting; temporal, the response to story and emotional immersion, the response to characters.' (2015)

Milk, C. 2015. How Virtual Reality can Create the Ultimate Empathy Machine. Accessed February 2, 2023
https://www.ted.com/talks/chris_milk_how_virtual_reality_can_create_the_ultimate_empathy_machine

Ryan, M. Narrative as Virtual Reality: Revisiting Immersion and Interactivity in Literature and Electronic Media. Baltimore: John Hopkins University Press (2015)

15:3 [Yi Zhang](#) and [Yiwen Wang](#)

0 **Narrative Content and Social Concerns: Representations of Gender, Sexuality, Mental Disability and Social Class in Korean Films and Televisions based on Social Events**

ABSTRACT. As a specific media narrative language, film and television extend real life and affect people's perception and understanding towards social events. Movies based on realistic social events have increased and received extensive attention since South Korea abolished film censorship in 1977. Directors and other workers began to leverage the social events as the scripts of the blueprint, extracting, processing and creating the actual events of the core role, role relationships and narrative methods. In this paper, we focus on the role identities and relationships of different classes in Korean films and televisions under social issues, particularly gender discrimination, lack of education, sexual innuendo, and mental disabilities, discussing how to enable or disable these characters to achieve appropriate narrative adaptations in the specific plot. We describe multiple confinements of money, rights, education, and survival in South Korea in the context of social history and national culture, and critically reveal the inevitability of the exclusiveness of the upper class and the contradictions between the upper and lower classes under the solidification of social classes.

15:00 [Ibe Ben Onoja](#), [Paul Bebenimibo](#), [Success Emmanuel Unekwu Ojih](#), [Patience Ojonile Onoja](#), [Gift Ojone Shaibu](#) and [Nelson Monday Onoja](#)

CRITICAL DISCOURSE ANALYSIS OF AUDIENCE COMMENTS ON INTIMATE PARTNERS' VIOLENCE-RELATED NEWS: A STUDY OF ALLEGED MURDER OF USIFO ATAGA AND OSINACHI NWACHUKWU

PRESENTER: [Ibe Ben Onoja](#)

ABSTRACT. Feedback section of mainstream media's social media handles often serves as an avenue for public interactions. It allows audience to contribute to a chosen discourse and may provide an avenue to enact, reproduce, and or resist social power abuse, dominance and inequality in human relations. This paper interrogated the Channels TV's Facebook audiences' comments on news stories relating to two alleged cases of intimate partners violence that resulted in the death of one Usifo Ataga (male, SuperTV Chief Executive Officer) and Osinachi Nwachukwu (female, an international gospel music artist) to ascertain how the audiences enacted, reproduced, and or resisted social power abuse/dominance while commenting on the news stories. To do this, we drew on Van Dijk's and Wodak's principles of Critical Discourse Analysis and Du Bois's Acts of Stancetaking. We extracted 7,698 comments/images from the Facebook wall of Channels TV and purposefully selected 2,583 for the analysis using well-defined inclusion/exclusion criteria. Finding suggests that majority of audiences' comments were crafted to enact or (re)produce social power abuse in marital relations. Some were also crafted to resist inequality against male and female gender. The paper concludes that social media handles of mainstream media is a double-edged sword that served as medium for promoting social justice and gender equality as well as further deepen social power abuse/dominance and inequality in marital relationship. The paper therefore recommends improved usage of social media handles of mainstream media by social crusaders to promote social justice and gender equality especially in marital relationship.

15:15 [George Gumisiriza](#)

Repatriationscapes: margins of difficult deaths in the UK death politics

ABSTRACT. "Repatriationscapes"(Gumisiriza, 2021) is a framework for exploring death and the process of repatriation of the deceased in my on-going research into corpse repatriation among African diaspora. Difficult deaths refers to people who have died in particular circumstances, including murder. The parallels of continuing campaigns of two mothers following the murders of their children demand justice for all. This paper explores one key question. How does media shape spaces of the dead, repatriationscapes, and restoration of dignity after loss in the UK? The body of Stephen Lawrence murdered in 1993, was repatriated to his mother's natal land, Jamaica. Stephen's mother, Doreen Lawrence, says: "Britain does not deserve to have his body because they took his life." Why Jamaica? Doreen says, "... we brought him here so that he can be next to his great grandmother, so she can look after him" (PA, 2012). Mina Smallman, the mother of murdered sisters Bibaa Henry and Nicole Smallman in a park in London in 2020 says: "My faith and both my African and Scottish ancestors held me together after the news of the murder of my daughters." Mina talked about her loss at the Death Festival in Brighton in November 2022. The posthumous 'personhood' of ancestors and restoration of "posthumous dignity" (Baets de, 2008, p.116). Ancestors and faith as means to navigate the margins of difficult deaths, drawing on diverse contexts of migration trajectories in the UK.

15:30 [Hiroko Hara](#)

Cellphilmimg the hidden: A digital counter-narrative of natural disasters

ABSTRACT. In recent years, natural disasters have been rampant around the world. With the advancement of technology, disaster news is promptly disseminated on television and social media. However, previous studies have suggested that the way of broadcasting is not neutral; evacuees tend to be depicted as victims in need of help and diversity among them is undermined in the media

narratives (Monahan & Ettinger, 2018; Sommers, et al., 2006). Some art practitioners/researchers have pointed out the potential of cellphilmaking (filmmaking with a cellphone) as an alternative storytelling method that can unsettle the dominant media discourse (Mandrona, 2016; Mitchell, et al., 2017). This study involves collaborative cellphilmaking with twelve university students in Kumamoto, Japan. Kumamoto was severely hit by huge earthquakes as well as heavy rain and floods successively, and numerous residents were displaced. When digital youth gather together for cellphilmaking, what do they capture with a camera and express in their film? In September 2022, a cellphilmaking project began in collaboration with my seminar students majoring in intercultural communication, and a film was completed in January 2023. The produced cellphilm, bilingual in English and Japanese, intertwines the past, present, and future through the storytelling of the youth affected by the series of disasters. Applying the concept of the “Third Space” discussed by Bhabha (1994), this paper demonstrates that cellphilmaking as a digital counter-narrative is effective for destabilising the dominant media representation of those displaced by natural disasters, connecting the filmmakers and the viewers, and showing diverse views once hidden.

15:00-16:30 Session 7C: Political Communication

CHAIR:

[Douglas Chalmers](#)

LOCATION: [W009](#)

15:00 [Itoiz Rodrigo Jusue](#)

An illiberal turn? Media, Terrorism, and “Imagined Audiences” in British Parliamentary Debates (1988-2018)

ABSTRACT. For the past ten years, it has become habitual to read news stories about how someone became radicalised by watching online videos or how new media content controls have been introduced to prevent terrorism in the UK. Although theories and measures that address the complex relationship between the media and political violence are not new, this paper argues that over the last decade, there has been a significant transformation in the conceptualisation of the audience and the ways of thinking about the media’s role in terrorism. Based on a discourse-historical analysis of Parliamentary debates from 1988 and 2018, this paper shows how widespread theories of self-radicalisation, which have similarities to so-called contagion theories developed during the 1970s and 1980s, have established new frames to understand the relationship between terrorism, the media, and the audience in the British context. As a consequence, despite a lack of empirical evidence, contemporary political debates limit their focus to the media’s power to draw individuals into terrorist activity. This has serious effects on the regulation of the media, as it is exemplified with the Counter-Terrorism and Border Security Act 2019 which poses important threats to civil liberties and human rights. In summary, the aim of this paper is to explore the profound transformation of the “imagined audiences” and elite’s discourses on the media’s role in terrorism and to discuss the important consequences that include the introduction of censorship measures and the criminalisation of speech.

15:15 [Conner Kacperski](#)

Participatory Politics and Place: Talking Teesside & Ben Houchen

ABSTRACT. Participatory politics features at the forefront of Western democracies. National UK politicians like Boris Johnson and Jeremy Corbyn regularly engage supporters via online content, in-person events, and self-projection. Local participatory politics has also grown more popular recently with Andy Burnham dubbed the ‘King of the North’ for rallying against the government in Manchester. Yet beyond a former health secretary re-inventing themselves locally there is a more relevant grassroots northern mayor thriving off participatory politics in the form of Ben Houchen, the Conservative Tees Valley Mayor. Houchen has twice won election after nationalising a local airport in a former Labour stronghold and holds significant local decision-making and policy power. However, there is a divide in how participatory politics is covered nationally and locally. Existing literature on participatory politics has predominantly focussed on fans of national politicians (Cohen 2012; Jenkins et al 2017; Sandvoss 2019) and neglected local politics. This ongoing research aims

to address this divide by seeking to understand local participatory politics. The paper will present initial findings from interview data collected over the spring of 2023 exploring the local experiences of Teesside residents. Houchen has been selected as a conversational case study to navigate these topics because he employs a strong participatory approach through his high ad spend, online polls, whiteboard style explainer videos, and virtual townhall Q&As. Through these interviews, the research will showcase how local people react to Houchen's participatory politics, highlighting ways in which political communication and participatory populism shape everyday discourse around key local decisions.

15:30 [*James Morrison*](#)

Abusing the 'unprotected poor': Anti-welfare hate speech in online news debates about the UK 'cost of living crisis'

ABSTRACT. This paper explores the occurrence of everyday hate speech directed at unemployed and 'economically inactive' benefit recipients on newspaper comment threads focusing on the UK cost-of-living crisis and post-Brexit/COVID labour shortages. UK law prohibits incitement and prejudice against individuals and groups with 'protected characteristics'. Both the Crime and Disorder Act 1998 and Sentencing Act 2020 recognize five types of 'hate crime' in England and Wales, relating to race, religion, disability, sexual orientation and transgender identity, while the Racial and Religious Hatred Act 2006 bans language inciting hatred on grounds of race or religion. Separately, the UK-wide Equality Act 2010 forbids discrimination based on age, sex, race, religion/belief, disability, gender reassignment, sexual orientation, marriage and civil partnership, and pregnancy and maternity. Yet, while the range of protected characteristics has expanded over time, no safeguards exist against hate speech or discrimination based on people's social class or economic status. This legislative 'blind-spot' extends to most areas of UK media regulation, with industry ethical codes prioritizing the protection of the same groups as the law – barring that of the Office of Communications (Ofcom), which also prohibits hatred based on 'social origin'. In practice, this gap in regulation allows both news outlets and their audiences to publish statements about people experiencing poverty that would breach journalistic codes and invite prosecution if applied to protected groups. In exploring the proliferation of such 'anti-welfare' hate speech on online news comment threads, the paper raises questions about the inadequacy of both current legal/ethical protections and individual news-sites' moderation policies.

15:45 [*Michael Higgins*](#)

Towards a banal populism: the long-term normalisation of political populism in media

ABSTRACT. This paper is interested in the extent to which the recent political success of populism will exercised a sustained influence over the relationship between media and populism. In setting about this task, the paper takes account of three longer-term developments. The first is a long-standing tradition of media engagement with politics that pursues populism's pro-people, anti-elite interpretative grammar and rhetorical style; from the plain-speaking "popular ventriloquist" of the Nationwide studies to Clayman's specialist "tribune of the people". Second, are the on-going influence of those non-populist political institutions that have internalised components of populist strategy in their communication and policy expression; from "the big society" of the Cameron years to contemporary Scottish nationalism. Third, is the growth of an agonistic political field, latterly sustained by the performative indignance of the populist style, and arguably nourished by Elon Musk's Twitter policy. Drawing upon contemporary examples, the paper will assess an emergent "banal populism" in the communicative and performative practices of political actors and institutions, and its implications for the study and improvement of mediated politics.

15:00-16:30 Session 7D: European and Transnational Connections

LOCATION: [W003](#)

15:00 [*Maria O'Brien*](#)

The Microsoft/Activision Blizzard case: Antitrust policy in the European Union and the significance for media regulation

ABSTRACT. Competition/anti-trust regulatory policy within the European Union has historically been framed in a way that offers benefits to the consumer through the regulation of corporate behaviour, including cognisance of market position, market dominance and power.

This paper analyses EU competition law towards games and platforms, explicitly considering alternative ways of identifying dominance and power through analysis of the ongoing challenge to the acquisition of Activision Blizzard by Microsoft. Key texts in analysing the role of competition in the digital age tend to frame the question around questions of efficiency and of definition of the market (Ackman, 2019), but little has been developed in interrogating the role of competition in regulating platforms as communicative and cultural spaces. Traditional economic theories under neoliberal capitalism lead us to believe that markets tend towards efficiency. However, the knowledge that the markets are not neutral but subject to power dynamics undermines the concept of efficiency in considerations of platforms as sites of cultural production.

This paper places the ongoing case into wider context, comparing the EU's approach as regulator to that of the US Federal Trade Commission and the UK Competition and Markets Authority, both of whom have also commenced investigations. This analysis is carried out through a focus on power dynamics in antitrust cases, specifically using theories from the Regulation School of political economy (Lipietz, 1984) and the emerging neo-Brandesian framing of antitrust law through the law and political economy approach (Khan 2018; Paul, 2021).

Key competition cases in the EU frame competition as exploitation of a dominant position, as relating to a position of economic strength. However, certain of the platforms through which we communicate are not in a position of economic strength, and have developed positions of power by alternative means – not power over consumers, but power over communication modes and practices. This paper explores the potential for radical thinking beyond market power dynamics as a form of platform regulation using the tools of competition law within the EU.

Akman, Pinar. "An agenda for competition law and policy in the digital economy." *Journal of European Competition Law & Practice* 10.10 (2019): 589-590.

Lipietz, Alain. "Imperialism or the beast of the apocalypse." *Capital & Class* 8.1 (1984): 81-109

Poell et al "Platforms & Cultural Production" 2022, Wiley.

15:15 [Jeanette Steemers](#), [Andrea Esser](#) and [Matthew Hilborn](#)

Transnationalising viewing communities: British screen culture and Danish youth

ABSTRACT. As screen encounters across borders undergo rapid transformation, transnational video-on-demand services like Netflix and YouTube are fundamentally altering viewing patterns, affecting the nature and extent of overseas audiences' digital encounters with the UK. Yet precisely how this happens, particularly among 16-34 year olds, has gone under-studied. This paper, focusing on the case-study of Denmark for its high level of English proficiency and perceived cultural proximity to the UK, fills this knowledge gap at a pivotal, post-Brexit context for geopolitical relations, revealing the influence of screen media upon national perceptions. Drawing on a wider 2022 study, it analyses: (1) How young Danes define, find, access, value and experience screen content (fiction & non-fiction) from the UK, and what motivates them to do so; and (2) how they understand the UK and British culture based on their screen consumption and wider UK-related experiences, and how this impacts their attitudes about the UK. As radically different mediascapes (Appadurai 1996) emerge, it is vital that we comprehend how such digital zones of traversal reshape viewing communities, impacting UK content distribution and by extension the production and 'modes of cultural reproduction' (Vertovec 1999) that inform and influence perceptions of the UK. Addressing questions about how screen cultures travel and re-articulate across translocal contexts,

this presentation looks specifically at how young audiences in Denmark engage with British screen culture, drawing on a 2022 survey and wide interview and cultural intermediary evidence. This not only illuminates viewing behaviours and preferences, but also encourages a reassessment of conceptions of the 'global' and 'local' and the continued value of theorisations around cultural and linguistic proximity (Hoskins & Mirus, 1988; Mast, de Ruiter & Kuppens, 2017; Sinclair, Jacka & Cunningham, 1996; Straubhaar 1991; Straubhaar et al, 2021). Since British (and American) culture has become almost an extension of young Danes' own domestic culture(s), with the shift to streaming diminishing the former "national Danish TV viewing community", determining the location of culture becomes ever more difficult. This work is part of a larger project called Screen Encounters with Britain: What do young Europeans make of Britain and its digital screen culture?, supported by the Arts and Humanities Research Council [reference: AH/W000113/1].

15:30 [Pengnan Hu](#)

'Going global' or 'exiled?' The success of Chinese SVODs' boy's love serials in Southeast Asia

ABSTRACT. 'Exile' is becoming an urgent matter for the Chinese film industry when the famous director Peter Chen has recently launched his new company Changin' Pictures, which focuses on producing pan-Asia television serials for SVOD platforms. Chen's announcement has been interpreted by Chinese film observers as fleeing the country (exile) due to China's increasing censorship of films. While it is a famous director who makes 'exile' sounds through his latest announcement, 'exile' production around China has already been successful in recent years with Chinese SVODs going abroad. Combining Social Network Analysis (SNA) and Actor-Network Theory (ANT) to analyse one of the most popular boy's love TV serials, KinnProche (2022), produced by IQIYI against the background that, the country banned all BL TV drama production and Chinese SVODs started their international expansion, I will: (1) map how the flow of fandom content crosses platforms and national borders; (2) outline the central role played by Chinese fans in promoting KinnProche on Twitter to show how 'exile' production is blooming outside China yet closely relates to the Chinese market; (3) investigate how the actors and networks are framed through consistent negotiations. The research shows that China's cinematic content 'going global' is not merely a meticulously designed top-down strategy but also a precarious and resilient 'exile' as a result of increasing censorship in the domestic market, the global expansion of Chinese SVODs and the state's encouragement of going global.

15:45 [Ana Tominc](#)

Our Fish, Our Sea and 'Us': Fish, Europe and Populism in the British Press (1960-2020)

ABSTRACT. Fish (and other foods) has been used in the press as a vehicle to stir an emotional response against the European 'other' before Britain became a member of EEC in 1973 (e.g. cod wars with Iceland), and has culminated in post-Brexit populist Eurosceptic disputes over fishing rights with France. In addition to positioning France and the EU as 'them', these discussion of fish in the British press and political discourse sustain the revival of the myths of a British 'us' which fuse together ideas about diet, morality, politics and economy. The study, which is based on a corpus analysis five years before and after the Brexit vote (all British newspapers, 2011-2020), will demonstrate the changing discussion of fish in the British press in the last decade interrogating through this relations in which fish and fishing appears with reference to other European countries (and France/Scandinavia) and potentially to self (Scotland and its territorial waters in the North, in particular). In addition, and building on this, it will demonstrate through a cultural-historical analysis how fish as one of the salient identity anchors in the UK (e.g. fish&chips) has been used to further populist (Eurosceptic) discourse building on the assumption that food - as a banal, everyday object - is a handy subject through which complexities of national and international politics can be communicated in a common sense, understandable language. As the role of food in populist (political) discourses is only starting to be addressed (e.g., Rankine, Tominc, Irwin, in review; Irwin and Tominc 2023; Parasecoli 2022; Demuru 2021; Garcia Santamaria 2021; Edwards 2019), this presentation will contribute to understanding of the role of food in British (Eurosceptic) populism.

References: Demuru, P. 2021. Gastropopulism: a sociosemiotic analysis of politicians posing as “the everyday man” via food posts on social media. *Social Semiotics*, 31(3): Political Ideology in Everyday Social Media Use, 507-527. Edwards, J. 2019. O The Roast Beef of Old England! Brexit and Gastronationalism. *The Political Quarterly*, 90 (4). pp. 629-636. García Santamaría, S. (2021). The Italian ‘Taste’: The Far-Right and the Performance of Exclusionary Populism During the European Elections. *Tripodos*, (49), 129-149. Irwin, M. & A. Tominc (2023): ‘Bendy Banana’ and the Framing of EU Regulation in the British Press: Populism, Political Mythology and the Construction of anti-EU sentiment, in *The Political Relevance of Food Media & Journalism: Beyond Review and Recipes* (Routledge Research in Journalism Series). London, New York: Routledge. Rankine, A., Tominc, A, and Irwin, M. (in review). One of the Boys: Beer and Populism in Contemporary British Politics. Parasecoli, F. 2022. *Gastronativism. Food, Identity, Politics*. Columbia University Press.

15:00-16:30 Session 7E: The Future of Television

CHAIR:

[John Cook](#)

LOCATION: [W010A](#)

15:00 [Lisa Lin](#)

A New Era of Creative Freedoms? The Future of Chinese Television in the Digital Streaming Environment

ABSTRACT. Television provides an ideal site for examining individual creative freedoms, political ideology, and commercialisation in China. For Williams (1990: 16), broadcasting can be seen as a ‘new and powerful form of social integration and control’ which can be used socially, commercially, and sometimes politically manipulative. The rise of Chinese streaming services during the second decade of the twenty-first century has not only transformed the regulatory structure of Chinese television (disrupting the existing “four-tier” broadcasting system of county, city, provincial, and national broadcasters) but also provided an alternative space for creative expression by media producers in the post-socialist society (Lin 2022). With international cable and satellite channels restricted in mainland China, and SVOD services such as Netflix and Prime Video banned outright, Chinese television industries have instead been disrupted and transformed by the technological ascendancy of its domestic digital streaming services. In this paper I will examine the changing screen cultures and storytelling norms that Chinese digital streaming services have engendered and how these changes have intervened and rejuvenated the production cultures and creative expression in Chinese television industries. Drawing upon ethnographic research into production strategies and digital screen forms at Tencent Video, the author will demonstrate how Tencent Originals intervene in and shift the historical trajectory of storytelling norms and modes of address in Chinese television, offering a public space for personal voices, stories, and creative freedoms in the one-party state.

15:15 [Sylvia Harvey](#)

The BBC at 100: Three Modes of Discourse

ABSTRACT. In the context of the BBC’s 100th anniversary (2022) this paper explores three recent and different ways of writing about the Corporation: David Hendy’s *The BBC: A People’s History* (Profile Books, 2022), Patrick Barwise and Peter York’s *The War Against the BBC* (Penguin Books, 2020) and Ofcom’s *Fourth Review of Public Service Broadcasting: Small Screen, Big Debate* (Ofcom, March 2021). In the current period of arguably heightened political attacks on the BBC and with some three years to go before the ending of the current Charter, the Corporation has experienced persistent and often hostile scrutiny from a succession of Conservative governments. Although it should be noted that in the early part of the 21st century, in the wake of the invasion of Iraq, an angry Labour government had applied pressure that resulted in the resignation of both a Director General (Greg Dyke) and the Chair of Governors (Gavyn Davies). The three publications noted above have to a greater or lesser extent either openly explored the issue of government attacks or, in a more measured and detached way noted the strengths and weaknesses of public service

broadcasting in general and the BBC in particular. Taken together these three publications offer a rich and complex picture of the role of the BBC as it enters its second century of existence. The aim of this paper is to explore and - to some extent- to evaluate the different ways in which the Corporation has been written about and/or evaluated in these strikingly different kinds of publication. 5 Keywords: BBC, Public Service Broadcasting, culture, politics, discourse.

15:30 [Mita Lad](#)

Cultural Proximity in a world of transnational television content.

ABSTRACT. Research (see Gillespie, 1995; Somani & Doshi, 2016) into South Asian diasporic television audiences, particularly in the UK and US, found there was a need for cultural proximity amongst the participants and their choice of programming. Straubhaar (2003:85) describes cultural proximity as “the tendency to prefer media products from one’s own culture or the most similar possible culture”. Anecdotally I can attest to this, when I worked and studied abroad I often sort out media from the UK, whether it was BBC television programming or reading the Guardian newspaper. However, with readily available television content from around the world on free streaming sites, SVOD, social media, and so forth, do audiences still seek out media that remind them of their culture or are they now comfortable with easy to access transnational content. This question forms the background to a new research project that centres on South Asian higher education students studying in the UK. I seek to understand what role cultural proximity may play amongst future television audiences, particularly those from the South Asian sub-continent. The primary research will be based on a survey to be conducted in the Autumn of 2023, therefore this paper will be an exploration of literature that informs the primary research and helps to establish a gap in which this research can fit. I hope to move focus away from scholarly work around students’ use of social media whilst abroad (Saw, Abbott, Donaghey & McDonald, 2013; Wong and Hjorth, 2016) to their uses and preferences of television.

15:45 [Dan Twist](#)

The Future of TV Development

ABSTRACT. We live in a multi-channel TV world with tremendous choice and competition! Gone are the days when Executive Producers wrote ideas on the back of cigarette packets and made pitches over lunch with the (add broadcaster from a choice of four channels) commissioner. Today, legions of TV development teams are dedicated to finding ‘the next big thing’. Millions are spent on TV development each year; TV production companies cannot exist without them. The trouble is that as many as 95% of ideas never see the light of day. It’s a tricky balancing act for TV production companies to spend enough money to get the return and ride the risk when the development pot runs dry. With the emergence of AI and ChatGPT, what challenges lie ahead for TV development teams and what is in store for the future of TV development in an increasingly competitive multiplatform media landscape?

Dan Twist is a TV Development Producer and University of the West of Scotland Broadcast Production: TV and Radio lecturer. He has worked for over twenty years in the TV industry, in the Nations and Regions, both in development and production. Dan has had his ideas commissioned but experiences development hell when thousands of his ideas never see the light of day. This paper will discuss the highly competitive factual and entertainment TV genre and the process of developing and commissioning some of the most challenging ideas for the TV screen – Formats - from the TV Development Producer and Lecturer who has produced BAFTA Scotland and RTS Scotland award-winning shows.

15:00-16:30 Session 7F: Media Feminisms

CHAIR:

[Karen Boyle](#)

LOCATION: [W010B](#)

15:00 [Jinxian-Lily Wu](#)

Individuality versus collectivism: The urban-rural divide in intersectional Chinese digital feminist activism

ABSTRACT. With the fast development of internet technology, Chinese feminists are increasingly active online and engage in gender debates in a context where such discussions are largely invisible and unspeakable in the offline world. While some researchers have focused on Chinese digital feminist activists as mostly urban middle-class women who support women's rights (Fong, 2002; Zheng, 2016; Yang, 2020), others have begun to question whether all feminists online are necessarily urban middle-class women and suggest that we should investigate the diversity of online feminist activism. (Dong, 2019).

To explore the intersectionality of Chinese digital feminists from the perspective of gender, class and the rural-urban divide in China, I draw on the data from 34 in-depth interviews with Chinese digital feminists, including former international students as well feminists from rural backgrounds without international experience. Despite their significantly different experiences, almost all Chinese digital feminists in my study identified the gender stereotypes and patriarchal ideas inscribed in traditional culture as the common enemy. Most of them have been influenced by popular culture in Asia and the west. However, my research is beginning to show distinctions between digital feminists with advantaged and disadvantaged backgrounds in terms of their understanding of feminism and their activism.

My findings are beginning to suggest that digital feminists with advantaged backgrounds, especially urban middle-class women, tend to be more careful, reserved, and calculated about their participation/activism, and understand feminism as part of a narrative of individual self-development; while digital feminists from disadvantaged backgrounds, especially those from rural areas, and/or multiple-child families under the one-child policy, tend to be more radical in their online advocacy, and discuss feminism and feminist activism for all women as a community or collective. My research therefore is beginning to reveal just how Chinese feminist digital activism is shaped by informants' natal families, socio-economic backgrounds, and related cultural capital.

reference Dong, Y. (2019). Does China have a feminist movement from the left?. *Made in China Journal*, 4(1), 58-63. Fong, V. L. (2002). China's one-child policy and the empowerment of urban daughters. *American anthropologist*, 104(4), 1098-1109. Yang, F. (2020). Post-feminism and chick flicks in China: Subjects, discursive origin and new gender norms. *Feminist Media Studies*, 1-16. Zheng, J. (2016). *New feminism in China: Young middle-class Chinese women in Shanghai*. Springer.

15:15 [Anneke Meyer](#) and [Katie Milestone](#)

Shaming Women: Gender, Digital Media and the Production of Online Othering & Divisive Culture

ABSTRACT. Despite utopian discourses of digital technology proposing the ushering in of a world of deeper technical and cultural connectedness, contemporary British society is marked by increasing polarisation, division, dispute and malice. This is exemplified in a range of phenomena, from 'culture wars' to Brexit debates, from 'cancel culture' to an explosion of online abuse (Sun Lim 2020). Lumsden and Harmer (2019) have recently proposed the term 'online othering' to capture the sheer variety of abusive practices on digital media – shaming, trolling, flaming, misogyny, trial by media, character assassination, hate speech and so on. This paper uses online shaming of women as a case study. Online othering disproportionately affects socially disadvantaged groups. Shaming is a specific type of othering practice which labels acts as transgressive and exposes, degrades and condemns the 'transgressor'. Shaming practices have become increasingly ubiquitous and digital. Women are a particular target as they are shamed for a wide range of behaviours and issues, from wedding-shaming to fat-shaming. This paper illuminates in what ways digital shaming feeds off established gender stereotypes and norms and re-works them in a digital context. This involves exploring how the lack of moral worth of women or the value

degradation of all things feminine make women easy targets for attack; how the importance of appearance in ideals of femininity predispose women to be subjected to body shaming in its many forms; how women's historically prescribed and limited agency leads to female behaviours being much more easily defined as transgressive and therefore calling for shaming. Moreover, the paper considers specific aspects of digital media and culture, for example hypervisibility and hyperconnectivity, in terms of how they interact with gender and shaming practices.

15:30 [Ella Fegitz](#)

Neoliberal feminism and workplace mentorship: connecting policy and media discourses

ABSTRACT. Gender issues in the workplace have taken a central role in mainstream discussions of gender inequality in the West in the past 10 years. Among the issues that are mostly discussed is vertical segregation, which describes the lack of women in senior positions in the industry. Consensus is that 'mentorship' between senior and junior women is one of the ways to redress the situation. Circulating in both public policy and the media, the theme of female mentorship consists in a shift in the representation of intergenerational female (and feminist) relationships, away from conflict and toward solidarity. This paper offers an insight into the overlaps between policy and media, and their impact on the cultural construction of female intergenerational relationships. Employing a Foucauldian discourse analysis, the project takes as its object of study the work produced by the Women's Business Council in the UK (an industry-led advisory group founded in 2012) and three contemporary popular culture shows that include narratives of female mentorship (*The Good Fight*; *The Bold Type*; *Hacks*). Ultimately, I argue that, while the contemporary focus on female mentorship produces more positive representations of female intergenerational relations, it may be complicit in reproducing neoliberal feminism's focus on work-place success as the preferred route to personal emancipation.

15:45 [Clare McKeown](#)

Feminist DIY in a digital age: Semiotic connections in feminist activism

ABSTRACT. This paper will further develop a secondary theme that emerged from my 2022 PhD that considered the role of beauty in 16 Scottish feminist campaigns to end men's violence against women. The analysis drew from social semiotic text readings, expert interviews, and archival documents.

That secondary theme is how production practices can function as semiotic resources that embed meaning in the materiality of texts (Kress & van Leeuwen, 1996/2006, pp. 215–238).

The Glasgow Women's Library archives of the Scottish rape crisis and women's aid movements from the 1980s and early 1990s are full of photocopied ephemera like hand-stapled reports or posters with hand-drawn illustrations. One of my interview subjects described the traditional production practices of feminist activism as "handknitted" and "rough." These production practices lend feminist authenticity to their messages and might resonate with people suspicious of more highly polished materials. They signify that these materials were a sisterly labour of love from women who – despite often constrained financial resources – were dedicated to the liberation of women from men's violence.

The semiotic power of less visually polished materials was also highlighted by another interview participant who described more recent digital campaigning around so-called "revenge porn" as "scrappy" and "DIY."

This paper will revisit archival materials to explore this feminist tradition of "DIY" activism, both historically and in more recent activist interventions that use digital resources like social media. Importantly, this paper will demonstrate how this rich semiotic tradition can connect past, present, and future feminist activism.

Kress, G. R., & van Leeuwen, T. (2006). *Reading images: The grammar of visual design* (2nd ed.). London, UK: Routledge. (Original work published 1996)

15:00-16:30 Session 7G: Film, Affect, and Storytelling

4851 - screening, 26 minutes

CHAIR:

[Catriona Miller](#)

LOCATION: [W008](#)

15:00 [Jimmy Hay](#)

Nothing Echoes Here (Hay, 2022): Grief as Lived Experience in Fiction Film

ABSTRACT. *Nothing Echoes Here* (Hay, 2022) charts a 36-hour period in the life of a woman and her two children, in the near-aftermath of the death of their husband and father. The film explores the role that space – interior, exterior, familiar, non-familiar – plays for those grieving a profound loss, while using formal elements of film language and performance to portray grief in an authentic and empathetic manner, prioritising a sense of experience over story and narrative. The film is responding to a tendency in fiction cinema to relegate grief to a plot device, offering superficial depictions that fail to capture the lived experience of mourning in emotional, psychological, and physical terms. As a result, screen depictions of grief can be misleading and dangerous, either negating the real impact of grief or constructing mourning as a process that, while painful, will incrementally and (relatively quickly) dissipate until one is essentially ‘over’ it. As current grief discourses attest, the grieving process is a far more complex and multifaceted experience, and *Nothing Echoes Here* seeks to explore the potential for conveying grief in a more nuanced, authentic, and empathetic manner. Informed by autoethnographic and phenomenological approaches to grief; current grief theory including the ‘dual-process approach’; and Gilles Deleuze’s theory of the time-image and the any-space-whatever, *Nothing Echoes Here* considers whether it is possible to affectively portray the lived experience of grief in a fiction film through the formal elements of film language. In doing so, it opens up a conversation on cinematic representations of grief in cinema – considering the representational, ethical, and broader public health implications of this – while also contributing to the burgeoning, but still significantly underrepresented, practice-research engagement with fiction filmmaking.

15:15 [Anubha Sarkar](#)

Much Naatu about nothing? Deciphering the success of Indian film RRR in the West

ABSTRACT. This paper will examine the discourse surrounding the global popularity of the Indian film RRR. While some commentators have criticised RRR for its use of Hindu religious iconography considering India’s increasingly divisive religious and casteist politics, Western media have hailed it as the Indian superhero film. To explore the range of discourses about the film’s success across geographies, a mixed methods design will be employed, comprising of document analysis of key Western and Indian media reports, content analysis of #rrrmovie hashtags on Twitter and semi-structured interviews with viewers of the film. Despite India’s rich filmmaking history, rarely does an Indian film, consisting of a menagerie of song and dance sequences and heightened emotions win accolades amongst a non-Western audience, which is why RRR’s win at the Golden Globe and Critics Choice Awards is historic for Indian cinema. An examination of RRR’s success is pertinent not only because it plays to the galley of representation and diversity in popular culture and media, but to also evaluate how transcultural flows of films are affected by strands of nationalist discourses, commercial imperatives, changing audience behaviour and histories of cinema.

15:30 [Leslie Meier](#) and [Nancy Thumim](#)

Articulating Ecological Imaginaries: The case of Avatar: The Way of Water

ABSTRACT. What comprises and feeds contemporary media audiences’ ecological imaginaries? Fraser (2021) has argued that concern with the environment is now mainstream insofar as it is proclaimed and acted on from a vast range of political and social perspectives. Drawing on Taylor’s

(2002) work on the imaginary, Chouliaraki and Georgiou (2022) demonstrate that imaginaries work to regulate what is ignored as well as what is deemed to be relevant – with subsequent lived consequences. People cannot act, intervene, or care about ecological crises and alternatives for socio-ecological transformation that they cannot even imagine.

This paper focuses on a blockbuster film—Avatar: The Way of Water (2022)—and the contradictions of its environmental politics. Building on a circuit of culture approach (du Gay et al. 1997), we will bring together perspectives from critical political economy, textual analysis, and audience studies to explore ecological imaginaries and omissions prompted by this case. Our environmental critique will attend to: the companies involved in the film’s production, distribution, and exhibition; stories told about ‘nature’ in the film, accompanying promotional texts, and fan discourse; and technological imaginaries. We also will consider the role of filmmaker James Cameron in shaping the environmental meanings and fallout of the film.

16:30-17:00 Session 8: BREAK

LOCATION: [Library Atrium](#)

17:00-18:00 Session 9A: PANEL: Safety and Sustainability in the Screen Industries

CHAIR:

[Andrew McWhirter](#)

LOCATION: [W001](#)

17:00 [Lisa Kelly](#), [Katherine Champion](#), [Susan Berridge](#) and [Rebecca Harrison](#)

Panel Proposal: Safety and Sustainability in the Screen Industries

ABSTRACT. This panel addresses urgent challenges around safety and sustainability in a global screen sector grappling with precarity, exploitation and the climate emergency. It maps out existing initiatives relating to working practices and production cultures before exploring potential solutions and problems posed by technological innovations. Susan Berridge draws on her work with Tanya Horeck investigating the relatively new role of intimacy coordination in UK television through original interviews with practitioners. Understanding this practice as a form of care, she considers its ability to foster deeper understanding of health and safety on set and explores its significance within a post-#MeToo context. Lisa Kelly and Katherine Champion examine health and safety in more detail, highlighting the specific risks created by contemporary working conditions and the limitations of current safety training. Through a case study of their research and innovation project Set Ready Safety, they outline the potential for digital technologies to transform safety in the screen industries. The panel concludes with Rebecca Harrison’s examination of the environmental impact of filmmaking through a case study of the Star Wars franchise. Drawing on the work she has carried out as part of the Environmental Impact of Filmmaking project, she adopts a historically informed perspective that problematises the use of a digital technologies as an eco-friendly alternative to traditional methods.

Care, Consent and Collaboration: The role of intimacy coordination in fostering safety on set

Intimacy coordination, a relatively new role in the film and television industries, involves choreographing and overseeing the production of intimate scenes. It has taken on increased significance post-#MeToo, concerned as it is with foregrounding consent and ensuring that production practices are safe for performers and crew (Sorensen, 2021). Before intimacy coordination was established, the production of intimate scenes was often informal and opaque, creating conducive conditions for potential harm. Drawing on original interviews with intimacy coordinators, conducted by myself and Tanya Horeck during our BA funded study into intimacy coordination in contemporary UK television, this paper explores further the significance of the role in fostering a deeper understanding of health and safety on set (Horeck and Berridge, forthcoming). By normalising detailed discussions of consent, embracing collaboration and recognising the need for care and after-care in the production of intimate scenes, intimacy coordination challenges the

‘endemic carelessness’ of the sector, in turn promoting safer and potentially more sustainable working practices (Torchin, 2022).

Susan Berridge is Senior Lecturer in Film and Media at Stirling University. Her current research explores intimacy coordination in contemporary UK television (with Tanya Horeck).

Set Ready Safety: Transforming safety in the screen Industries using technological innovation

The screen sector is a hazard-rich environment where mistakes can cost lives, as the deaths of cinematographer Halyna Hutchins, camera operator Mark Milsome and camera assistant Sarah Jones attest. Since 1990, at least 43 people have died on sets in the US alone while a recent survey found that 63% of UK-based crew believe H&S regulations need improving (McCartney, 2016; Mark Milsome Foundation, 2021). In an increasingly global film and television landscape, project teams of specialist workers are assembled at pace in the context of constant pressures on budgets, resources and timescales requiring intense activity, round-the-clock working and its attendant impacts on sleep, diet, health and wellbeing (Curtin and Sanson 2016; Caldwell, 2008). Every shoot is different (in terms of size, location, identifiable risks) and involves workers in varying roles (technical, craft, contract, freelance) making it difficult to ensure safety standards are maintained across projects. This paper examines the specific risks created by work practices and production cultures in the sector and explores the potential solutions offered by digital technologies through a case study of Set Ready Safety, our research and innovation project to transform safety in the screen industries.

Lisa Kelly is Senior Lecturer in Television Studies at the University of Glasgow. Her current research examines health and safety in the screen industries.

Katherine Champion is Senior Lecturer in Communications, Media and Culture at the University her Stirling. Her current research examines regional screen production and work practices in the screen sector.

A long time ago, but not so far away: using Star Wars to improve sustainability initiatives

Technological innovation is often championed by scholars and practitioners as a solution to the environmental harms caused by the screen industries. From ‘volumes’ (studio spaces in which live action and pre-recorded footage are composited) to swapping practical for VFX, sustainability initiatives are often tied to the digital. But despite their organic allusions to clouds, streams, and green screens, digital media’s carbon footprints are not always better than their analogue counterparts (see Vaughan, 2019). Drawing on case studies from the Environmental Impact of Filmmaking project, which explores the fabrication of props and costumes made for the Star Wars franchise, this paper advocates a more historically informed perspective when attempting to overcome the ecological challenges caused by film production. Via archival materials, filmmaker interviews, and life-cycle assessments of assets such as aluminium and CGI Artoo Detoos, it argues that some traditional methods present filmmakers with greener - albeit more expensive - alternatives to newer, seemingly eco-friendlier technologies. In doing so, it makes the case that studios and funders should resource productions according to the specific needs of the shoot, rather than apply a one-size-fits-all approach to sustainability.

Rebecca Harrison is Lecturer in Film & Media at The Open University. Her current research investigates the environmental impact and cultural significance of the Star Wars franchise.

17:00-18:00 Session 9B: PANEL: Connected Futures: Feminist Methods and Practices

CHAIR:

[Karen Ross](#)

LOCATION: [W004](#)

17:00 [Zahra Khosroshahi](#), [Yvonne Tasker](#), [Abigail Jenkins](#) and [Maria Eugenia Ulfe](#)

Connected Futures: Feminist Methods and Practices

ABSTRACT. In exploring feminist methods and practices in film and television studies, this panel opens with Yvonne Tasker's talk on women's history and feminist media studies. Tasker draws on the possibilities and constraints of conducting feminist analysis, arguing that women's media history must acknowledge complexities and diversities.

Where Tasker sets up the panel's larger questions, the rest of the talks delve into various methods and practices. Eylem Atakav and Sarah Barrow discuss their collaborative "The Women of Influence" project (2021-2023), where they work alongside Asháninka and Yanasha young women, activist members of the National Council of Indigenous Women of Peru. Reflecting on the global pandemic, Atakav and Barrow outline the value and challenges of various methods and practices such as online workshops, in-country fieldwork, participatory research, and community screenings. From there, Abigail Jenkins turns to autoethnographic textual analysis in their exploration of fat and plus-sized bodies in British and American television. For Jenkins, valuing fatness and its visual language offers important and underexplored pathways to intersectional critique.

In the final talk, Zahra Khosroshahi looks to Iranian women's cinema and activism to discuss a decolonial and de-westernized approach to feminist media studies. In imagining our connected futures, this panel is invested in thinking about how our diverse approaches, geographies, and identities can be supported through feminist methods and practices.

17:00-18:00 Session 9C: PANEL: Intersectional Representations of Sexual violence in Recent Entertainment Media

LOCATION: [W009](#)

17:00 [Ankita Mishra](#), [Zoë Asser](#) and [Melody House](#)

Intersectional representations of sexual violence in recent entertainment media

ABSTRACT. Entertainment media can play an important role in influencing public attitudes to social and criminal issues, such as sexual violence. While much has been written on the damaging stereotypes and 'rape myths' often presented in film and TV depictions of sexual violence, media also has the potential to amplify marginalised voices in more accessible formats than typical academic or policy discourses allow.

Recent TV shows like 'I May Destroy You' and 'Unbelievable' present more nuanced understandings of sexual violence as it intersects with race, gender, sexuality, and class. These media products also portray the complex intersectional realities of criminal justice responses to survivors and perpetrators. Such media can be an important platform for survivors to speak out – as writers, actors, and directors – and can facilitate critical conversation for the wider public.

The Media Sigils are a group of PhD students and Early Career Researchers in the field of violence against women with a special interest in the transformative power of media representation. This panel will explore the different ways that media can create space for survivors of violence and will elucidate how media narratives demonstrate alternative possibilities for our connected media futures and play an influential role in relationships.

17:00-18:00 Session 9D: PANEL: Media, Creative and Data Industries in an Ecological Crisis

CHAIR:

[Helena Bassil-Morozow](#)

LOCATION: [W003](#)

17:00 [Paula Serafini](#), [Photini Vrikki](#) and [Anastasia Denisova](#)

Media, Creative and Data Industries in an Ecological Crisis

ABSTRACT. This panel seeks to explore the politics of media, creative and data industries in a context of ecological crisis. Taking a broad understanding of media that includes traditional media, the creative industries and digital infrastructure, we are interested in exploring the ways in which material and symbolic dimensions of media production and consumption are implicit in sustaining and deepening environmental damage, and also, how different forms of media practice and activism (from everyday individual acts to worker and organisational responses to direct action) can address environmental violence in and through the media.

By simultaneously exploring the production processes of the media, creative, and data industries and forms of ecologically-oriented mobilisation that emerge in relation to them, we are able to consider these industries as institutions with power, materialities, and narratives preserved through media communications. To what degree are sustainability narratives mirrored in these industries? And how are these industries influencing the lives and livelihoods of the communities they coexist with in a context of ecological crisis?

In its approach, this panel combines the fields of social movement studies, communications, creative industries, digital technology and political ecology to scout out the role of media as the source and representation of public imagination in a context of ecological crisis.

Papers

Creating and Resisting the Data Centre Industry - Photini Vrikki

The exponential growth of ubiquitous technologies in the last decade, from laptops and tablets to smartphones and from the internet of things (IoT) to smart cities, have transformed geographical space into transnational infrastructure. More specifically, the infrastructural development of data centres, which accommodates both data transmission and machine communications, has revealed distinct changes in (1) the exploitation of materials, (2) the accumulation of power, and (3) the public's imagination. This paper explores the data centre industry as both digital infrastructure and political institutions. In doing so it will explore how media narratives influence public imagination around data centres by often discounting the electricity and water consumption of data centres, which is claimed to generate, along with the rest of the ICT sector, up to 2% of the global CO₂ emissions, or by ignoring the social marginalisations and global inequalities they may be creating. Taking these observations as a background, this paper aims to identify how data centres are represented in the popular imagination, considering media discussions around sustainability, AI, algorithms, digital platforms, datafication, etc.

Climate change: the media patterns that encourage behaviour change - Anastasia Denisova

In social cognitive theory, people learn behaviours that empower them to act and achieve results. Media coverage offers various frames for the global story of the climate change – from apocalyptic to neutral, solutions-oriented to consumer-based. This study analyses the psychological theory applied to media narratives and identifies the patterns that are more likely to induce a positive action. It outlines the frames and storytelling devices that give the sense of self-efficacy to the audience, reduce news avoidance, and increase the sense of agency.

An ecological lens? Argentina's creative industries in the face of the ecological crisis - Paula Serafini

If you ask creative industry workers in Argentina about the biggest challenges they face, most likely the ecological crisis won't be a top priority. Inflation, devaluation, and other economic issues faced in the country are bound to come up first. At the same time, there is part of the creative sector -the

non-profit, the autonomous, and to some extent, the state-funded- that is attuned to the fast-growing environmental consciousness in the country; a result of the extreme effects of extractivism which have become more visible in recent years. But how connected are these two sides of the creative sector? This paper will report on empirical, participatory research with representatives from the design, music, and film sectors in Buenos Aires to respond to the question: is there space for creative industry workers in Argentina to become actors in movements for socioenvironmental justice?

17:00-18:00 Session 9E: PANEL: Rebellious Research Roundtable: How do we Articulate the Knowledge and/or Value of the Research in our Practice

LOCATION: [W010A](#)

17:00 [Roy Hanney](#), [Agata Lulkowska](#), [Ben Harbisher](#), [Ian McDonald](#) and [Agnieszka Piotrowska](#)
Rebellious Research Roundtable: how do we articulate the knowledge and/or value of the research in our practice

ABSTRACT. A MeCCSA Practice Network Roundtable Proposal

Rebellious Research Roundtable: how do we articulate the knowledge and/or value of the research in our practice

Practice as research has yielded a selection of extraordinary, innovative work over the past few decades, but it has also shaken academia, questioning the traditional way of ‘doing research’ but also communicating the knowledge. Many rebellious issues and approaches define practice as research, among others, the contested role of literary contexts and the legitimacy of experimental practice, both linking to our target audiences and projected impact. This roundtable proposes a discussion (and a showcase of some creative practice examples) among practice as research experts to consider some fundamental questions about communication strategies for PaR.

Proposed topics for discussion: 1. Is the knowledge produced by creative practice research different in some way from other knowledge? 2. What is the place of subjective experience in the production of knowledge in creative practice research? 3. What is the relation between research and practice? 4. Communicating research knowledge within and outside academia – are we speaking the same language? 5. Who are our audiences? 6. Value of research vs value of practice – are they in opposition? 7. The role of written and spoken words in talking about practice? 8. Is knowledge and value of research self-evident in our practice? 9. What is the impact potential of our research practice? 10. Filmmaking as critical practice’ (critique via creative practice)

Panellists - Professor Simon McKerrell (Glasgow Caledonian University) - Dr Ian McDonald (Newcastle University) - Dr Agnieszka Piotrowska (Manchester Metropolitan University)

Chair: Dr Agata Lulkowska (Staffordshire University)

Format: Roundtable discussion with three panellists and the audience. 180 mins.

17:00-18:00 Session 9F: PANEL: Scotland’s distinctive public sphere: a media policy roundtable

CHAIR:

[Angus Dixon](#)

LOCATION: [W010B](#)

17:00 [Paul Reilly](#) and [Catherine Happer](#)
Scotland’s distinctive public sphere: a media policy roundtable

ABSTRACT. This roundtable will explore Scotland’s distinctive media and public sphere, with a particular focus on questions of sustainability in respect of funding, trust and the changing

regulatory landscape. It contextualises these questions in a turbulent political environment, in which the constitutional question continues to dominate, and the radical changes brought by digital technologies.

Devolution in 1999 significantly shifted Scotland's political landscape, and 2014's referendum illuminated the way in which Scotland's public sphere has developed in parallel as an often uncomfortable hybrid of UK-rooted institutions and emerging Scottish players. Analysis of media structures in the devolved state have however often been subsumed under UK-wide research which can fail to fully illuminate Scotland's distinct challenges and nature.

This roundtable draws on a recent stakeholder report produced by academics at Glasgow University. Speakers will share insights on a set of key themes including sustainable funding and support for Scotland's media and how it works in other small countries, digital regulation and competition, holding power to account in Scotland, and the impacts of global digital media on engagement with local issues. It will then invite contributions from the panel speakers and audiences about the future trajectory of Scotland's media in the next decade.

Participants will include:

Dr Paul Reilly, Senior Lecturer, Politics Dr Catherine Happer, Director of Glasgow University Media Group (GUMG), Sociology Professor Philip Schlesinger, Professor in Cultural Theory Dr Ana Ines Langer, Senior Lecturer, Politics Dr Dominic Hinde, Lecturer, Sociology

17:00-18:00 Session 9G: PANEL: The Future - and Limits - of "Diversity" in the Cultural Industries.

CHAIR:

[Anamik Saha](#)

LOCATION: [W002](#)

17:00 [Anamik Saha](#)

Panel: The Future - and Limits - of "Diversity" in the Cultural Industries

ABSTRACT. Chair: Professor Anamik Saha

“Diversity” is a much-sought-after good these days, and is seen as a key asset to the future success of media. In the cultural and media industries, tackling diversity (or rather the lack thereof) is high on the institutional agenda. At stake in these debates is the reckoning with the creative sector's own institutional inequalities of production, representation and consumption that are deeply entangled with wider structures of class, “race”, gender, sexualities and disability (among others). However, the role and function of diversity programmes in the creative industries are subject of intense debates which have gained further momentum in light of the cultural sector's contested responses to the unequal social effects of the Covid-19 pandemic and anti-racist and feminist justice movements like BlackLivesMatter or #metoo. Can diversity actually challenge institutional inequalities, or does it actively remake structural inequality? Under which conditions can diversity discourses unsettle standardized workings in the cultural industries and when do they simply reinscribe social hierarchies, dynamics of racial capitalism, precarious labour relations or hollow post-race/post-feminist ideologies? How can we harness diversity's critical potential or how to move beyond the term altogether? What are diversity's limits when it comes to rethinking a politics of cultural production in more sustainable and subversive ways? These are some of the guiding questions that this panel will tackle.

Against diversity: Race, media and reparative justice Anamik Saha, Professor of Race and Media, School of Media and Communication - University of Leeds In this paper, I build on existing critiques of 'diversity' in media and cultural industries that recognise it as a form of power/knowledge that reproduces rather than dismantles social hierarchies in media. The paper argues that the future of media relies upon a rejection of diversity policy, to be replaced with a more

radical creative justice programme based around the idea of reparation. Firstly, it makes a distinction between 'reparations' as compensation, and 'reparation' as repair. It is this latter, broader notion of reparation that underpins the paper's notion of reparative justice. Secondly it focuses on the role of media in a reparative justice programme. It is argued that media play a key role in providing the platform for a range of different artistic, theoretical and political interventions that explore how legacies of empire shape the present and the experiences of ancestors of colonialism and slavery. Thirdly, the paper provides concrete examples of the types of radical policies that come with a reparative politics framing, including a case for affirmative action, that it is argued makes for a more effective way of enacting creative justice for racialized groups in media.

17:00-18:00 Session 9H: PANEL: Unravelling Local and Community Media

CHAIR:

[David Baines](#)

LOCATION: [W005](#)

17:00 [Rachel Matthews](#), [Dave Harte](#), [Giovanni Ramos](#), [Magali Moser](#), [David Baines](#) and [Agnes Gulyas](#)

Unravelling local and community media.

PRESENTER: [Rachel Matthews](#)

ABSTRACT. This timely panel brings together a suite of papers which problematise approaches to research in the field of Local and Community Media. As space is increasingly carved out for the particular study of a local and community media, so research is increasingly taking a comparative turn, developing from the largely national focussed studies which have dominated the field today. However, such attempts have in turn thrown up issues, for instance in relation to terminology – how local and community media are named - and the limits of the field – so what are legitimate objects of study. This panel brings together four papers which each offer both a perspective on these questions and offer suggestions for bridging those differences.

Chair: Dr David Baines, Secretary of the Local and Community Media Network of MeCCSA.

18:00-19:00 Session 10: WINE RECEPTION IN GCU ARCHIVES (Atrium)

LOCATION: [Library Atrium](#)

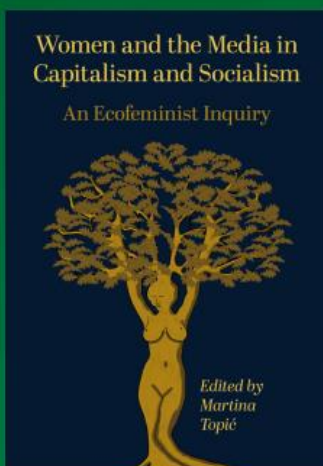
20:30-23:00 Session 11: MeCCSA Pub Quiz Revolution Bar (Renfield Street--quiz starts 9pm)



The *International Journal of Disney Studies* examines the Walt Disney Company, a media conglomerate that impacts our global culture. It is the first journal of the emerging field of Disney studies. Coming soon in 2025.



The *Journal of Gulf Studies* is a peer-reviewed academic publication and a unique platform that presents the reader with cutting-edge, interdisciplinary research on topics related to the Gulf region and its neighbouring countries. Coming soon in 2024.



Brand new edited collection examining the position of women in context of the political economy of the media. This book looks at the position of women in the media in capitalism and socialism using ecofeminist lenses. Edited by Martina Topić.

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TUESDAY 5TH SEPTEMBER

09:00-10:30 Session 12A: Community Media and Imagined Collectives

CHAIR:

[Sarah Haynes](#)

LOCATION: [W009](#)

09:00 [Abi Rhodes](#)

Digital storytelling and grassroots communities: building hope for the future

ABSTRACT. In collaboration with the national human rights education charity Journey to Justice (JtoJ), this paper explores the power of storytelling to support communities to take action to address economic injustice and build hope for the future. It is based on interviews conducted during workshops with community organisers and volunteers in the East and West Midlands. Participants engaged with digital resources created by JtoJ and the author that showcases stories of collective action, non-violent tactics and expert analysis of the root causes of economic inequality. The resources seek to support communities to take action to address poverty and inequality and consolidate understanding of what a more economically just world could look like.

The research asks: what role does storytelling play in galvanising ‘ordinary people’ to take action for economic justice? It aims to better understand the contribution that storytelling can make in grassroots communities to identify and find solutions to important local issues. Analysis of the results reveals the effectiveness of stories to foster a sense of hope that galvanises action to create change for economic equality. This leads to the further development of insights into storytelling as political communication for action.

09:15 [Heather Anderson](#), [Susan Forde](#) and [Halim Rane](#)

Digital connections: Australian ethnic community broadcasting in the post-terrestrial and post-pandemic mediascape

ABSTRACT. Ethnic community broadcasting is the largest media sector delivering content to Australia’s ethnically diverse and multicultural communities – which constitute almost 30 percent of the population (ABS 2019-2020). There are six full-time ethnic community radio stations and 91 additional community radio stations, in Australia, that include ethnic programming (NEMBC 2020), yet we know very little about how this sector operates in the digital age. Digital disruption presents both challenges and opportunities for community radio more broadly (Anderson et al., 2019) and raises distinct concerns for ethnic broadcasters who now operate in an increasingly complex and technologically driven digital environment; this has only intensified since the first and second waves of the COVID-19 pandemic in Australia, when many community radio stations shifted to remote, pre-recorded programming in response to mandated public health restrictions.

Little national research has been conducted about the ethnic community radio sector since the early 2000s (see Meadows et al. 2007; Forde et al. 2010) despite massive shifts in the media environment since then. “Digital connections: Ethnic community broadcasting in the post-terrestrial and post-pandemic mediascape” was a national research project, funded in-part by the National Ethnic and Multicultural Broadcasters Council, that addresses this gap. It incorporated a national survey and eight case studies of metropolitan and regional community radio (including audience and broadcaster perspectives), conducted in 2022/23. This paper outlines key findings from the project relating to the impact of new digital technologies and pandemic broadcasting practices on the sector.

(References available on request to meet word count)

09:30 [Sultan Al-Azri](#)

Public political communication in Oman, The Role of online Forums

ABSTRACT. Political communication refers to any interaction between political characters on political issues in a communication space. DeLisle, Goldstein and Yang (2016) affirm that digital media have become regular spaces for policy debates and public discourse. Thus, technology has become an active player in political deliberation central to political systems. This is especially important in light of the in absence of legislation that protect individual's rights of political participation. In this paper, I explore how Omanis utilize Sablat Oman to demonstrate their interests in making contributions to their society and how technology impacts public political communication. The research seeks to a. investigate the extant to which Omanis utilize technology to restructure state-society power relations, b. to explore the impact does technology have on public communication as discursive practice, and consequently in the construction of the Omani political discourse and c. to capture the deliberative practices which Omanis practice in online platforms and shape the general character of political deliberation. The project adopts a critical discourse analysis (CDA) to reveal the role of communication as discursive practice in the construction of the Omani political discourse. In addition, I utilize Ethnographic Content Analysis (ECA) to investigate the role of Sablat Oman as digital communication tool in the construction of the Omani digital public sphere.

09:00-10:30 Session 12B: Digital Equalities

CHAIR:

[Andrew McWhirter](#)

LOCATION: [W005](#)

09:00 [Simeon Yates](#), [Jeanette D'Arcy](#), [Rebecca Harris](#), [Gianfranco Polizzi](#), [Catherine Cullen](#) and [Bronagh Andrew](#)

Exploring digital access and inclusion for adults with lived experience of modern slavery

ABSTRACT. The increased expectation to participate in society via technology is a double-edged sword for those with lived experience of modern slavery. On one hand, digital technologies can provide survivors with access to much-needed facilities and services such as legal aid, asylum and Universal Credit applications, and healthcare. Digital technologies can be vital for survivors to communicate with family, and benefit from support groups, education and training. On the other hand, the ubiquity of digital technologies can exacerbate inequalities for those without access to broadband/WiFi, devices, or the skills to use them. Provision and use of digital devices can contribute to exposure to online harms such as re-exploitation.

This paper presents some key findings of a project funded by the Modern Slavery Policy and Evidence Centre, supported by partner organisations the International Organisation for Migration, and Trafficking Awareness Raising Alliance. The project explored the experiences of civil society organisations supporting survivors, as well as the views and experiences of survivors themselves, with a focus on their use of digital technologies. The project was based on interviews with key organisations, as well as a survey asking for feedback on findings, followed by interviews with survivors receiving support from these organisations. The project's aim was to gather evidence to support policy and practice to better support survivors in their use of digital technologies in the future.

09:15 [Scott Downham](#)

How Only Some Citizens Are Socialised into Filter bubbles and Echo Chambers, and the Implications for Democracy

ABSTRACT. Particularly since the shock popularity and victories of Brexit and Donald Trump, there has been concern that citizens, en masse, exist in democratically dysfunctional ideological bubbles, where they only hear likeminded perspectives, especially online. Researchers now contest that narrative. Therefore, this study explores specific causes and effects of 'embubblement' in one marginal but perhaps high-risk group, young people. They are considered more impressionable, and more get their news online. This mixed-methods digital ethnography contains a 10-wave cohort

study, diary study hybrid. One day a month for 10 months, participants aged 16-18 (n=21) captured any political communication they encountered or did, across all mediums online and in-person. Findings strengthen the literature's emerging consensus, overturning the filter bubble narrative. Throughout, all participants placed only around midway on a scale from minimum to maximum embublement. No participants' levels of embublement or partisanship increased over the ten months, as if they were becoming polarised, falling down rabbit holes of hyperpartisan content. Only a couple of participants frequented hyperpartisan communities like feminist TikTok. Others relied on relatively neutral mainstream sources. Different participants saw different stories, but these did not offer partisan, contradictory representations of reality. Hence, opposing partisans seemed healthily anchored to the one reality. Embublement seems to have one benefit for democracy: correlating with increased political mobilisation. Implications are discussed regarding how to encourage young people's political mobilisation, but without them falling into ideological bubbles. Ethnography's thick description explores participants' practices in depth qualitatively. This will inform political literacy/engagement NGOs, tech companies and policymakers.

09:30 [Simeon Yates](#), [Abigail Davis](#), [Katherine Hill](#), [Chloe Blackwell](#), [Matt Padley](#), [Alexander Singleton](#), [Gianfranco Polizzi](#), [Jeanette D'Arcy](#), [Rebecca Harris](#), [Elinor Carmi](#) and [Paul Sheppard](#)
Towards a Minimum Digital Living Standard

ABSTRACT. Our research into a Minimum Digital Living Standard (MDLS) aimed to capture the minimum basket of digital goods, skills and services households need to have an adequate quality of life and participate in society. The project developed a framework encapsulating digital needs and exploring the implications of not having access to such a minimum. This paper reports on the development of the definition and our assessments of households meeting or falling below this minimum. The MDLS seeks to move digital inclusion policy and research debates beyond simple measures of access and skills.

Developed through iterative deliberative focus groups with a representative selection of UK household members, the agreed definition of a Minimum Digital Living Standard is:

A minimum digital standard of living includes, but is more than having accessible internet, adequate equipment, and the skills, knowledge, and support people need. It is about being able to communicate, connect and engage with opportunities safely and with confidence

Using this definition further iterative deliberative groups agreed on the set of goods, skills and services needed to meet this minimum. Additional work was also conducted to explore young people's definition of a Minimum Digital Living Standard, and to develop an MDLS specifically for Wales. This was followed by a UK-wide survey measuring the extent to which households with children in the UK meet this standard. This paper presents key findings from the MDLS project with a focus on this can be supported via policy and practice.

09:45 [Seamus Simpson](#) and [Evie Lucas](#)
The Digital Privacy Gap as an Urban Media Policy Challenge

ABSTRACT. This paper focuses on the under-researched matter of citizen privacy in rapidly digitising urban environments. The paper commences by providing a critique of the literature on digital or so-called 'smart' cities and privacy and follows this with empirical evidence and analysis from a study of Greater Manchester. Use of digital technology and applications has been posited as a key development in tackling many of the core challenges of urbanization and adding value to public services. Underpinning it is use of devices and sensing to collect data about the physical world in real time; transmit it through communication networks; and process and use the results of data analysis to plan and provide applications to users to improve their living standards. The presentation highlights evidence of: the desire of policy-makers to incorporate privacy concerns in their digital city planning; their perspectives on the challenges of ensuring engagement with citizens on matters of privacy; and, by contrast, the experiences and views of citizens on data gathering

activity in smart cities, using Greater Manchester as a case. Methodologically, the presentation draws on a combination of secondary source literature review, primary source documentary analysis, survey data, and evidence from a series of citizen privacy workshops and policy maker semi-structured interviews. The presentation identifies and characterises conceptually a privacy gap between the architects of digital city policies and citizens and, from this, puts forward a ‘prototype’ media policy agenda on which further research to address its challenges can draw.

09:00-10:30 Session 12C: War Reporting and Representation

LOCATION: [W004](#)

09:00 [Doug Specht](#)

Disappearing into the map: The hiding of tragedy through war cartography

ABSTRACT. Maps have long been used to plan, implement, and explain war. Following the Russian invasion of Ukraine, media organisations began producing hundreds of maps in an attempt to tell the story of what was happening on the eastern borders of Europe : maps of occupation, of territory gained or desired, of refugee migrations, and the changing names of places. These maps join a long history of using cartography to try and explain the complexities of war to an audience that is positioned well away from the front lines. These maps, often distributed through the media are important to help us comprehend the changing global landscape, but they are all an abstraction. None of them are a complete truth of what is happening, and often they mask the nuances of the situation. This paper will explore how we map such complex situations using nothing more than the potentially limiting tool kit of lines, colour, and symbology. Importantly this paper will explore what disappears when we turn complex geopolitical tragedies into maps.

09:15 [Victor Morozov](#)

Television in Conflict – Analysing the Media Coverage of the War in Ukraine

ABSTRACT. This article aims to take a closer look at several ways in which the current military conflict on the Ukrainian soil has been addressed and reflected by its media coverage. By choosing to focus on a series of case studies, both public (TV and newspaper press) and personal (TikTok threads) – ranging from the Bucha massacre aftermath, which was transmitted globally, to the daily life under siege in Kyiv as experienced by the individual civilian on various social networks –, the paper underlines the need for a more thoroughly conceptualized analysis of the visual production that this war has generated so far. Taking into account various theoretical propositions – from philosopher Jacques Rancière’s concept of the “information flow” to filmmaker and artist Harun Farocki’s notion of the “operator image” –, this contribution will also allow for an exploration of a rich tradition of reflection directed towards the televised medium’s great potential and possible threat, as well as an examination of its relevance in the contemporary world. As the conflict in Ukraine is pursued on the front without any indication of an ending in sight, I contend in my paper that, from the privileged, essentially uninvolved, perspective of a media analyst, it is of utmost importance to look carefully at these images of war and try to decipher within them the present mechanisms of information and their most employed regimes of representation. This article attempts to take a preliminary step in that pedagogically driven direction.

09:30 [Richard Pendry](#)

Why ethnographic research by participant observation into the work of war reporters is a good idea, and some strategies for doing more of it

ABSTRACT. The war in Ukraine has upended the European security order, threatened global famine and even put nuclear war on the agenda. So understanding how events there are reported is crucial. International conflict journalists working in Ukraine have published accounts of how they gather news (Mair 2022) but for researchers, the war also highlights the longstanding lack of authentic fieldwork studies of foreign news production in the field which use participant observation. The classic newsroom ethnographies in the social sciences (Sigal 1986; Tuchman, 1972; Gans 1979) were conducted in newsrooms in big American cities long before social media. Zelizer says this is why their findings have been over-generalised (2004: 69). Studies of foreign

news settings remain rare (Pedelty 1995), and not just because of a lack of access for scholars to areas of conflict (Rodgers 2012: 3, Maltby 2006: 452). The author, a former conflict journalist who has conducted fieldwork in Iraq, Syria and Ukraine (Pendry 2011, 2015, 2017), will discuss methodological and theoretical strategies which could be employed to write a news ethnography of the current war in Ukraine, including the use of ‘thin description’ as a method (Jackson 2013); the ways in which the social construction of news in the field still depends on the human relationships between newsgatherers (Morrison 1994; Morrison and Tumber 1988); and how to study important new members of the journalistic ‘tribe’ in the digital era, such as Bellingcat (2016).

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09:00-10:30 Session 12D: Media in the COVID Pandemic

CHAIR:

[Catriona Miller](#)

LOCATION: [W003](#)

09:00 [Yumeng Guo](#)

Imagined public engagement: a comparative analysis of governmental communication during the Covid-19 pandemic in the UK and China

ABSTRACT. This paper draws on the concept of ‘imagined publics’ (Barnett et al., 2012), which suggests the designs of public engagement mechanisms related to technoscientific developments partly reflect imagined publics’ attributes. Using a comparative approach across Twitter and Weibo, this research examines (1) publics’ needs during public health crises are ‘imagined’ by the governmental actors, and (2) how communication tailored to this imaginary is shaped by social media affordances. As part of a doctoral project, this paper conducted a thematic analysis of a stratified sample of over 5000 tweets and Weibo posts related to the pandemic from government-related accounts in the UK and China (e.g., state ministry accounts, political figures’ accounts, hospital accounts), between January 2020 and March 2022.

Initial findings suggest that the Weibo audience was imagined to prefer information in textual, news-article formats, while Twitter’s audience was imagined to prefer websites allowing them to intuitively search for pandemic guidance. Chinese governmental accounts actively communicated in long-text formats as ‘digital broadcasting’, and its appliance of URLs indicates a complex media

ecosystem between Weibo, WeChat, and other state-owned media. UK government accounts, however, mobilized communication into ‘interactive dashboards’ using infographics, visuals and external URLs predominantly to government websites (e.g., Gov.uk and NHS). Theoretically, this research contributes by examining the concept ‘imagined publics’ outside its scientific origins by comparing in Western (Twitter) and non-Western (Weibo) contexts.

Barnett, J., Burningham, K., Walker, G. and Cass, N., 2012. Imagined publics and engagement around renewable energy technologies in the UK. *Public Understanding of Science*, 21(1), pp.36-50.

09:15 [Rachel Loewen](#)

‘Real Heroes Wear Masks’: An Exploratory Study of Telefantasy COVID-19 Videos

ABSTRACT. During the COVID-19 pandemic, health information had to be disseminated quickly. Since then, scholarly work has explored the effectiveness of various types of spokespeople, including celebrities, in conveying COVID-19 information (i.e. Myrick and Willoughby 2021). Despite the growing field of research that examines the intersection of COVID-19, celebrities, and health messaging, little emphasis has been placed on the role of genre in health messaging, specifically, how an actor may incorporate the character they play, and the fictional world their character inhabits, into public health messaging, or otherwise use their genre-based star image to convey a health message.

Specifically, this research is interested in how actors working in the televisual science fiction and fantasy genres (hereafter ‘telefantasy’ (Johnson 2005)) created, participated in, or were featured in, online videos conveying health guidance and/or reassurance. The telefantasy genre provides a unique perspective on COVID-19 health messaging, as the genre has the ability to imagine alternative political and social realities (Johnson-Smith 2005; Cook and Wright 2006) and it is effective in garnering fan engagement (Hills 2002).

This paper presents the results of a systematic search for what I call ‘telefantasy COVID-19 videos’ across Facebook, TikTok, Instagram, YouTube, and Twitter. 35 programmes and 305 actors’ social media accounts were searched, resulting in 458 videos found. In addition to discussing the trends found across these videos, this paper will suggest how telefantasy COVID-19 videos may inform effective health communication, in the spheres of telefantasy fandom and beyond, for this pandemic and the next.

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Myrick, Jessica Gall, and Jessica Fitts Willoughby, ‘A Mixed Methods Inquiry into the Role of Tom Hanks’ COVID-19 Social Media Disclosure in Shaping Willingness to Engage in Prevention Behaviors,’ *Health Communication*, (2021), pp. 1-9
<<https://doi.org/10.1080/10410236.2020.1871169>>.

09:30 [Lixiong Chen](#)

Panic about epidemic or control measures? Changes in using Weibo in public health event from 2020-2022

ABSTRACT. Timely access to quality outbreak information during an outbreak can effectively protect our population and curb the spread of disease and anxiety. At the same time, it is only when the public has access to outbreak information that public awareness of a public health event can be enhanced, leading to further action to combat the outbreak. In the face of a public health event, the public needs to take responsibility for building strong resilience in information dissemination and knowledge consumption. How the public accesses information about public health events at different stages and how it is disseminated is therefore crucial in responding to public health events. By using Python to collect Weibo post data, this study will discuss the changing practices of public use of social media regarding posting frequency, retweeting/originality, and information distribution patterns, using the Wuhan outbreak in 2020 and the Shanghai outbreak in 2022 as case studies for comparison. The results based on these aspects will be helpful for China's reaction to upcoming public health incidents and increase capacity to support strong resilience in the public sector and public response to incidents, particularly in terms of information generation and consumption. The study will build on existing research on the relationship between social media and public health events and draws on the disciplines of crisis informatics, media and cultural studies, sociology, and other concepts and theories.

09:45 [Sarah Pedersen](#) and [Edmund Downey](#)

A containment zone or a place of surveillance? Liminal spaces on Mumsnet during COVID-19

ABSTRACT. This paper investigates the ways in which women wrote about domestic liminal spaces during the first COVID-19 lockdown (March to May 2020) on the UK parenting discussion forum Mumsnet. It focuses on women's use and reimagining of liminal spaces such as the front porch, entrance halls, front windows and doors of their homes. We argue that such spaces played a number of different roles for families during lockdown: as containment zones, protective barriers, places of performance and surveillance, and safe spaces. These spaces bridged public and private life during lockdown by providing a perspective of the world from within the boundaries of the lockdown home. Such spaces could be perceived as both safe and unsafe – places of relocation and dislocation within which movement between the two worlds occurred and containment and disinfection strategies were performed. They were also utilised as a place to demonstrate the household's participation in community spirit-raising initiatives, and also its conformity to the social obligations of performing such participation. At the same time, virtual third spaces such as Mumsnet offered a place where women could safely and anonymously criticise these public performances and share their own distaste or anger at being observed and coerced. We therefore suggest that Mumsnet itself could be considered a virtual liminal space for its users, where they were able to safely access the public sphere from the comparative safety of their own homes and form a community with like-minded others.

09:00-10:30 Session 12E: Fashion, Beauty, and the Media

CHAIR:

[Agnes Gulyas](#)

LOCATION: [W010A](#)

09:00 [Anastasia Denisova](#)

Climate change, fashion media and influencers

ABSTRACT. Fashion is among the biggest polluters, yet the media still promote throwaway fast fashion. The growing fashion public relations industry encourages and enables this media coverage.

This study is based on the analysis of 1,000+ fashion media artefacts in the UK – from magazines to newspapers, gossip weeklies to Instagram influencers. Content analysis and critical discourse

analysis have been applied in a novel manner, providing an innovative methodology to measure the rate of sustainability in fashion media coverage.

As a result, this analysis has identified that print and online professional media promote high consumption. Influencers on Instagram promote clothes and portray idealistic situations for wearing them – these include erotic imagery, romantic plots, and luxurious environments. The words ‘sustainable’, ‘ethical’, ‘investment piece’ are used by the media in often misleading ways. Sustainable advisers ignore lower earners - brands presented as ethical tend to have prohibitive pricing: e.g. from £100 per dress. Overall, the research has identified ten patterns of unsustainable coverage - these range from the language used, imagery chosen, situations and patterns, power dynamics and psychological triggers, to the use of affiliate links and choice of brands.

This study is the first of its kind in the realm of fashion media and climate change – it provides an all-encompassing overview of how fashion media storytelling, in both professional journalism and produced by social media personalities, can have a significant influence on purchasing intentions and promotion of unsustainable practices.

09:15 [*Nichola Strachan*](#)

Magazines vs Influencers: A generational comparison of early introductions to makeup

ABSTRACT. This paper investigates generational differences between mothers and teenage daughters, examining how changes in media technology have impacted their early introductions to the wearing of makeup. Teen magazines of the 1980s had a significant influence on beauty ideals and the makeup use of young girls at the time. However, today, social media platforms like YouTube host thousands of influencers that have created a whole genre of makeup related content. This presents a unique opportunity to explore the impact of vastly different media influences on women’s makeup use in their formative teenage years.

Using an interpretative phenomenological approach, interviews were conducted with 12 mothers and their teenage daughters on their early introductions to and influences on the wearing of makeup.

Results found that magazines aimed at children introduce the idea of makeup as an instrument of play at primary school age, before many of the teen daughters were exposed to social media. This suggests that, despite the significant technological changes that have occurred in the media between the two generations, the traditional magazine format still plays a key role in the makeup socialisation of young girls. The findings also suggest that social media is not the sole source of media influence when it comes to teenage girls’ early introductions to appearance and social comparison behaviours that are associated with teen makeup use.

09:30 [*Tokoni Uti*](#)

The Lifecycle of a Social Media Beauty Trend: A Case Study of the Instagram body

ABSTRACT. Social media has become a breeding ground for beauty trends and a cultural meeting point for interactions with these trends, which drive billions of dollars in consumer spending. This is exemplified by the Instagram body, a body type characterised by a small waist, thick thighs, and large buttocks. But despite the popularity of social media-driven beauty trends in the last decade, no lifecycle model currently exists for them.

As such, the study sought to create one using the Instagram body as a case study. To achieve this, interviews were conducted with stakeholders in the social media landscape such as content creators, fitness professionals, and a cosmetic surgeon. Additionally, an analysis was conducted of the song lyrics on the U.K. Official year-end charts from 2010 to 2019 to identify references to the Instagram body. Finally, an analysis was conducted of YouTube video titles with the search term ‘big butt’ from 2010 to 2019 to map out content changes during this period.

The study produced a six-stage social media beauty trend lifecycle which consists of the emergence phase, the mainstreaming phase, the normalisation/ peak phase, the criticism/ fatigue phase, the discard phase, and the retrospective phase. It also identified stakeholders who influence the lifecycle such as content creators and celebrities as well as influencing factors such as the social media algorithm and content fatigue. Finally, it identified gender as a factor in the manifestation of these trends as they disproportionately affect women and its treatment could lead to instances of misogyny.

09:45 [Lindsey Drylie Carey](#), [Esteban Galán-Cubillo](#) and [Nadia Alonso-López](#)

How communications surrounding Charismatic Actions can benefit sustainability in the Fashion Industry

ABSTRACT. Communication is one of the most relevant opportunities to increase the value and reach of sustainability and its accompanying issues for the fashion industry. To this end, the experience from areas with a much longer track record, such as Ecology can be considered. Thus, the concept of "flagship/charismatic species" has been transferred and implemented in this different context. Proposing a charismatic action related to fashion could benefit the sustainability issues that this industry is facing such as overconsumption. We will develop the concept of charismatic actions in the fashion context and focus on the importance of implementing Key Performance Indicators (KPIs) to measure the impact of decisions taken by the industry and consumers. Through the communication of small decisions engendered by charismatic action (measured by a digital tool developed within the SFES project), this presentation will show how they can have a significant effect on sustainability in the fashion industry. Extending the life of our garments is one of the best strategies to guarantee the future for generations to come. The SFES project is part funded by the EU. The project is led by a team of 17 multidisciplinary staff from 5 academic partners (Glasgow Caledonian University, Centro Universitario Villanueva, Universitat Politècnica de València, Universidade da Madeira, EDHEC Business School) and 2 industry partners (Tendam Global Retail Group and Harris Tweed Hebrides).

09:00-10:30 Session 12F: Scottish Media and Culture

CHAIR:

[Iain Muego](#)

LOCATION: [W010B](#)

09:00 [Simon McKerrell](#)

The Effects of Covid on the Scottish Traditional Arts

ABSTRACT. This paper draws upon a survey of 275 traditional musicians, storytellers, dancers and artists during 2022, to examine the impact of the Covid-19 pandemic upon the Scottish Traditional Arts sector.

The research uses both survey evidence and qualitative interviews to evidence the impact on four main areas: live events and participation; education; digitalization, and; careers.

The research quantifies and gives narrative evidence for some of the key impacts including the loss of live events and its impact on the arts sector, the impact on musicians and artists wellbeing and sustainability of income, participation and events. It also discusses the aspects of the rapid Digital Pivot undertaken across the arts sector during Covid-19, and how this is transforming the future aspirations and opportunities around glocalization of events, globalization of niche genres audiences, and the potential for newer revenue streams from digital franchising and online tuition in the traditional arts. The paper sets out the argument and evidence surrounding 'live digital' events in future and the relationships to place-based policy interventions aligned with the Scottish traditional arts, as well as the very real 'cost hangover' from Covid-19 for festivals and events.

09:15 [Paul Reilly](#)

#ScotlandsShame: Twitter, affective publics and football-related sectarianism in Scotland

ABSTRACT. Social media have frequently been identified as a significant contributing factor to sectarianism in contemporary Scotland. What is typically absent from these debates is empirical evidence showing the prevalence of sectarianism on online platforms in relation to football, and specifically how the rivalry between Celtic and Rangers fans is contested online. This paper sets out to address this gap through a qualitative study of tweets (N=84,028) posted during the disorder that followed the Rangers 'title celebrations' in Glasgow city centre on 15 May 2021. Results indicate that there was much evidence of dehumanising and sectarian language being used to 'other' Rangers supporters. Hashtags like #ScotlandsShame were used by citizens to document their experiences of what they perceived as the 'anti-Catholic bigotry' on display in the city centre that evening. The Scottish establishment was criticised for not doing enough to eliminate this bigotry, whether it be in the form of banning contentious Orange Order marches or abolishing segregation within schools. In response, Rangers supporters accused the Scottish Government of having an agenda against their club, as demonstrated by its failure to condemn the anti-deportation protests at Kenmure Street a few days earlier. In this way, social media afforded these affective publics opportunities to contest the dominant media narratives on both the Celtic-Rangers rivalry and football-related sectarianism in Scotland. The paper concludes by considering whether the sectarianism visible on online platforms like Twitter during such contentious events is reflective of broader societal trends.

09:30 [Rebecca Finkel](#) and [Lesley Ann Dickson](#)

Liveness, Space and Reframing Connectedness: Pandemic Lessons from Scottish Film Festivals

ABSTRACT. Prof. Rebecca Finkel & Dr Lesley-Ann Dickson Queen Margaret University

This paper presents findings from research which aimed to better understand how the first wave of COVID-19 had a strategic impact on film festivals in Scotland. Film festivals, at the time, mainly had to shift to digital modes of film exhibition, resituating social/public festival space as domestic/private festival space. In this paper we first discuss how festivals attempted to retain the experiential characteristics (sense of liveness, community, and festivity) that distinguish them from domestic film consumption and cinema exhibition, revisiting the concept of film festivals' 'ephemeral value' (Burgess, 2020) in the online context. We then explore what online festivity has meant for audience communities. We argue that any account of online film festival audiences should take into consideration the relationship between film festival viewing and other media practices. Specifically, we draw attention to the ways in which audiences exert agency in reframing film festival viewing practices as distinct from other domestic media practices in the context of everyday life and space. In particular, we investigate the spaces of media consumption (materiality, location, technology/screens) and forms of social interaction between different audience members. We argue that it is within these reframed sites of liveness and connectedness, in the liminal space between, that the online film festival is performed, negotiated, or absent. Research methods include a survey questionnaire and online focus groups of Scottish film festival audience members. Pandemic experiences are important for informing recovery and finding ways forward that embrace lessons from this difficult period as we face new challenges in the cultural and media sectors.

09:45 [Maike Dinger](#)

Media futures of political mobilisation – the 2014 Scottish independence referendum and beyond

ABSTRACT. In many ways, the 2014 referendum on Scottish independence was a media event. What has come to be remembered as a revival of political participation and democracy has been significantly shaped by the media and co-created through emerging media narratives. With another referendum on Scottish independence on the horizon, questions of how to meaningfully connect members of the public, foster deliberation and facilitate political mobilisation across traditional and new media platforms are highly significant.

In 2014, traditional newspapers discursively performed a narrative of political mobilisation, equality, and democratic revival. This narrative defined the rhetoric and practical frames for online participation, mobilisation, and engagement among the wider population, but was also challenged by debates across alternative and social media platforms. Against the backdrop of these performances, this paper examines the 2014 referendum campaign as a digitally mediated political event in the context of digital movement politics (M. Castells, 2015), with particular attention to underlying power and class dynamics. By contextualising this debate and critically comparing its often conflicting representations with interventions by participants and activists, this paper scrutinises the role of discursive political activism on social media platforms (K. Boyle, 2019). Thus, it carefully investigates discursive political activism's mobilising power for digital 'publics' during and beyond the 2014 referendum. Based on this critical analysis and contextualisation of the mediated debate, I argue that political participation and empowerment among the wider population were discursively constructed, promoted and limited by routine media performances of long-standing narratives of national(ist) and party-political self-identification (Billig, 1995).

09:00-10:30 Session 12G: Women's Media Narratives

CHAIR:

[Kate Ngai](#)

LOCATION: [W001](#)

09:00 [Flavia Pessoa Serafim](#)

The Connected Writer: Exploring the Digital Experience of Women Writers from Brazil

ABSTRACT. The use of social media has placed increasing demands on fiction writers' time in recent years. The old portrait of the writer sitting in front of a typewriter or computer, alone with her thoughts, has been transformed as writers are now expected to spend time curating their profiles and engaging with potential audiences. Despite the abovementioned changes, which have brought new habits and paradigms, researchers have not largely explored fiction authors' use of different social media websites and applications. This knowledge gap becomes even larger when we talk about marginal women writers from the Global South. Thus, in this article, I analyse how women creative writers from Brazil utilise social media in their careers. I have interviewed twenty-seven women writers and conducted a thematic analysis that allowed me to see how these peripheral women employ different platforms to manage their writing careers and how they understand said usage. My main findings, which I contextualise and reflect on by engaging with relevant literature, were the following: women from different age groups presented different strategies of platform usage; they seem to understand that some platforms are used as a backstage tool whereas others are frontstage tools; finally, they seem to make extensive use of Instagram, even though the platform is heavily focused on images and their trade is based on the use of words.

09:15 [Maria Jose Gamez Fuentes](#), [Emma Gomez Nicolau](#) and [Rebeca Maseda Garcia](#)

Past, present and future of women's anger: towards transforming the frame of recognition in media narratives

ABSTRACT. Lesage noted in the 1980s that "women's anger is pervasive, as pervasive as our oppression, but it frequently lurks underground" (1988: 421). Currently, female rage has acquired a new visibility (Kay, 2019) in the context of recent feminist protests and politics, and in diverse cultural forms and discourses. However, despite that hypervisibility, marginalized groups continue to be disadvantaged: either their anger is openly ignored or the neoliberal "feeling rules" pressure them to self-control their expression (Kanai, 2019; after Hochschild, 2003 [1983]). So, the enraged subject achieves a different degree of legitimacy depending on a gendered, classed and racial interpretation. The challenge is, then, to go beyond the double bind that manifestations of rage are confronted with in the light of "affective injustice", according to which certain victims of oppression must contain their anger if they want to be seen as credible (Kay & Banet-Weiser, 2019; Srinivasan 2018). From that perspective, we ask ourselves whether women have anything to gain from narratives that, instead of stigmatizing, would present female rage as a legitimate mobilizing force. Thus, we are not only interested in understanding how women's anger has been mediated, but also

in pointing out new narrative modes that would politically articulate it or develop an “anger competence” (Chemaly, 2018), in line with Lorde’s (1981) notion of productive and creative anger. To that end, we operationalize “anger competence” into analytical dimensions that will help us address, through media examples, how certain narratives enable women to use rage to confront and transform inequalities without being stigmatized and/or coopted by neoliberal discourses.

09:30 [Katherine Farrimond](#) and [Tanya Kant](#)

‘Dangerous women’ and their algorithmic powers: contemporary representations of datafied femininity in film and tv.

ABSTRACT. With the rise of datafication, the epistemological power of the algorithm is made visible in popular science fiction and horror texts. In this paper we examine films such as *Lucy* (2014), *Ex Machina* (2015), *M3GAN* (2023) and TV shows such as *The Good Place* (2016-2020) and *Years and Years* (2019), to argue that society’s turn toward data takes a primarily female form. This form, we find, is characterised by a techno-biological omnipotence, the power of networked autonomy, and a computational knowing that might one day exceed, challenge, leave, or even erase both the society that has produced it and the body it inhabits.

Contemporary anthropomorphised AI technologies such as virtual assistants are often rendered feminine (Guzman, 2016). However, unlike their domesticated nonfiction counterparts, we find that in fictional representations, the epistemological power of the feminised algorithm extends dangerously beyond the human and indeed paradoxically beyond the computational. In this paper, we explore representations of algorithmic power as an uncontrollable femme fatale (Farrimond, 2018), imagined in this way because of the epistemic uncertainties that, as scholars such as Brunton and Nissenbaum (2015) find, big data creates. The algorithmic femme fatale is culturally imagined therefore both as epistemic allure and threat: the feminised algorithm/ algorithmic feminine knows all, and therefore know too much (Doane, 1991). These representations engage with recent technological developments with stories of bodily departure, data-driven autonomy and networked power, and do so by building on earlier narratives gendered forms of knowing and the potentials of technology.

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09:45 [Anna Marsh](#), [Vanora A Hundley](#), [Ann Luce](#) and [Yana Richens](#)

The perfect birth: A content analysis of midwives’ posts about birth on Instagram

PRESENTER: [Anna Marsh](#)

ABSTRACT. There is limited research into how midwives use social media within their professional role. Small pilot studies have explored the introduction of social media into maternity practice and teaching but there is little evidence around how midwives use social media professionally. This is important as 89% of pregnant women turn to social media for advice during pregnancy (Baker and Yang 2018). Midwives’ use of social media could be influencing women, their perception of birth and their decision making.

This paper is the first study of its kind to explore how midwives are using the popular social media platform Instagram to portray birth. Using content analysis, the study identified 917 posts from 20 midwives' accounts between 2020-2021, containing 1216 images/videos. Most came from USA (n=466), and UK (n=239), Australia (n=205) and New Zealand (n=7) respectively. Five themes emerged from the analysis: 'Birth Positivity', 'Humour', 'Education', 'Birth Story' and 'Advertisement'. Midwives' portrayals of birth represented a greater proportion of vaginal births, waterbirths and homebirths than known national birth statistics; both the midwives and women portrayed in images were primarily white, demonstrating a disproportionate representation

This study provides insight into how midwives post an un-medicalised, low risk representation of birth. Further research is recommended to explore midwives' motivation behind their posts, and how pregnant and postnatal women engage with social media.

09:00-10:30 Session 12H: Open Access Roundtable

Open Access Roundtable Session

The advent of open access publishing promises a revolution in terms of the dissemination of academic research. From 2024, all UKRI-funded research must be disseminated through open access (monographs, book chapters and edited collections, as well as peer-reviewed journal articles) and the next REF is set to go the same way. What are both the opportunities and challenges which open access brings and what does it mean for you? Join our distinguished panel in a debate about the future of academic publishing as we look ahead to the age of open access.

Panellists:

John Connolly (Chief Editorial Adviser, Routledge Open Research; Professor of Social Sciences, Glasgow Caledonian University)

Gillian Daly (Executive Officer, SCURL: Scottish Confederation of University and Research Libraries)

Murray Leith (Editorial Board Member, Scottish Universities Press; Professor of Politics, University of West of Scotland)

Dominique Walker (Publishing Officer, Scottish Universities Press)

CHAIR:

[John Cook](#)

LOCATION: [W010A](#)

10:30-11:00 Session 13: Morning Break refreshments

LOCATION: [Library Atrium](#)

11:00-11:45 Session 14: Keynote 2: Narinder Minhas 'TV and the contemporary industry'

LOCATION: [W011 Lecture Theatre](#)

NETWORK MEETINGS

11:45-13:00 Session 15A: Network Meeting: Climate Change

CHAIR:

[Caroline Ruddell](#)

LOCATION: [W001](#)

11:45-13:00 Session 15B: Network Meeting: Disability

CHAIR:

[Jason Lee](#)

LOCATION: [W002](#)

11:45-13:00 Session 15C: Network Meeting: Local and Community Media

CHAIR:

[Rachel Matthews](#)

LOCATION: [W003](#)

11:45-13:00 Session 15D: Network Meeting: Policy

CHAIR:

[Jonathan Hardy](#)

LOCATION: [W004](#)

11:45-13:00 Session 15E: Network Meeting: Postgraduate

CHAIR:

[Milly Lovelock](#)

LOCATION: [W010A](#)

11:45-13:00 Session 15F: Network Meeting: Practice

CHAIR:

[Ben Harbisher](#)

LOCATION: [W005](#)

11:45-13:00 Session 15G: Network Meeting: Race, Ethnicity and Postcolonial

CHAIR:

[Mita Lad](#)

LOCATION: [W009](#)

11:45-13:00 Session 15H: Network Meeting: Radio

CHAIR:

[Emma Heywood](#)

LOCATION: [W011 Lecture Theatre](#)

11:45-13:00 Session 15I: Network Meeting: Social Movements

CHAIR:

[Ros Brunt](#)

LOCATION: [W007](#)

11:45-13:00 Session 15J: Network Meeting: Sound Studies

CHAIR:

[Beate Peter](#)

LOCATION: [W008](#)

11:45-13:00 Session 15K: Network Meeting: Women's

CHAIR:

[Beth Johnson](#)

LOCATION: [W010B](#)

11:45-13:00 Session 15L: LUNCH (and network meetings)

LOCATION: [Library Atrium](#)

13:00-14:30 Session 16A: Distribution: Change and Challenges

CHAIR:

[Gillian Doyle](#)

LOCATION: [W002](#)

13:00 [Cara Bamford](#)

Global distribution from your living room: Exhibiting a short film during the pandemic

ABSTRACT. “We’ve never seen it screen in person!” the producer exclaimed while the team behind our award-winning short film, ‘Talia’ discussed its festival journey so far.

Since November 2020, when ‘Talia’ began exhibiting online at festivals around the world, we had yet to watch it screen publicly – not because it hadn’t shown in public, but because various

limitations on travel or venue capacity had meant that online participation was a preferred or only option.

Distributing any film project is a challenge, especially during and emerging from the COVID-19 crisis, however, distributing a self-funded, community-level short film was another story entirely. Short films often rely on film festivals, public screenings and events in order to find an audience or share its content with a community. Back in 2020, our plans for an in-person premiere had been put on hold, and many festivals temporarily closed their doors to regroup.

As film festivals turned to online platforms, so did the creators. From harnessing social media to share stories, to meeting on Zoom, both creators and exhibitors quickly discovered that adaptation to technology was vital during the long months in lockdown.

In my proposed presentation, I will share the experience of a virtual distribution journey with 'Talia'. This will sit alongside my research into community media exhibition strategies, offering solutions for the years ahead as we find ourselves in an increasingly hybrid world when it comes to reaching our audiences.

13:15 [Isaac Pletcher](#)

Don't Cross the Streams: Calendars and Communication

ABSTRACT. In 2000, Bournemouth's John Ellis wrote: "Scheduling has scarcely been studied academically...The schedule has been the great taken-for-granted of TV, perhaps because it just came about as a function of television's temporal continuity and co-presence." Since then, scant little investigation has been done into the nature of scheduling and television calendars and almost none regarding streaming. This presentation seeks to show that the morphing and adjustment to programme scheduling and television calendars for this new era of streaming has direct implications for the future of the technology. Further, an understanding of these implications is fundamental for developing both academic and practical insight into digital streamers' ability to connect disparate viewing communities. Specifically, I investigate the calendars of Netflix and Disney+, two services that are argued to hold two major roles in this "simply revolutionary shift from corporate to consumer control". Through two investigative paths – the timing of the calendar year on Netflix and Disney+, and the building and distribution of calendar for audiences on both services – it will be argued that the way streaming services program their shows may provide a means to bring together viewers made distant by consumerism and covid. Ultimately, it will be shown that streaming calendars can prove to be not just an echo of our viewing past but also a means of mitigating the lightning pace of our connected media future.

13:30 [Taeyoung Kim](#)

Cultural Politics of Legitimising Licence Fee in the Era of Streaming

ABSTRACT. Abstract

This study examines the changes and continuities of the UK government's licence fee schemes when many production and delivery mechanisms of British television are disrupted and restructured by foreign streaming platforms. Over the last decade, major broadcasters like BBC and ITV have experienced a loss in their viewership following the rise of streaming platforms (Sweney, 2022). Despite some efforts by British broadcasters to counter US-based streaming moguls, the domestic streaming market has been dominated by foreign competitors. As the market became more fragmented and saturated by foreign competitors, many of British television's existing production and broadcast mechanisms have been fundamentally challenged, and broadcasters have been forced to reconsider their business models (D'Arma, Raats and Steemers, 2018; Pratley, 2022).

In this regard, the financing of British public media through licence fees has faced criticisms from different stakeholders in society—as the Conservatives' plan to abolish the scheme in 2027 and the

discussion about privatising Channel 4 exemplify. That said, based on analysing policy documents issued by relevant authorities, including the Department for Digital, Culture, Media and Sport (DCMS) and the Office of Communications (Ofcom), this study explores the discursive nature of licence fees in policy contexts. Considering the importance of public broadcasters in British society as safeguards of British culture, as well as anchor organisations facilitating creative clusters across the nation (BBC, 2022), the findings will contribute to understanding the changes in both British television in the streaming era and the presence of public service broadcasting in British cultural politics.

Bio

Taeyoung Kim is a Lecturer in Communication and Media at Loughborough University. Inspired by the traditions of critical media studies and the political economy of communications, his research centres on understanding the relationship between global and local forces in local cultural production at a time when many of the production and delivery mechanisms are reshaped and disrupted by US-based media and platform companies, and how the state responds to the globalisation of local cultural production.

13:45 [Neil Thurman](#), [Antonia Klatt](#), [Hritik Raj](#) and [Harsh Taneja](#)

Predicting streaming audiences for BBC Three's on-demand TV shows: Discerning the influences of choice architecture, consumer agency, and content attributes

PRESENTER: [Neil Thurman](#)

ABSTRACT. Early academic and contemporary corporate discourses share an assumption that the displacement of linear television by video-on-demand services (VODs) will result in viewers having much more choice and control. These assumptions are now being challenged by studies on the affordances of VOD interfaces and on viewers' self-reported attitudes to, and consumption of, streaming television. This study extends this emerging empirical evidence about the extent to which the agency of VOD viewers may be circumscribed by collecting and analysing a wide range of quantitative data on the characteristics and consumption of BBC Three programmes viewed on iPlayer and—for comparative purposes—via its linear broadcast. We analyse how the characteristics of the channel's programmes are associated with the viewing of those programmes. Crucially, our analysis incorporates characteristics—such as the presence and prominence of programmes on iPlayer—that represent how BBC Three seeks to steer their users' attention. Equally importantly, our analysis incorporates other programme characteristics, including genre, that are a proxy for the deliberate viewing choices users make. As well as contributing to theory-building on online viewers' agency within the strictures of streaming platforms, this study is of relevance to television scholars who are interested in the specific predictors of TV programmes' success, both on streaming platforms and on linear TV. Understanding the predictors of programme success on streaming platforms is of increasing interest given the growth in the supply and consumption of VOD and the lack of research on what predicts that consumption at the programme level.

13:00-14:30 Session 16B: Social Media: Protest and Political Change

CHAIR:

[Rinella Cere](#)

LOCATION: [W003](#)

13:00 [Silas Udenze](#)

Exploring the EndSARS Movement: Police Brutality in Nigeria through the lens Memory Studies

ABSTRACT. On 3 October 2020, a young man was reportedly shot dead by a team of Nigeria's Police Special Anti-Robbery Squad (SARS) in Delta State, Nigeria, on the allegation that he was an internet fraudster. The evidence of Joshua's shooting was captured in a video. The audio in the video states that the Police just shot and killed the owner of the Lexus SUV and zoomed off with his car (Agbo, 2021). The Nigerian Police dismissed the report at first instance (Agbo, 2021). Nonetheless,

the Police did not tender any evidence to substantiate its claim. Within a few days, the viral video generated outrage and engendered vast decentralised street protests in major cities in Nigeria, mainly organised through social media. From October 2020 till date, the Movement has had two protest Anniversaries (EndSARS 1.0 and 2.0). The Movement has continued to construct memories across times, an evolving area dominated by Western studies (Smit, 2020; Daphi & Zamponi, 2019; Merrill & Lindgren, 2020), with a dearth of studies from the Global South, Africa, specifically. Consequently, using the digital ethnographic approach, this study attempts to understand how protesters use Facebook, WhatsApp, and Instagram "Stories" (Ephemeral; 24 hours Story) to construct memories of the EndSARS Movement in Nigeria from 2020 and through its Anniversaries in 2021, 2022, and 2023. Preliminary findings indicate that the "Story" enables connective memory work and constructs memetic resurrection, networked commemoration and digital narration of the EndSARS agitation.

13:15 [*Katarzyna Kosmala*](#), [*Roman Sebastyanski*](#) and [*Waldemar Affelt*](#)

Game of Shipyard: Role of social media and lens-based arts and in making political change

ABSTRACT. This paper discusses a case study of a bottom-up process of creating social knowledge for a political change in transforming a site of the former Gdansk Shipyard, Poland into a new waterfront quarter. Since 2021, the Gdansk Shipyard's site is a candidate for the UNESCO World Heritage List. The paper examines the role of social media and lens-based arts in shaping public awareness concerning values of the Gdansk Shipyard's cultural heritage, as well as generating political pressure and influence upon decisions of public officials, concerning forms and procedures of post-shipyard's regeneration.

The paper addresses a lack of adequate public dialogue and participation within the schemes of the contemporary urban planning and development practices, referred to as neoliberal hegemony of urbanization (Brenner and Theodore, 2005, Miles, 2004, Fezer, 2010). The aim is to contribute established methodology of urban planning, through enhancing understanding of values of artistic interventions, with effective use of social media, in challenging the dominant views and planning practices of hegemonic city, simultaneously addressing urban cultural production by integrating citizens' socio-spatial experiences and views.

The paper adopts a theoretical framework of rhizomatic multitude that emphasises the role of self-established, networked community of artists-activists and citizens with its shared knowledge, built dialogically with use of social media (Deleuze and Guattari, 1980, 1994; Negri and Hardt, 2001; Virno, 2004; Virno and Hardt, 2006). This adopted model is used to analyse organizational practices of art community as well as its participative performance in constructing and sharing social knowledge over time.

13:30 [*Elizabeth Poole*](#), [*Eva Giraud*](#), [*Ed de Quincey*](#) and [*John Richardson*](#)

Countering Islamophobic hate speech on Twitter: Activist strategies

PRESENTER: [*Elizabeth Poole*](#)

ABSTRACT. Much has been written about the rise of xenophobic extremism online in the context of the growth of populism, post 2016 (Schradie, 2019). In particular, Twitter has become a focus for research due to its particular role in elite and journalist circles but also for practical reasons (Siapera, 2018). Our own research from 2016 to 2020 shows how hate speech towards Muslims ebbs and flows depending on trigger and viral events, as well as the context. Twitter can also be a space for solidarity amongst and with marginalized groups, this was particularly evident in a period of tighter restrictions on the platform and purge of far-right activists following the Capitol Hill riots (Poole et al, 2020). Activist strategies can be identified by analysing Twitter, but few projects have also interviewed those working to counter Islamophobia about their engagement practices. This paper draws on 15 interviews with key international activists who use Twitter regularly to participate in solidarity work with Muslims, including journalists, academics and other actors. The interviewees were drawn from our Twitter sample of three trigger events: Brexit, the Christchurch terror attack

and Covid. We explore their objectives in engaging on a platform that has been criticized for its ‘commercial sentimentality’ and ‘impatience’ (Nikunen, 2019). What benefits does this participation bring? Can solidarities be formed online? What can other progressive groups learn from their practices? The paper speaks to the conference theme in exploring the limitations and possibilities of activist strategies online for connecting and countering Islamophobic hate speech.

13:45 [Shepuya Famwang](#)

Online Political campaigns as a form of social media movement protest– case study of the #OBIdient movement.

ABSTRACT. Social media (SM) has allowed for the organisation and communication of protest across different African countries (Poell and van Dijk 2017). In Nigeria, SM served as a platform where discussion and mobilisation for a social movement had successfully occurred in 2018 and in 2020, demanding the disbandment of Nigeria’s Special Anti-Robbery Squad (SARS) #EndSARS (Dambo et al. 2021). Therefore, social media are a technological platform where individuals with similar interest can converge to discuss and organise protest movements. Similarly, SM has become an effective tool for online electoral political campaign (Vergeer 2015); it has served as vehicle for information dissemination, supporter reinforcement, recruitment of volunteers, fundraising and voter mobilisation (Bimber and Davis 2003). SM is therefore a platform which has been utilised for various political purposes – electoral campaigns and social movements. This paper intends to investigate how presidential campaigns in Nigeria are being organised as social media movement. Specifically, this paper will explore how the distinct concepts of online electoral campaign and online social movement might interact, redefining and shaping one another particularly in the Nigerian context. This paper will examine the role of influencers within the #OBIdient movement on various social media platforms from March 2022 to February 2023, to determine if online electoral campaigns can be a form of activism shaped by social media movement protest. This research contributes to the social and political dimensions of media futures and connected relationships.

13:00-14:30 Session 16C: The Future of Technology

CHAIR:

[Andrew McWhirter](#)

LOCATION: [W004](#)

13:00 [Ozgu Hazal Ertas](#)

Augmented Urbanizations: Considerations for Augmented Reality (AR) in Public Spaces

ABSTRACT. Today, our experience of public space is constituted not only by urban form but also by new media technologies. Ranging from social and locative media, surveillance cameras, miniaturized sensors, GPS, RFID, IoT, augmented reality, and autonomous gadgets, these technologies capture, quantify and articulate our relationships with our surroundings, with each other, and with the non-human. This does not only comes with implications of remolding the experience of spatiality, temporality, and embodiment in the urban space, especially the urban space of Global North, but also requires reflecting upon the cultural and political implications of the subject-space-technology nexus. This paper assesses the new configurations of space in our urban imaginaries in relation to one particular technology, that of Augmented Reality (AR). In the last decade, AR has become technologically possible and publicly available due to the advancements in the smartphone industry. In addition to this, the cluster of business units devotes their resources to developing augmented reality products such as Microsoft’s HoloLens, Meta’s Project ARIA, Apple’s ARKit, and Android’s ARCore. As these technologies are present and destined to become more pressing, AR grants to have transforming impacts on our global urban futures. Together with a critical inquiry at the intersection of urban theory and new media studies, and focusing specifically on tech conglomerates Snapchat and Apple’s AR art projects in public spaces in cities around the world, this paper explores larger conditions of production, re-production, and appropriation of public spaces in the present day.

13:15 [Alison Preston](#) and [Natalie Mawhinney](#)

Immersive technology, media literacy and the future

ABSTRACT. This paper will outline the key findings from our latest qualitative research into immersive and future technology. We explore people's experiences of 'protometaverse' technology, the ways in which media literacy intersects with these experiences and what this might mean for the future of media literacy. The findings will be contextualised with data and insights from our longstanding media use and attitudes research, which demonstrate the significant changes in media and technology habits of people in the UK over the past 15 years, and our Technology Tracker survey, which provides insight into the take up of internet-enabled technology such as VR headsets.

Ofcom's Making Sense of Media programme seeks to improve the online skills, knowledge and understanding of UK adults and children. Our approach to promoting online media literacy is multi-dimensional, and considers a number of different aspects, including what users do and experience online; how media literacy initiatives can promote digital skills; and how the design of services can impact on users' ability to participate fully and safely online. This research will consider each of these aspects, identifying the upcoming media literacy challenges in this arena, looking at how people currently behave in similar environments and what we can learn to prepare for a future where such technology becomes more mainstream.

13:30 [Pavel Prokopic](#)

Nested Cinematic Reality: cinema as a connected multi-media immersive experience for the living room of the future

ABSTRACT. Nested Cinematic Reality (NCR) is a practice-as-research project based on a novel concept for the presentation and consumption of cinematic content, which combines an atmospheric interior space (with IoT features), a virtual space in a VR headset, and traditional screens and other networked devices. The NCR research offers a vision for the living room of the future as a dynamic, customised cinematic space, which weaves a unique non-linear, nested narrative structure and immersive atmosphere for the viewer, based on contiguous and continuous transitions/alternations between the parallel or nested perceptual layers. The experience thus combines audio-visual, environmental, and emplaced, embodied production of meaning and affect, while blurring the boundaries between real/virtual, and direct/mediated experience. In this way, the project aims to discover new, immersive modes of film storytelling, aesthetics, performance and viewer participation, rooted in art/expanded cinema traditions and theoretical/philosophical concerns. By combining established and emerging production and presentation technologies, the project explores the narrative and emotional effects of a nested atmospheric environment, as well as the opportunities and limitations of visitor embodiment, empathy, virtual emplacement/displacement, and novel audio-visual expression and communication.

The first version of the project, funded by the University of Salford, will be realised as a public multi-media installation in Media City, Manchester in June 2023, creating an opportunity to test the vision for the Nested Cinema technology and content, and gather audience feedback. The installation will generate insights and audio-visual documentation, which will underpin the presentation of the research at the 2023 MeCCSA conference.

13:45 [Karen Cross](#), [Lyndsay Mesjar](#), [Yang Jiang](#) and [Josie Steed](#)

Connected Futures: the role of Virtual Reality in engaging the contemporary consumer with brand messages

ABSTRACT. In an era of rampant fashion and textile consumption, messaging around authenticity and slow fashion production is important in moving towards the United Nation's Sustainable Development Goal 12: responsible consumption. With the advent of AR-enabled mobile devices and web-VR, and the continued growth of the gaming industry, the contemporary consumer is increasingly exposed to immersive media.

As part of the AHRC-funded Augmented Fashion project, immersive web-VR content was created for Harris Tweed® in an attempt to engage the contemporary consumer with this traditional, heritage textile brand. This paper presents audience reactions to and engagement with the web-VR Harris Tweed® experience, comparing brand image perceptions created by traditional, real-world film content versus the immersive, virtual content.

Data was gathered using an interpretive paradigm, via a qualitative survey, which involved a purposive sample of Generation Z participants. The results of this comparison provide insight into the acceptance of and attitudes towards VR by a contemporary audience and will be of specific interest to those creating immersive content within the branding and advertising industries.

Augmented Fashion is an AHRC-funded interdisciplinary research project involving academics and industry partners from the fashion, textiles, and computing science disciplines in both the UK and China. The project seeks to explore ways to engage the consumer with the craftsmanship, heritage, value and sustainability of traditional fashion and textile products, using immersive technologies such as Augmented Reality (AR) and Virtual Reality (VR) to attract the attention of contemporary audiences with these traditional and sometimes under-valued products.

13:00-14:30 Session 16D: Radio: Past, Present, and Future

LOCATION: [W009](#)

13:00 [Heather Anderson](#), [Bridget Backhaus](#) and [Charlotte Bedford](#)

Networks built for life: social cohesion connections through the practice of community media

ABSTRACT. Pushing back against the common narrative that media technologies increasingly disrupt human connections, community media is widely recognised as contributing to social cohesion (Order 2017; Forde et al., 2009; Lewis, 2008). However, much of this research is interested in community media audiences and listener engagement, rather than the experiences of community media practitioners themselves.

The Community Media Training Destinations research project interrogated the experiences of people with significant involvement in the Australian community broadcasting sector, to examine the impact of community media training and participation on career pathways. The research encompassed a national survey and in-depth interviews with 25 community broadcasting practitioners in 2022. This paper outlines one of the project's key findings; that working or volunteering in community radio plays an important role to develop robust and meaningful networks, connections, and relationships which are central to shaping personal and professional pathways.

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13:15 [Anirban Mukhopadhyay](#)

Speaking my Mind: Governing the Present, Imagining the Future on All India Radio

ABSTRACT. When the Hindu nationalist party BJP came to power in India in 2014 with Narendra Modi as the Prime Minister, All India Radio started broadcasting a unique program on October 3rd. Prime minister Modi addressed the nation on the radio program "Mann ki Baat." The Hindi phrase "Mann ki Baat" can be loosely translated as "Speaking my mind." The phrase conveys an informal

folksy tone; the Prime Minister speaks to the nation directly on air, addressing the imaginary citizenry about the nation's challenges, aspirations, and social issues. This paper analyzes the rhetoric of "Mann Ki Baat" to argue that this radio broadcast reflects the logic of neoliberalism and implicitly demonizes the "other." Through rhetorical pointers, the "other" is depicted as anti-national, an agent hindering national progress. This radio broadcast produces an aural emotional spectacle, connecting the present with the future and harping on building a national space where citizens should become responsible individuals, not dissenting voices. The discourse of "Mann ki Baat" shape the "other" as an unauthentic citizen with the tacit approval of the state machinery. The mediated imaginary of the "other" in "Mann ki Baat" belongs to the liminal space between the political citizenry and the cultural citizenry shaped by the majority. Also, "Mann ki Baat" imagines the un-authentic citizen as a threat to the majoritarian socio-cultural national fabric. The imagined monstrosity of the "anti-national" in the broadcast produces a fear of the anti-national in the public imagination, similar to the colonial anxiety of racial purity.

13:30 [Jan Lewis](#)

Digging Around In Public Service Radio. BBC Archaeology Broadcasts – Looking From The Past To The Future

ABSTRACT. In the early decades of the twentieth century archaeologists were carving out a new role for themselves as public intellectuals, and radio broadcasts represented a platform to relay archaeology to a public enthusiastic for information about the past. The BBC's public service broadcasting remit, and the advent of regular radio broadcasting in 1922, enabled exciting new possibilities to bring education and entertainment to the British public. During this same period the growing profession of archaeology was becoming established as a respected scientific pursuit, with defined practices, boundaries, and techniques. At home and abroad, British archaeologists were making exciting discoveries about the earliest civilisations, and exotic finds such as the discovery of the tomb of the Egyptian pharaoh Tutankhamun fuelled public enthusiasm for archaeology. A symbiotic relationship rapidly developed between radio producers and archaeologists.

This presentation challenges the entrenched belief in the prominence of television in early media representations of archaeology, and analyses the significant role of BBC radio in archaeological historiography. Through discussing the important contribution of pioneering archaeological radio broadcasters, it also considers the place of archaeology in the modern media landscape. In the context of increasing challenges from commercial broadcasting, have we already seen the heyday of media archaeology? How are contemporary pressures on public service broadcasting impacting on the presentation of archaeological information to modern audiences, and how concerned should we be about the future of media archaeology, and the survival of educational broadcasting in general?

13:00-14:30 Session 16E: Gender and Genre

CHAIR:

[Caroline Ruddell](#)

LOCATION: [W010B](#)

13:00 [Helena Bassil-Morozow](#)

The Evolution of Tim Burton's Female Protagonist in Film and TV: Alice in Wonderland (2010), Big Eyes (2014) and Wednesday (2022-).

ABSTRACT. This paper explores the evolution of Tim Burton's female protagonist through the lens of his trademark tropes and motifs: broken and transgressive bodies presented metonymically, and the theme of childlike, individualistic, creative outcast fighting against the conformity and narrow-mindedness of 'the crowd'.

Tim Burton is a prolific director with an unmistakable visual style. His narratives typically revolve around a male protagonist, creative, eccentric and often childlike, who is punished by society for failing to 'fit in' and to be 'normal'. The themes of creativity, loss of trust and rejection are highlighted by extensive use of visual synecdoche. Burton's visual and narrative focus on

exaggerated eyes and damaged hands paints the picture of an outcast renouncing bland bourgeois conformity in favour of individualistic fantasy and utopian authenticity. Physical brokenness or exaggerated features reflect the psychological fragmentation that comes with the refusal to subscribe to a collective identity.

Burton also confers these features and motifs onto his three female protagonists – Alice (Mia Wasikowska, *Alice in Wonderland*), Margaret Keane (Amy Adams, *Big Eyes*) and Wednesday Addams (Jenna Ortega, *Wednesday*). Yet, only in *Wednesday*, a recent Netflix project partially directed by Burton who is also credited as an executive producer, does the titular protagonist get the full ‘Burton’ treatment complete with the Gothic-Romantic sentiment, extreme individualism fed by dark creativity, and the overarching Frankenstein theme of the monster vs ‘the crowd’. This paper also considers the reasons for this development, including the change of medium and the collaborative format in which Burton’s style is turned into a franchise.

13:15 [*Sarah Lahm*](#)

“I Feel Like I’m Stuck in a Weird Loop”: Rotoscoping, Time Travel and Female Subjectivity in *Undone* (Amazon Prime, 2019—)

ABSTRACT. The promotion of *Undone*, a women-centric half-hour drama, emphasises its status as an example of quality television and as a work of art with regard to its use of rotoscoping to create a complex storyworld as well as its female protagonist’s character trajectory. This paper investigates the ways in which the rotoscoping and spatio-temporal structure of *Undone* work to articulate its main character’s experiences as an individual living through precarious times as she relates to others and herself. *Undone*’s narrative structure weaves together scenes from the narrative present, past, and future. This is achieved via rotoscoping, which acts as narrative glue that conveys the characters’ affective relationships with one another by emphasising their interdependence and interrelatedness. In the context of contemporary US TV, *Undone*, alongside other recent television programmes such as *Search Party* (TBS/HBO Max, 2016-2022), *Made for Love* (HBO Max, 2021—), and *Russian Doll* (Netflix, 2019—) employs Science Fiction and other genre tropes and aesthetics outside the conventions of typical women-centric half-hour dramedies of the past few years. As their protagonists navigate how to relate to others, questions of sex, race, and class are raised and viewers are invited to consider these dynamics within contemporary culture and society, as they negotiate both anxieties and hopes pertaining to this year’s conference theme of connected futures. Due to *Undone*’s unique storytelling device—rotoscoping—this paper is especially interested in showing how this technology enables the rendering of the story’s principal character’s complex interpersonal relationships and worries and hopes about the future.

13:30 [*Catriona MacInnes*](#)

DETAILS: Mining stories, meaning and emotion in film - A woman's perspective

ABSTRACT. In 2019 I made the film *DETAILS: Women and Social Realism* (25 mins), in partnership with Teeside University that looked at the contribution of female filmmakers to social realist filmmaking in the United Kingdom. In 2020 the film was nominated for a Research in Film award by the AHRC.

In her contribution to the film, actress Kate Dickie expressed that "Women mine stories differently to how a man would" and that working with women directors was different to working with male directors. At various points Dickie, in discussion with UK Film Directors Tina Gharavi and Morag Mackinnon, try to define what or why working with women or men directors was a different experience. The contributors also discuss the need for more diverse voices and argue that women filmmakers are instrumental in ensuring that those voices are heard and their stories are told. In this conference paper I will further the themes of this conversation and look at what qualities women, in lead creative roles, bring to the relationships and creative processes on productions and how it impacts the outcome. Where are the diverse female voices in Scottish Film? If there were more female-led television and film productions being commissioned, would we see more and/or different

industry success? I will reference the work of female led Scottish Film production companies such as Synchronicity Films, Black Camel Pictures, Sigma Films and Tyke Films as well as the work of women directors including Joanna Hogg, Clio Barnard, and lesser know rising stars based in Scotland such as Laura Carriera (Director: The Shift) and Olivia Middleton (Director: A90). I will also share observations and outcomes of my own working practice as a screenwriter and director.

PLEASE NOTE: I am also submitting the film mentioned here as a proposal for a screening event so people can watch it as well as attend the individual presentation.

13:00-14:30 Session 16F: Identities and Representations

CHAIR:

[Kate Ngai](#)

LOCATION: [W001](#)

13:00 [Chanapang Pongpiboonkiat](#)

Being a Thai (Military) Woman: Media Portrayal, Self-Representation, and the In-Betweens.

ABSTRACT. Gender norms are crucial for establishing gender representation, perception, and stereotypes in culture and society. With the case of Thailand, women are portrayed in accordance with their femininity and womanhood, whereas men are regarded as important, powerful, and significant in both the domestic and public spheres. Despite advancements in gender equality, this tradition endures, resulting in persistent marginalisation, devaluation, and stigmatisation of Thai women.

Having emphasised this issue, this study focuses on Thai military women. There are two important aspects of the Thai military women. First, they are immersed in a militaristic culture as a result of military engagement in civilian lives. Second, they work in a setting dominated by men where women are perpetually alienated and discouraged. Consequently, this group of women is subjected to numerous levels of gender injustice and oppression.

To understand the complexity of “being a Thai military woman”, the research methodology comprises a combination of content analysis of news stories, in-depth interviews with 31 Thai military women, and social media analysis. This explains the relationship between female lived experience, media representation, and self-representation on social media in regard to military selves and female sexuality. The findings also demonstrate tension, contestation, compromise, and negotiation at multiple levels, offering insight into the Thai military's masculine hierarchy and power.

13:15 [Antje Glueck](#)

The (Post)colonial Nation – How journalism shapes South Asian identities in the UK

ABSTRACT. Journalism is a central institution for constituting collective memory and shared identities in contemporary societies. Taking the “nation” as a starting point, journalism is essential in supporting and enhancing the constitution of shared memories, grand narratives and “imagined communities” (Anderson, 1991; Zelizer & Tenenboim-Weinblatt, 2014).

This turns especially relevant when looking at the intertwined past of the United Kingdom and India. Their shared history as colonizer and colony, as former British Empire and subordinate colonial subject reflects essentially within their public and media discourses, which are marked by mutual observations, references, emotions, and interpretations of a common (post)colonial past.

This study takes two points in time to analyse the re-examination of what national identity constitutes in the UK, and how this shapes by its own history. The year 2022 was marked by a journalistic remembrance of the partition of the Indian subcontinent in 1947, while 2019 evoked a 100 years anniversary of memories about the Amritsar massacre committed by the British colonial

Dyer. Both events appear as traumatic; constituting turning points in each nation's writing of history.

The conference paper examines these tensions, asking how journalism (re)shapes national identities in interlinked countries. The study draws on a sample of newspaper opinion pieces (through LexisNexis) and news reports of major British and Indian print and television outlets, which will be analysed using Foucault's Critical Discourse Analysis.

13:30 [Ray Campbell](#)
The Outsider

ABSTRACT. Many people are familiar with the term 'alternative comedy' but this phrase often obscures other forms of entertainment that could be found on what was called the alternative cabaret (altcab) circuit of the 1980s. My book, *A Cultural History of Alternative Cabaret, 1979-1991*, is the first cultural history written about the altcab movement of the 1980s. Using performers' interviews, participant observation, autoethnography, archive study and discourse analysis, my book charts the movement from its infancy to the moment it was supplanted by the 'new' comedy and 'laddism' of the early 1990s.

This paper discusses my book's autoethnographic chapter, 'The Outsider'. With a title borrowed from Camus' work of the same name, this chapter sets out to explain how I refused to perform to expectations of a form of white-constructed 'blackness', and how my cultural capital contributed to my position of resistance. Indeed, as Fanon argues in *Black Skin, White Masks*, a black man is required to "not only to be black but he must be black in relation to the white man".

In addition to Camus, 'The Outsider' draws from the works of Bourdieu, Ellison, Fanon and Carrington to critically analyse my comedy journey from my rebellious childhood to my early years as one of the few performers of colour on the circuit.

13:00-14:30 Session 16G: Digital Journalism and Dilemmas

LOCATION: [W010A](#)

13:00 [Francis Shennan](#)

Safety and Privacy in the Strategic Lawsuits Against Public Participation (SLAPPs)

ABSTRACT. Support is growing for restricting the use of Strategic Lawsuits Against Public Participation (SLAPPs) and extending a right of public participation, but disagreement remains about how to do this.

The UK government has already consulted on how to restrict their use. A petition to the Scottish Parliament on SLAPPs has received all-party support in the Petitions Committee and is now being progressed to a further evidence-gathering stage.

Other jurisdictions, notably in the United States, already have measures to restrict their use but many do not.

SLAPPs usually arise out of defamation actions but their real purpose is to halt public criticism and discourage investigative journalism into rich and powerful individuals, using the chilling effect of the costs of defending a claim regardless of its merits.

The UK is the most used jurisdiction for foreign legal threats, even by sanctioned Russian oligarchs. Former Financial Times journalist Catherine Belton faced five lawsuits from three sanctioned Russian oligarchs and firms. Author Tom Burgis was sued in London by a Kazakh mining group before the case was thrown out by the High Court.

Both writers have described the high psychological toll placed on them.

At the same time the Bureau of Investigative Journalism reports that London law firms are using former police officers and special forces personnel along with hackers to put targets under “aggressive surveillance” to produce evidence for court cases.

Together these are real and immediate threats to media safety and privacy.

13:15 [Jonathan Ilan](#)

The News People of Silence: Digital Prodnewsmen and Non-Professional WhatsApp News Groups in the Era of News Mobility

ABSTRACT. In a world where life has become more and more liquefied (Bauman, 2005), mobile devices have been playing an instrumental role. These are strongly embedded into contemporary social life and are giving rise to various forms of coordination and social networking (see Ling, 2014; Westlund, 2013; Ling and Campbell, 2011). Mobile technology is nowadays part and parcel of the world of journalism, perhaps to the degree that it is hard to imagine news without digital mobile networks (Duffy and Westlund, 2022). Such technology impacted, for example, the platforms whereby news is being produced, distributed and consumed, but also the array of actors that are nowadays involved in its manufacturing, illustrating news as an ongoing information construction process in which professionals and other participants are joining hands (see e.g., Ilan, 2022; Cervi, Pérez Tornero & Tejedor, 2020; Belair-Gagnon and Holton, 2018; Ahva, 2017; Chadwick, 2011; Goggin, 2010). This paper addresses mobile news-making by focusing on non-professional WhatsApp news groups and the daily supply of materials delivered via these groups by its non-professional members – the “prodnewsmen”. These materials are eventually received by traditional news organizations and end up as news items. Based on a thematic analysis of materials in three leading Israeli non-professional WhatsApp news groups (“People of Silence”, “Field Security” and “Reports from the Ground”), and on in-depth interviews with the groups’ founders and selected prodnewsmen, this paper aims at illustrating these groups as a hybrid form between news ‘professionals’ and ‘amateur’ WhatsApp users, and their social implications.

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13:30 [James Mahon](#)

Media Education and The Devolved Post-Covid Scottish Newsroom

ABSTRACT. Ornebring (2010) suggests that “Journalists ascribe great power and independent agency to technology” (p. 1), 12 years on technology has defined journalistic identity in pre-covid and post covid newsrooms and dictates how, where and when we gather and share content. Between

2018-2021 i conducted doctoral studies into MOJO practice around the world and upon viva completion in June of last year i returned to national and regional newsrooms as a one-man band journalist with ITV in the UK.

Over the past year i have incorporated insights from my reporting for ITV during the pandemic, into my teaching and post-doctoral studies. These include reflecting on the challenges and opportunities of more autonomy in the field, evaluating editorial decision making and exploring the skills required for cub reporters entering newsrooms that are now often just "empty seats" Deuze (2019).

In this paper i will expand on these findings drawing on my three roles of researcher, practitioner and educator and demonstrate how the concerns facing many young reporters are ones we overlook or take for granted including self-confidence building and interpersonal skills developed. Through supporting and mentoring these areas, students develop stronger abilities in the field and can embrace the autonomy offered, verses seeing the independence of the devolved covid newsroom as wholly alienating.

The auto-ethnographical elements including personal reflections from the fieldwork aligns in parts to a new wave of journalism research building on the work of Philo et al, (Murphy, 2020) (Willig, 2012). The short paper will also include video clips and examples of teaching aids to support undergrad and postgraduate media pedagogy.

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14:30-15:00 Session 17: Afternoon break refreshments

LOCATION: [Library Atrium](#)

15:00-16:30 Session 18: AGM MeCCSA

LOCATION: [W011 Lecture Theatre](#)

16:30-17:00 Session 19: BREAK

LOCATION: [Library Atrium](#)

17:00-18:00 Session 20: Film Screenings

LOCATION: [W005](#)

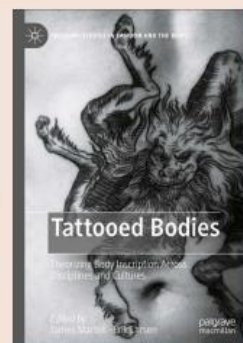
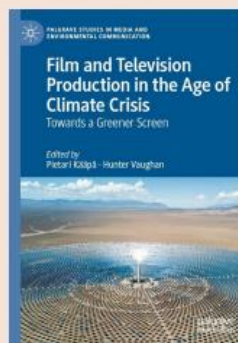
18:30-23:00 Session 21: MeCCSA Dinner and Ceilidh Dance (Radisson Blu Hotel)

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WEDNESDAY 6TH SEPTEMBER

09:00-10:30 Session 22A: Found in Translation: Language, News, and Diversity

LOCATION: [W001](#)

09:00 [Pauline Souleau](#) and [Aisling Crean](#)

Digital Futures for Language Learning: a digital education project to streamline and diversify foreign-language media resources and to tackle inequalities in language provision

ABSTRACT. This paper will present the French Digital Library (FDL), an interdisciplinary and collaborative digital education and language-learning project between the School of Modern Languages and Centre for Educational Enhancement and Development at the University of St Andrews. The FDL seeks to produce an engaging online support tool for learning modern languages through media: an accessible, flexible, and modular digital platform and depository of multimedia resources in French (podcasts, videos, music, articles...) aimed at school and undergraduate students to consolidate linguistic skills and cultural knowledge of the French-speaking world.

We will argue that the FDL strengthens the resilience of users in a context of increasing inequality, saving them much-needed time hunting for foreign-language media. It facilitates linguistic and cultural immersion to provide support or an alternative to going abroad, counteracting reduced mobility stemming from COVID-19, Brexit or socio-economic challenges disproportionately affecting disadvantaged students. The paper will reflect on misconceptions common to digital education, media consumption, and language learning surrounding the concept of 'digital natives'. We argue that for students born in a 'digital age', it is not obvious how to navigate the multiplicity of foreign-language multimedia resources and can deter rather than encourage learners to pursue further studies. The paper thus demonstrates the need for careful curation of these resources and for the creation of a platform that is flexible enough to guide students, whilst offering a diversified and accessible range of media to appeal to learners from different backgrounds and with various experience of languages.

09:15 [Ben McConville](#), [Douglas Chalmers](#) and [Jules Calvert](#)

Gaelic Language News: Grassroots journalism and the democratic deficit for Gaelic speakers. Naidheachd anns a Ghàidhlig: Naidheachd bhon choimhearsnachd agus a h-easbaidh deamocratach airson luchd na Ghàidhlig

ABSTRACT. By assessing and exploring some of the issues facing Gaelic media in the Gaidhealtachd, defined (narrowly) here as the Inner and Outer Hebrides), this paper considers how the Gaelic speaking community of Scotland gets its news in Gaelic, and the historical constraints and promoters of this. Within this we will briefly examine the role of Gaelic radio and TV before considering the role of existing printed and on-line media such as the Stornoway Gazette, West Highland Free Press and the existing community press sector. It will also consider its future in the context of nations and regions media, social entrepreneurship, community enterprise and public interest news.

The issues raised will be analysed in the context of Practice and attempts to fill the democratic deficit for Gaelic speakers and the new Scottish Public Interest Journalism Institute, launched in 2022 by the Scottish Government following a review into the future of journalism in Scotland.

Building on our research into Gaelic use in Scotland (Chalmers, 2009, 2014) and attitudes to Gaelic within the press (Chalmers, Calvert and Irwin 2011). together with local media's role in civic responsibility (McConville, 2012), the research will consider the role of the Gaelic language in grass-roots journalism.

This can be seen as vital in terms of civic responsibility and aligns to the UN SDG 16 of Peace and Justice and Strong Institutions.

Areas: Changing Journalistic Practices, Production and Consumption and The Future of Nations and Regions Media

09:30 [*Douglas Chalmers*](#) and [*Hugh O'Donnell*](#)

Dallas comes to the Isle of Harris? The changing face of Gaelic language soaps

ABSTRACT. Launched in 2008, the UK's only Gaelic-language channel BBC Alba has proved to be a success, notwithstanding its relative lack of funding and the production constraints imposed on it by the then BBC Trust. Scotland has approximately 60 thousand fluent Gaelic speakers, however the channel itself has consistently achieved viewing figures of 300,000 plus, and at times has touched 780,000 viewers.

Within the offering from BBC Alba over this period there have been two significant soaps - Machair, initially launched by STV in 1993 and then rebroadcast by the channel, followed by Bannan, co-produced by the BBC and MG Alba. Machair, which ran for 151 episodes with an average audience pull of 450,000 viewers, was presented as not just relevant to Gaelic speakers: "Adultery, loneliness, revenge. Some things do translate" (Glasgow Herald). Bannan (translated as "The Ties That Bind"), ran from 2014 until 2022 and evidenced a higher prominence of strong female scriptwriters in its production. The plot also darkened somewhat dealing with issues such as rape and murder.

The latest serial drama offering launched in January 2023 - 'An Clò Mòr', literally "the big cloth" (Harris Tweed) - has been announced as "a bold tale of passion, rivalry and intrigue with mysterious arrivals, illicit love affairs and a family on the brink of collapse" and billed as the "Outer Hebrides' answer to Succession and Dallas" (Scotsman). This paper will examine the evolution of Gaelic soaps and assess their possible future trajectories.

09:45 [*Jasmin Surm*](#)

"I always keep my grandma in mind" and "The ordinary person in a faraway country": Insights into News Agency Foreign Correspondents' Imagined Audiences and their Impact on the News Product(ion Process)

ABSTRACT. We live in an interconnected world that has transformed into a 'single place' (Robertson, 1992: 6). Despite this global interconnectedness, news agencies, particularly their foreign correspondents, play a crucial role in communicating world affairs. As the 'first important cultural framers of events' (Papathanassopoulos and Giannouli, 2015: 4), they bridge physical distances and provide us with representations of distant places and events we would not be able to see and experience ourselves.

In this process of contextualising and explaining, foreign correspondents can adjust information from the global to a local scale to 'render these events comprehensible, appealing, and relevant to domestic audiences' (Gurevitch et al., 1991: 206). By contrast, in our times of global interconnectedness, Ward (2005: 4) suggested that journalists should act as global agents serving 'world citizens rather than local audiences' (Ward, 2010: 162): Does this suggest compatibility or dichotomy?

The proposed paper explores this issue by focusing on European news agency foreign correspondents' imagined audiences and trying to gain a more nuanced understanding of how these notions and imagined interpersonal connections translate into the news product(ion processes). The research behind this paper stems from the PhD project Mediating - Negotiating - Translating: News

Agency Foreign Correspondents' Role in Communicating Culture, drawing on in-depth interviews with foreign correspondents and a thematic analysis of their written outputs. (215 words)

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09:00-10:30 Session 22B: Music and Audio Cultures in the Digital Age

CHAIR:

[Simon McKerrell](#)

LOCATION: [W009](#)

09:00 [Sultan Al-Azri](#) and [Nour Halabi](#)

Minority Radio in the United Kingdom: The case of Muslim radio Stations in West Yorkshire

ABSTRACT. Media represent crucial spaces for ethnic and religious minorities to express their culture, celebrate their linguistic diversity and practice their religious rituals and practices. Scholars have noted the importance of radio as a medium to communities of color and minorities (Cottle, 1998; Hilgert et al., 2020). This study focuses on Muslim minority radio stations in West Yorkshire to understand how minorities use media to connect each other and perform religious and cultural practices. It examines Fever FM that serves South Asian Muslim communities with the express mission of combating under-representation and exclusion of minorities from mainstream media.

The research seeks to understand the importance of radio as a medium to racial, ethnic and religious minorities and how UK Muslims use radio to express their culture and identity. It asks the question: how do local Muslim media producers, creators, professionals try to cater to the needs of their community and to combat their lack of visibility in mainstream media? and what role does minority local media play in fostering a sense of community belonging?

We propose a media ethnography as the best approach to this study, encompassing both media production and consumption sides of this case study. We intend to conduct semi-structured interviews with media professionals and audience members, site visits of the station, recording studios, and other relevant locations central to the production side of this project.

09:15 [Gummo Clare](#)

Digital malaise and scenic allure: music-making and mediation in the 'new London jazz scene'

ABSTRACT. Following sustained interest in place- or genre-based musical collectivities around the millennium (Straw, 1991; Kruse, 1993; Thornton, 1996; Bennett, 1999; Bennett and Peterson, 2004; Hesmondhalgh, 2005), analysis of music scenes has fallen out of favour. Critical music scholarship has since turned elsewhere, with particular focus on digitalization and platformisation (Morris, 2015; Drott, 2018; Hesmondhalgh and Meier, 2018; Prey, 2018; Prior, 2018). While some literature analyses 'digitally native' musical formations (e.g. Born and Haworth, 2017; Winston and Saywood, 2019), most scholarship suggests that platformisation has watered down subcultural/scenic identity in music.

Using the 'new London jazz scene' as a case study, I complicate this narrative. Contemporary London jazz is characterised by convivial musical multiculturalism, rooted in live performance and dance. The scene's distinctive 'sonic intimacies' (James, 2021) are routinely framed as a rejoinder to a growing digital malaise in music (see Hesmondhalgh, 2021) and social life (Gilroy-Ware, 2017;

Han, 2017, 2022; Zuboff, 2019; Crary, 2022). Thus, the very fact of platformisation in the cultural industries (Poell, Nieborg and Duffy, 2021) and everyday life undergirds the scene's appeal to audiences and latterly the cultural industries – a concept I call 'scenic allure'. Using interviews with scene participants (n=30), this paper extends recent work (Jones, 2021) to argue that disaffection with digital media can, counterintuitively, be beneficial to forms of 'musicking' (Small, 1998) which appear to elude or overspill the ubiquity of mediation; and that in this context, 'scene' might be taking on *greater* resonance as a way of drawing together space, sound and the social.

09:30 [Iain Muego](#)

TikTok, social media and changes in music promotion and consumption: A critical analysis of self-promoting new music through social media

ABSTRACT. The media platform TikTok has developed into what is now considered one of the main facilitators for promoting and consuming music online. It is also thought to be essential in developing the music industry's future. This research aims to evaluate how TikTok now influences content providers and artists alike to best use this form of self-media, which enhances their profile.

Since it was launched in 2017, TikTok has become one of the most successful, fastest-growing forms of social media, particularly in music marketing. TikTok allows contributors to promote and access varying forms of media, predominantly those that focus on music content. Similar to alternative forms of social media, such as Facebook and YouTube, the music industries have capitalised on this phenomenon through advertising revenue streams, copyright royalties, and content providers that overly music on their social media channels. Alternatively, contributors can utilise TikTok as a form of self-promotion, which enhances their profile and ability to perform their music. By applying a META analysis to twenty-five publications within a Systemic Literature Review (SLR), which addresses PRISMA guides, this research will add a greater understanding of the impact of the use of music within social media, therefore, adding to the discussion of Cultural diversity through music.

09:45 [Mark Ball](#)

Cultural meaning and later life: practices and infrastructures for ageing together

ABSTRACT. By way of two case studies, this paper will explore how ageing is negotiated, and even refashioned through different kinds of cultural practice. Drawing particular inspiration from Raymond Williams' want for the difficult and original time and space needed for meaningful cultural growth, this paper pulls from research interested in collectively owned/managed spaces – and how these infrastructures support cultural practices, and broader political possibilities. Rather than thinking ageing a 'static truth' (Baron, 2021), and against an idea that cultural taste is predetermined and (almost) inevitable (Highmore, 2016), how do practices and meanings emerge differently in different stages of life? – not to deny common struggles for those ageing, but to recognise those experiences as mediated and changing. With ageing populations now a central policy concern, and the framings of these concerns political in their nature, through dancing and musical examples this paper will describe the value and values of ageing together.

09:00-10:30 Session 22C: Media Research and Ethics

CHAIR:

[Iain Muego](#)

LOCATION: [W005](#)

09:00 [Michele Paule](#)

Talking to teen girls in lockdown: the researcher as imagined audience in an ethics of online data collection

ABSTRACT. This paper considers ethics as attention to the processes of meaning-making. It addresses some ongoing tensions in research into girlhood: tensions between the celebration of girls' agency and resilience and anxieties over their vulnerability in their habitation of media cultures, and tensions between researchers' meaning-making and the voices of girls as research subjects. The

necessary shift of qualitative research to virtual sites during the pandemic brought both online ethics and the power dynamics between researcher and researched to the forefront. In the process, it highlighted the limitations of top-down ethical frameworks necessitated by Ethics Committees, and drew attention to the need for a bottom-up, responsive and negotiated ethics-in-practice, both to attend to the well-being and to enhance the autonomy of subjects. This presentation will consider ways in which researchers might approach method via an ethics of agency. It will highlight how two projects incorporating mixed-method designs characterised by diverse power dynamics helped to inform online data gathering practices during lockdown. By framing the audience researcher as audience herself, it invites a critical reflection on the relationship between researcher and girl subjects as makers of meaning.

09:15 [Agata Lulkowska](#)

Rebellious Research - legitimising creative freedom (and chaos) within academic research and broadening dissemination practices for wider impact

ABSTRACT. Standing in stark opposition to the traditional forms of knowledge, creative freedom (and chaos) proposes an unruly, uncertain and unpredicted way of working. The very definition of creativity requires that the outcome cannot be predicted in advance, but it emerges in the process of, usually, doing-thinking, often resulting in outside-of-the-box ideas. Strict disciplinary rules and expectations can often impede the innovation and imaginativeness of the process. Not to mention the psychology of creative practice which varies significantly from systematic and standardised work in hard sciences. This paper proposes to break from these limiting restrictions and legitimise creative freedom (and chaos) as a rightful methodology. Going forward, it advocates for broadening dissemination practices to accommodate for wider audiences (and impact). Academic rigour does not need to be limited to purely academic publishing with often restrictive academic jargon. Ultimately, the question remains whether the knowledge produced by creative practice research is different in some way from other knowledge.

09:30 [Ben Light](#), [Christian Clausner](#), [Paul Hepburn](#) and [Cristina Vasilica](#)

The Big Content Machine: A Tool and Accompanying Research Method for the Analysis of Large Scale Digital Media Discussion Data

ABSTRACT. We aim to contribute to the ongoing developments in digital methods by introducing a new tool we have developed, its conceptual, and methodological underpinnings. The Big Content Machine (BCM) is a lightweight open source software tool and has been designed to be used with the Windows; Mac OS and Linux operating systems. It is a multidisciplinary project including researchers working in computer science, information systems, digital media and culture. The BCM and its accompanying methodology offers students and researchers the ability to semi-automate the process interrogating and coding online textual and emoji big data available from forums and popular social media platforms such as Facebook and Twitter. Our accompanying methodology is influenced by qualitative and quantitative content analysis and traditional qualitative thematic coding approaches. For example, researchers can identify the frequency of certain words and combinations of words and emojis, and semi-automatically code discussion items. The approach has already, for example, been used to understand maternity services and identify patient information needs via Facebook group generated data, and explore how gender and sexuality related cultures operate on Twitter. The tool and accompanying methodological paper will both be published open source as we see them as offering value to those interested in the analysis of the lived experience of digital media and culture which generally includes those with limited access to financial resources to use commercial tools. We also see value in the tool for those working in low resource settings around the world as well as community and voluntary organisations.

09:00-10:30 Session 22D: Narrative and Genre

CHAIR:

[Sarah Haynes](#)

LOCATION: [W010B](#)

09:00 [Ahmet Atay](#)

The Future of Soap Operas: What is Next for Serial Narratives

ABSTRACT. Soap operas and serial narratives have been part of the public imagination and media and popular culture landscape for some time now. They also have been a very lucrative television genre in the US and the UK. When they were in their prime, they were drawing millions of audiences and loyal fans into their stories. However, since the mid-2000s, soap operas began facing some challenges. Changing demographics, competition from other television genres and media forms, economic challenges and financial crises, and other social and cultural pressures negatively influenced the popularity of the genre and caused the decline in audience ratings. Due to these issues, several US-American networks canceled their soap operas. Although British soaps are still popular and produce healthy ratings, they also struggled with ratings during the late 2000s and the 2010s. The COVID-19 pandemic also presented several challenges to the genre and producers as they struggled to carry on their stories during the lockdowns and severe health conditions. In this paper, I turn my attention to the current status of soap operas. In this analysis, I closely examine the effects of COVID-19, social and political conditions, and economic pressures which are continuously threatening the future of the genre. In 2022, NBC ended *Days of Our Lives*' network life and moved the show to its online platform, Peacock. The same year, the Australian soap opera *Neighbours* also aired its last episode. While these developments caused anger and disappointment for the loyal fans, they also posed serious questions about the future of the genre. Therefore, in this paper, I examine the state of the genre in the UK, US, and Australia to understand the genre and its future.

09:15 [Harriet Idle](#)

Close Encounters: Korean Romantic Comedy, Digital Aesthetics, and the Future of the Urban Meet Cute

ABSTRACT. The meet cute is one of the most recognisable and important conventions of the romantic comedy genre. Originating from Classic Hollywood screenwriting vernacular, it has been theorised in terms of its narrative contours, but understudied in terms of its spatial and aesthetic dimensions; notably, its relationship to urban space. Within a larger project that considers the spatiality of the rom com through a global lens, it has become necessary to evaluate the impact of digital technologies as they test the boundaries of the traditional urban meet cute and its assumptions of public space. As an early adopter of digital innovations and internet use, Seoul has emerged as a uniquely modern romance capital where digitised urban aesthetics collide with a long-standing and prolific Korean rom com tradition. Comparing the pre-digital spatiality of 2001's *My Sassy Girl*, this paper will argue how the contemporary meet cutes of *New Year Blues* (2021) manifest a digital aesthetic while also expressing anxieties about the challenges digital technologies pose to the logics of encounter within public space. I argue that the digital aesthetic in this film speaks to a directly-linked globalised aesthetic, playing to Seoul's newfound position as a global romance capital and hotspot for Korean film and Kdrama tourism. Thus, their impetus to maintain 'traditional' spatialities of the meet cute in the face of digitisation is shaded by broader commercial desires for the Korean film industry to position Seoul as a contemporary successor to New York and Paris as the romance capital

09:30 [Eleanor Yule](#)

Back to the Future: Reversive Chronology in Pinter's Adapted Screenplays

ABSTRACT. As a self-confessed luddite who used a portable typewriter long after the availability of the personal computer (Baker, 2018, p. 38) British dramatist Harold Pinter's non-linear approach to structuring dramaturgy was both ahead of its time and rooted in the past. This presentation will briefly examine the complex non-linear structures of Pinter's adapted screenplays: *The Go – Between* (1971), *The Proust Screenplay* (1973), and *Betrayal* (1983). All three screenplays possess, what post-digital theorist Alan Cameron identifies, as “anachronic” narratives (Cameron, 2008). In them, Pinter demonstrates, that all time co-exists in the present, smashing hierarchical unities and deconstructing the linearity of ‘reality’. These “anti-illusory” (Brecht, 1950) structuring techniques also work to expose artifice, both within character and

narrative construction, drawing on both past influences and at the same time anticipating the devices and forms of post - digital fractured narratives, most recently demonstrated by Oscar winning adapted screenplay, Florian Zeller's, 'The Father'.

09:45 [Anna Batori](#)

Multiverse Narration: Hyper-Denarrativization in Post-Millennial Hollywood Cinema

ABSTRACT. The fundamental premise of post-millennial Hollywood blockbusters – mutation, transformation, transmogrification, shapeshifting – signal a new age in cinema that, both on cognitive and contextual level, operates on bodily alteration and the juxtaposition/superposition of diegetic and metadiegetic narrative layers. This new hybrid genre – combining computer game, virtual cinematography and live action – not only reshapes forms of cinema consumption, but also invites new approaches to (a hyperreal) narrative theory. Therefore, the paper interrogates the multiverse-dynamics of post-millennial Hollywood cinema by analysing the transformation of filmic texts and spaces into pure s(t)imulations during the film experience. With its main focus on Doctor Strange in the Multiverse of Madness (Sam Raimi 2022), the examination dwells on numerous other Hollywood productions, such as Tron (Steven Lisberger, 1982), Crossworlds (Krishna Rao, 1996), Fantastic Four (Josh Trank 2015) and The Dark Tower (Nikolaj Arcel, 2017) in order to set up a new narrative theory to multiverse narration. The analysis focuses on the hyperreal quality of the frame/diegetic space – the very sign of simulacrum (Baudrillard, 1976) – that, while placing special emphasis on spectacle (stimulation) and diegetic jumps, erases the narrative itself (hyper-denarrativization). Applying Baudrillard's concept to cinema, one can argue that the new age is fixated on the production of spectacle and commercial interest where, rather than craft narratives, filmmakers generate signs and codes that primarily reproduce themselves. By classifying cinematic work that prioritises pure simulation over the importance of narrative, - which the analysis calls hyper-denarrativisation – the paper intends to uncover a specifically post-human form of technological and spatial mediation that replaces the role of author with the non-human. Because this research is based on an investigation of technology, human experience and film narrative, the paper uses a post-phenomenological approach to visual studies (Idhe, 1993; Verbeek, 2015, Rosenberger and Verbeek, 2015), which combines both empirical and philosophical analysis to examine technology as a mediator between different universes.

09:00-10:30 Session 22E: Representational Inequalities

Hybrid session

CHAIR:

[Helena Bassil-Morozow](#)

LOCATION: [W004](#)

09:00 [Antje Glueck](#)

Neurodiversity in the British press: An exploratory analysis of the representation of news discourses about autism

ABSTRACT. Abstract Media representations can perpetuate stereotypes about marginalized groups. The debate about neurodiversity is gaining track in the UK since a decade, but it became in particular relevant with the steep rise of autism diagnoses between 2021 and 2022 – by 38 % (NHS Autism Statistics, 2022). Autism has often been portrayed as a series of deficits needing correction, being considered as a hidden disability in the UK. Some people on the autism spectrum argue, however, that their neurological characteristics represent a natural genetic variation— neurodiversity—and that they are not in need of a “cure.” This conference paper examines news articles about autism on a selection of the most important agenda-setting national UK print and digital media across the political spectrum: The Guardian, Daily Mirror, The Times and Daily Mail from January 2010 through January 2023. It is assumed that articles would contain more elements of the neurodiversity perspective over the decade. After identifying the sample, a representative sample will be selected (minimum of 300 articles). Individual articles are coded for their overall valence, followed by four measures of neurodiversity, and four deficit measures. The analysis focuses on calculating mean valence and mean composite neurodiversity scores, and if they increase over time.

This will help to outline trends in news coverage about neurodiversity in the British press. Following the content analysis, a critical discourse analytical approach (Foucault 2000) will identify the “body of rules” leading to the formation of dominant discourses around autism and neurodiversity. This will allow conclusions to what authority UK news media are willing to take in covering individuals on the autism spectrum. This study is the first of its kind covering this topic for British news media.

09:15 [Carlotta Antonelli](#)

Citizenship of disability in the mediapolis: evolution of media representations following an ecological perspective

ABSTRACT. The proposal analyses the relationship between media and disability from an ecological perspective (Bennato, 2018). Object of analysis is the corpus of scientific production "Report-media and disability" produced in the years 2005-2012 on which was conducted a thematic analysis with the following results: historical, semiotic and cultural evolution of the concept of disability; criteria of noticeability and gatekeeping; role of media representations in orienting the public opinion; citizenship of disability in the media space. The corpus signals an evolution in the terms of disability. A key to understanding this semiotic process is provided by Tullio De Mauro (2012), who states "[...] The laborious and arduous affirmation of these norms and their wide impact quickly made the word handicapped popular and [...] opened the way to negative and offensive uses." What remains of the discussion in the media representation? The emphatic, sensationalist and paternalistic tone (Fondazione Giacomo Matteotti, 2012). In the corpus, then, too many factors still play against the undiscussed assertion of a 'new citizenship' of disability in the media: habit (system, editors and public); professional routines (manifested in gatekeeping) (Fondazione Giacomo Matteotti, 2008). In addition to their function as fact-reporters, the media also play the role of 'polltakers': they provide indirect representations of the public's response to issues (Price and Roberts, 1987). An example is the Englaro case, which was reported as out-of-date information. The noticeability of the media event suggests the media's ability to propose (impose) the representation as 'real' to the reader/listener; Spiral of silence (Neumann, 1974).

09:30 [Toni Benedetti-Martin](#)

Screenwriters on Writing the Body: the Challenges of Representation in Contemporary British Drama

ABSTRACT. Better health stories will benefit the common good by disseminating diverse and accurate information that embraces and destigmatises natural, though disruptive, bodily processes. Despite a perceived championing of health storytelling with short series like *This Is Going to Hurt* (2022) and *It's a Sin* (2021), and long-form dramas *Casualty* (1986-) and *Call The Midwife* (2012-), many health conditions remain hidden and underdeveloped in British TV Drama. This directly affects public perceptions of real body stigma and taboos, significantly the portion of the population that is, and will be, living with a long-term health condition.

This paper examines contemporary screenwriting practices of constructing ill-health narratives for British Television Drama. There is a discernible effect of expectations that limit narrative liberty in these series, which can be challenged. Based on the PhD project aimed to explore limitations in practice and production, 'Body Stigma and Representation: incorporating health taboos into screenwriting', these restraining factors have come to the fore.

Having interviewed screenwriters, commissioners and producers of British television drama to uncover the underlying tension between creativity and constraint in producing drama, several themes have been identified. British narratives are restrained by a limited, permeating perception of time, logistics, and by fear well established by practice but yet to be confronted. In a Golden Age of TV Drama, ill-health is uniquely and totally unifying for audiences, and so it is imperative to include these narratives now.

09:45 [Ngozi Marion Emmanuel](#)

Identifying and Analysing Stereotypes in the Representation of Physical Disabilities in Nollywood Films

ABSTRACT. Stereotypes about physical disabilities are some of the ways filmic narratives latently maintain and contribute to the discourse about disabilities. Considering film's audio-visual quality, positive stereotypes about disabilities as much as negative stereotypes have potential damaging impacts on the self-identity and confidence of people with disabilities. In this paper, I employ the dispositive analysis of critical discourse analysis to identify and analyse stereotypes about people with physical disabilities in sample Nollywood films. It has become salient to identify and analyse patterns of stereotypes in Nollywood films given that the Nollywood film industry has been described by UNESCO as the second largest cinema in the world according to the number of productions. Thus, in view of the ubiquity of Nollywood films, and their popularity among film audiences, this paper aims to contribute to understanding how filmmakers employ stereotypes to maintain or contribute to discourses about disabilities and people with disabilities. Through this analysis, the paper offers initial recommendations on maximising the potentials of Nollywood for positive disability identity and disability advocacies especially in global south countries such as Nigeria, where Nollywood is located.

09:00-10:30 Session 22F: Social Media, Community, and Identity

CHAIR:

[Andrew McWhirter](#)

LOCATION: [W003](#)

09:00 [Kardelen Gokcedag](#)

The Expropriation of Privacy and Vanishing of the Avant-Garde-Self with Self-Editing on Social Media Through the Problems of Connected Anxieties, Authenticity, and Surveillance: 'The Envied', 'The Object', and 'The Envier'

ABSTRACT. Self-editing, along with self-advertising where people display the filtered parts of their appearances became a major part of our lives. Although social media seems to unite people, actually keeps them apart by having gained the function of forming a 'connected seductive image' through converting the future and the rest of the inhabitants around it where authenticity lost its significance and competing to acquire 'the image' stiffened. However, the self around gaining inauthentic validations bred a narcissistic human, leading people to view identity as 'a task to perform', making one fall into a quagmire.

The article surveys the problem of selective and strategic self-presentation on social media, and how a new culture of temptations is born where the feeling of jealousy is strengthened. Why do people envy and want to be envied? Is jealousy a learned feeling? Why do influencers create authenticity illusions? When have people started faking authenticity? What factors are involved in authentic communication? Has surveillance become some sort of pleasure? Have people connected around the same anxieties to hunt that 'seductive image' created by social media? The article which will analyze these issues from the perspective of the article of Walter Benjamin's *The Work of Art in the Age of Mechanical Reproduction* aims to locate 'surveillance', 'self-editing', and 'jealousy' as specific forms of concepts where interpersonal relationships are commodified, damaged, and 'authenticity' replaced itself with a reproduction of the universal appeal by the narcissist, rising the influencer economy and creating a new 'audience' in the contemporary social media landscape.

09:15 [Madeleine Marcella-Hood](#) and [Seáron Thornton](#)

An exploration into users' engagement with nostalgia accounts on Instagram

ABSTRACT. Visual social media platforms like Instagram are recognised as a mechanism through which individuals can capture, share, and preserve experiences. The ease through which these media can be accessed enables users to share and consume visual content constantly as part of their daily routine. The way in which content is stored and can be accessed continually makes individual and

group reflection a key characteristic of these platforms, producing and enhancing feelings of nostalgia.

Fashion by its nature is cyclical but it is only now becoming possible to consider how social media impacts the resurgence of styles amongst those who first experienced these. With the rise of trends from the 90s and 00s, Millennial and Generation Z audiences (widely acknowledged to be the biggest users of these platforms) are seeing styles from their own lived past coming back to the fore. The resurgence of these trends both influences and coincides with the emergence of nostalgia accounts as a new genre of content creation on these platforms. Some of these accounts have amassed hundreds of thousands of followers in a short space of time.

The proposed paper explores why and how users of visual media platforms engage with nostalgia accounts through a qualitative survey method using open questions and grounded theory analysis. The findings contribute to a broader understanding of visual platforms, which remain under researched, despite their recognised impact. Conclusions will be drawn around how shared collective memories and experiences can help individuals make sense of reality at times of uncertainty.

09:30 [Josie Miller](#)

Who's 'That Girl?': Self-monitoring and self-optimisation trends on TikTok

ABSTRACT. This paper examines the visual communication of postfeminist ideology on TikTok, focusing on the popular trend 'That Girl'. TikTok is a social media platform with significant influence on popular culture (Ling et al., 2022) and billions of users worldwide, mostly young people (Weimann and Masri, 2020). Through its affordances which allow users to share, edit, and remix short videos, TikTok enables and encourages users to mimic new forms of self-representation from other users in a series of processes which amount to what Zulli and Zulli (2020) refer to as an 'imitation public'.

#ThatGirl first gained popularity in April 2021. In a 'That Girl' TikTok, young women invite their audience to "Come with me for a day of becoming That Girl." These self-representations are striking in their visual similarity which centres health, wealth, and whiteness. 'That Girl' TikToks promote a regime of 'clean' eating, uncluttered spaces, exercise, and, above all, self-optimisation. Using a social semiotic framework influenced by work from Kress and van Leeuwen (2006) and Jewitt and Oyama (2001), this paper aims to provide an insightful multimodal analysis of a sample of 'That Girl' TikToks in order to investigate the driving ideology behind the trend. As a result of this analysis, this paper argues that 'That Girl' is a postfeminist meme which is neoliberal in nature. This meme can therefore act as a case study for how TikTok's algorithm contributes to, and influences, the circulation of postfeminist and neoliberal values typical of advanced capitalism among its young users.

09:00-10:30 Session 22G: Podcasting and Audiences

CHAIR:

[Iain Muego](#)

LOCATION: [W010A](#)

09:00 [Karl Turgut Maloney Yorganci](#)

Understanding Stand-Up Comedian Podcast Users' Relationships with Their Favourite Hosts

ABSTRACT. Recent technological developments have had many implications for content producers and the emergence of new media, such as podcasting, has made the creation and distribution of content easier than ever before. Rapid changes in the media landscape, such as the ones that made podcasting possible, have also led to differences in the way we consume media and form relationships with media figures. Despite being on the rise with increases in both audience numbers and advertising revenue, numerous scholars have stated that podcasting has received insufficient academic attention. By using the insight gained from interviewing stand-up comedian hosted

podcast users, this study aims to provide a better understanding of the medium, and in particular, the relationships between podcast hosts and users. Preliminary findings suggest that podcast users' perceive their favourite hosts to be authentic, good at what they do and similar to themselves. The language they use points towards parasocial relationships which are long-term, one-sided relationships between media figures and users. Finally, the preliminary findings demonstrate different ways that podcast users can be influenced by their favourite hosts.

09:15 [Caroline Pringle](#)

Focused listening? Evaluating practices and routines of podcast listening in everyday life: Highlighting the importance of qualitative audience studies in the future of podcast studies.

ABSTRACT. Listeners are central to the future success of podcasts. However, their habits are primarily studied through industry or regulatory body surveys. The academic study around listeners' engagement and practice has been less prevalent as has qualitative engagement with them. Yet qualitative audience analysis enables understanding of the complexities of listening practices and why podcasts matter to audiences. Podcast scholars have tended to understand podcast listening through analysis of podcast texts and their producers or through survey data (Shultz and Hedder, 2021; Sharon and Johns 2019; Spinelli and Dann, 2019). These studies develop some understanding of the listener's perspective insofar as it relates to the podcast host or text, while we know little about its relationship to their everyday life. Examining listening practices contributes nuanced understanding of the podcast audience. This paper, based on 35 semi-structured interviews, queried practices and routines of podcast listening, of self-identified podcast fans. It focuses on listening as part of multitasking, revealing that listening to podcasts while doing a range of tasks was often described as aiding focus and, in some cases, that the practical task aids the focus of listening. This finding builds on scholarship (Bottomley 2015, Perks and Turner 2019, Tobin and Guadagno 2022) that evidences practical, and often mobile, activities being linked to podcast listening. I argue that this can be understood as part of a wider set of focusing behaviours associated with podcast listening. The listener's reflection on their everyday practice aids deeper understanding of podcast listening in a media rich environment.

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09:30 [Sofia Theodosiadou](#)

Filtering women identity through podcast storytelling: the case of Desert Island Discs

ABSTRACT. Narrative podcasts blend both research and story-telling, and can be used as a tool of online activism to create social change as well as give voice to underrepresented groups (Fox & Ebada, 2022). Experimental storytelling forms have emerged to suit the podcast space, such as Canadian producer Kaitlin Prest's "Movies In Your Head" (McHugh, 2016). The reinvention of podcasting combines the rise of personal narratives coupled with older forms of literary journalism and set the tone for discovering new avenues of enquiry regarding interrelationship between sound and writing (Lindgern, 2016, Dowling & Miller, 2019, Llinares, 2018). The present research aims to explore how narrative storytelling shapes women identity. In particular the research will examine three women portraits (Beradine Evaristo, Helen Oxenbury and Yousatzai Malala) as they are being formed through words and music in the podcast Desert Island Discs by BBC 4. The study uses a

combination of conversation analysis, critical discourse analysis and sound semiotics to study the interconnection among narrative storytelling, music and sound in podcasting, as well as the degree to which these elements interconnect and the ultimate impact that they have on the representation of the guests identity. Results show that Desert Island podcast is incorporating all the features of narrative storytelling such the character and the voice of the interviewee, the voice of the singers, the dialogues etc and this has a fierce impact on the identity of the podcast and the woman presented. In the case of Evaristo the podcast highlights her creative identity that is reflected in different fields (books, theater, writing, teaching etc) together with her search for her mixed-race identity. The essence of the sound semiotic analysis of the songs that Evaristo chose, lead to a black female voice that takes into account her ancestors and fights for her rights, a strong voice that is smooth and soft but at the same time vibrant and breathy.

09:45 [Paul Stevens](#)

Immersion, remediation, and the experiential: establishing a distinct podcast identity

ABSTRACT. The lines between disciplines or subject areas have rarely been more blurred than those between the nascent area of podcast studies and the more established arenas inhabited by scholars of radio.

Technical, theoretical and artistic innovation has enabled cultural and social transitions in both, and liminality continues to offer opportunities for original research questions to be explored.

This liminality is augmented by the ever-evolving possibilities of communication technologies and practices.

Podcasting exists on a spectrum from “reheated” radio to an “edgy” hinterland of practitioners and audiences adrift from other audio.

Many podcasts still sound like radio programmes despite their never having been radio programmes, despite podcasting having the potential to: diverge much further from radio; eschew radio’s codes and conventions; exploit emerging technologies in order to enhance storytelling; and offer audiences more intimacy and increasingly immersive experiences.

Immersive recording technologies such as binaural and ambisonic sound are being exploited, but practitioner and audience take-up lags behind the popularity of higher quality visual experiences.

My research argues and asserts that podcasting will not progress towards maturity until podcasts themselves:

move to ground more distinct from radio programmes;

develop new narrative forms;

and utilise more extensively the enhanced experiential and narrative possibilities of immersive audio technologies.

I posit that podcasting must establish its own identity, discrete from but complimentary to other audio media, by playing to its strengths and freeing artefacts from self-imposed strictures through greater exploitation of its existing intimate relationship with audiences through enhanced listener immersion in sound and story.

10:30-11:00 Session 23: Morning Break refreshments

LOCATION: [Library Atrium](#)

11:00-12:30 Session 24A: Industry Reflections

CHAIR:

[John Cook](#)

LOCATION: [W002](#)

11:00 [Matthew Floyd](#)

Reflections 2023: Developing A TV Foundation Review Between Industry and Academy

ABSTRACT. The Edinburgh Television Festival is one of the most significant events in the calendar of British television, taking place since 1976 over four days in August each year. Ahead of the 2023 edition, I was tasked with developing the inaugural edition of Reflections: A TV Foundation Review, the new publication produced in collaboration with The TV Foundation, the Edinburgh Television Festival charity, and Film and Television Studies at the University of Glasgow. The Review aims to develop a new space for thoughtful, creative responses to the year of television, building on the festival's reputation for providing opportunity for key industry figures to reflect on the past year of broadcasting and forecast what is to come. The 2023 Reflections edition was published online and in print in August 2023 for distribution at the Edinburgh Television Festival. Contributors were invited to produce pieces of reflective writing with additional scope for original formats e.g., illustrations, poems. This paper reflects on this process of crafting a new publication with an original scope for bridging the gap between industry and academic discourse on television, including its themes, distribution and impact. Reflections has grown out of a conscious intention to reopen festival and industry dialogue with academia to discuss the future of each, together.

11:15 [Angus Dixon](#)

Inside the Sausage Factory: Authorship and edit producing in factual entertainment TV

ABSTRACT. Drawing upon a mixed discipline approach of sociological production studies and film studies auteur and audience theories this paper focuses on the core relationship(s) between authorship and contemporary industry practices emerging in the relatively new factual TV production role of the Edit Producer (EP). Using Turner's three-process theory of power the paper examines how the often grey boundaries of power and responsibility impact the production process and the eventual final broadcast production in factual entertainment programming in the UK.

Drawing upon four expert interviews it outlines three main areas:

- The rise of this role as a 'collaborative division of labour' practice to increase efficiency, which has now seen recent spread and seepage of formerly lifestyle production practices into traditionally more 'serious' specialist factual programming processes.
- How these edit producer roles have been shaped by gender issues that have emerged through changing working practices for more nomadic producer-directors and to what extent these are visible in power relations in organisational practices as well as programming and editing decisions.
- Finally, the paper considers how ideas of gatekeeping and audience reception interplay with the complex notion of authority and authorship in the hierarchical relationships between EPs, editors and executive producers, and how they are eventually codified in real-world transmission royalties in today's media industries.

It will close with questioning the efficiency of this industrial practice and suggestions for a wider ethnographic study on authorship in factual TV following development to transmission.

11:30 [Manfred Antwi Kofi Asuman](#) and [Brian Ekdale](#)

Where is and isn't digital journalism studies: A meta-analysis of an emerging field

ABSTRACT. Abstract Studies of scholarly knowledge production have consistently found biases along racial (e.g., Chakravartty et al., 2018), gender (e.g., Mayer et al., 2018), and geographic lines

(e.g., Demeter, 2020). Studying geographic disparities in scholarly knowledge production is particularly important if we want to create a more globally inclusive field that continually questions the power, meaning, and politics that guide our work (Wasserman, 2018). Yet, geographic biases are evident in whose scholarship is published, cited and included on syllabi (Chakravartty & Jackson, 2020; Demeter, 2019); which scholars are invited onto journalism editor boards and to edit special issues (Goyanes & Demeter, 2020; Ekdale et al., 2022); whose scholarship and broader contributions are recognized by professional associations (Ekdale, 2020; Hanitzsch, 2019) and whom is hired and retained in faculty positions (Hunter Wapman et al., 2022; Clauset et al., 2015). This project reviews recent scholarship on geographic disparities on scholarly knowledge production in journalism research. It then contributes a meta-analysis of geographic disparities in peer-reviewed journals with a specific focus on digital journalism research. Our analysis indicates that the same inequities found in academia broadly are replicated in the relatively new subfield of digital journalism. The theoretical and practical implications of our results for the study and practice of digital journalism in Africa and other developing parts of the world are also discussed

11:00-12:30 Session 24B: Music Events, Business and PR

CHAIR:

[Iain Muego](#)

LOCATION: [W010A](#)

11:00 [Kate Ngai](#)

The Rise of Country Music Festivals in the United Kingdom

ABSTRACT. “Country music...is an Alice-in-Wonderland experience. Once down the rabbit hole, an entire world awaits...” (Tichi, 1994, p.x).

Country music fandom in the UK is on the rise (Stanton and Schofield, 2019) and with this upward trend, there is also a rise in country music festivals and concerts where fan interactions take place at live events, rather than online. Country music festivals are unique, because they incorporate elements from other media based fandoms, but are entirely distinctive in the areas where it does not follow what might be considered ‘conventional’ fan behaviour. Quite often these festivals can act in a function to what Oldenburg (1999) calls the ‘third place’, which is an area that is not an individual’s home or work place, where people can gather as a community (Oldenburg, 1999).

Exploring country music festivals provides a unique opportunity to examine common behaviours of other media fandoms, such as cosplaying, ‘fans as family’ and building a community around shared interests. However, as country music is fairly ‘new’ in the UK, and is primarily represented in offline spaces, with very little user generated content, there is a rare opportunity to examine the personal and social engagement of a developing fandom. This paper will address the conference theme of connected futures by examining country music fan behaviours and consumption in the UK, it will also examine intersectionality and music festivals as a third place. This distinctive combination will provide useful insights on an emerging music fandom that both incorporates what is now seen as ‘typical’ fan behaviours, whilst also exploring behaviours that are completely unique to country music in the UK.

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11:15 [Bethany Klein](#)

How the music industries killed ‘selling out’: autopsy of a concept

ABSTRACT. The concept of ‘selling out’ has played a key role in popular music culture since the 1960s, when some forms of popular music began to be viewed as art, rather than mere entertainment. Used to describe the act of compromising artistic or political values for money or power, ‘selling out’ has been applied to musicians who are seen to put money before the music, go against their values, or change their creative vision for a chance at commercial success. From the 2000s, however, the use of the phrase ‘selling out’ was in decline, a reflection of the growth of promotional culture and its impact on popular music culture, artist strategies, and the ways we experience music listening. In this paper, I conduct a post-mortem examination of ‘selling out’, looking at business practices related to musicians’ revenue streams, contracts and promotion. With brand partnerships and commercial companies woven across music-making and related activities, artists who hope to make a living through music are given little choice but to participate in the promotional machine. Brands and advertisers have filled the space that selling out once occupied, with implications that suggest a worrying future for music and point to the value of policing commercialism in popular music culture. Could there be some life left in the body after all?

11:30 [Diana Ortega Martín](#)

Class and Storytelling in Joanna Hogg’s *The Souvenir* (2019, 2021)

ABSTRACT. Joanna Hogg’s much-praised *The Souvenir* (parts 1 and 2) was a meditation on difficult romances, fragmented memories, and the art of film and storytelling. Despite not addressing the topic of class directly, the film also becomes a meditation on how it is intertwined with the narratives we tell ourselves and others. Exploring the filmic techniques that replicate the everchanging emotional and vital gaze of the protagonist, this paper will analyse the intersections and meditations on class narratives and storytelling present in the film; building on the British social realist tradition and evaluating Hogg’s treatment of class as an issue related to storytelling. Considering also the metatextual elements that compose the film reflection, this paper will draw on Marxist and cultural studies to establish the influence and relationship between class and the art of storytelling. Finally, the paper will conclude by delineating a portrait of Hogg’s class experience and narrative.

11:00-12:30 Session 24C: Media and Journalism Education and Dilemmas

3716 - film screening

CHAIR:

[Helena Bassil-Morozow](#)

LOCATION: [W008](#)

11:00 [Venetia Papa](#)

Platform schooling: GNI and FJP online trainings as the new journalism educators

ABSTRACT. This study engages in a sociotechnical analysis of Facebook Journalism Project (FJP) and Google News Initiative (GNI) through a visual analysis of the formal and informal trainings offered by the two platforms, to understand the material means by which these corporations strive to engage journalists vis-à-vis their business models. Using affordance theory, we argue that interfaces of technological artefacts are manifestations of their implicit politics and ideology, given that affordances entail normative claims about what users should do. Even though there is ample evidence supporting a shift in newsroom norms based on audience metrics, this article focuses on the understudied other side of the equation, namely the technological infrastructure transposed to journalists through formal and informal trainings to trace its role in this shift. The main objective of this study is to uncover the direct interactions between platforms and news organizations via the various trainings suggested by FJP and GNI and encouraged by the affordances of their tools to promote certain behaviours, values and norms contributing even more to platform schooling (forthcoming, 2023). FJP and GNI are providing trainings to journalists through different methods of platform learning (e.g., personalization, quantification, and monetization). For this purpose, we first selected nine journalist-oriented tools provided by FJP and GNI, by performing a discursive interface analysis, and then collected 80 trainings offered by the tools in their official website. Findings indicate these trainings provided by the platforms in questions are encouraging specific journalistic norms to emerge, influencing measurable journalism currently in the making. These findings suggest a new form of platform schooling which, in addition to journalism schools and work environments transforms understandings of what is and what is not proper behaviour when practicing journalism.

11:15 [Helen Johnston](#)

The Discursive Construction of ‘News’: An Analysis of Journalism Educators’ Discourse

ABSTRACT. Determining what constitutes ‘news’ is one of the most important aspects of the job of journalism educators. They play a key role in responding to changes in the news industry and shaping the next generation of journalists, which is why their understanding and construction of ‘news’ is worthy of exploration. And yet the voice of journalism educators is largely absent from the literature. This paper argues that by analysing such discourses in educational settings, it would help to identify how the term ‘news’ is constructed by those teaching the craft of journalism, and how those discourses contribute to establishing definitions in the wider journalism community. The lens of discursive psychology is applied, to enable an analytical approach to the discourses about ‘news’ among journalism educators by treating talk as a way of doing social business, and therefore an object of study in its own right. Metajournalistic discourse allows journalism educators to restate, construct, and challenge the status quo as they grapple with an ever-evolving industry and the concept of what constitutes ‘news’. Discourse analysis has been applied extensively to the output of ‘news’, but little has been applied to the discourses which ultimately bring that output into being. This paper is based on PhD research in progress, presenting preliminary findings from a number of interviews with journalism educators from the UK. The interviews enable journalism educators to reflect on their own use of the term ‘news’ within their pedagogy in the classroom.

11:30 [Karen Boyle](#), [Melanie McCarry](#) and [Melody House](#)

'Trigger warnings' in teaching in the Arts, Humanities and Social Sciences

ABSTRACT. This paper will present findings from our BA/Leverhulme funded project exploring the use of trigger warnings in teaching contexts in arts, humanities and social sciences.

Trigger and content warnings are increasingly part of public space. Potentially triggering content, including that related to gender-based violence, suicide, and racist violence, is flagged for audiences on social media, in festival programmes, through pre-broadcast announcements and, albeit unevenly, at academic conferences such as MeCCSA. This has raised questions about how to

prepare students for potentially triggering content in the classroom, including in media disciplines. These questions have become more urgent in the context of Covid-19, which saw the increasing use of digital platforms and resources in teaching at the same time as students' support networks were reconfigured, if not lost. What student-survivors actually need and/or expect in the classroom – whether on campus or online - has, however, rarely been investigated. Issues are complicated by the fact that in much public debate, trauma, distress and offence have been unhelpfully grouped together. Focusing on gender-based violence – and working in conjunction with Glasgow & Clyde Rape Crisis - this project gathers information on current practice across the UK and investigates staff and student-survivor experiences and needs, to ask what trauma informed curricula might look like.

In this paper we will report on the findings from our staff survey and focus groups with both staff and student-survivors, which are being conducted in the first months of 2023, and highlight recommendations of particular relevance to MeCCSA subject areas.

11:00-12:30 Session 24D: Social Media Topics and Trends

CHAIR:

[Andrew McWhirter](#)

LOCATION: [W004](#)

11:00 [Maryam Ishaq](#)

Public Interest and Engagement: An exploration of the depiction of local food in Scotland by Influencers on Instagram

ABSTRACT. This paper seeks to explore the depictions of local food by Influencers in Scotland on the visual medium, Instagram. Local food movements and food discourses in general have become prominent on digital spaces yet there is little written on the stakeholders involved in the proliferation of these discourses particularly Influencers. Research has established Influencers as relatable, authentic users with high engagement and following rates. What remains to be explored is the analysis of the content they create online and their motivations behind it. Influencers are using the new technologies afforded by social media to share their food practices in Scotland, often working with local food businesses to promote local food and have amassed a substantial following in the process. This presents a unique opportunity to observe social and cultural practices previously undocumented before the growth of social media and explore how this medium can shape and transform social connections through content creation. Utilising multimodal discourse analysis, this paper highlights how the affordances of social media technology has popularised digital food activism and can bridge the spatial distance between producers and consumers through the connectivity of the digital realm. By observing the diverse practices of social media influencers online it is hoped that this paper can illustrate how the public engage with social discourses online and can also present the possibilities and potential dangers of social media influencing spatial food networks.

11:15 [Barbara Mitra](#), [Diana Archer](#), [Joanne Porter](#) and [Deborah Lycett](#)

Connections between social media and eating disorders: A qualitative Exploration of Participants on an Eating Disorder Recovery Programme (tastelifeUK)

PRESENTER: [Barbara Mitra](#)

ABSTRACT. This paper explores the connections between social media and eating disorders within those attending an eating disorder recovery programme (tastelife.org). Eating disorders encompass a wide range of food behaviours including anorexia nervosa, bulimia, binge-eating, and other eating disorders not otherwise specified. According to The Priory Group eating disorders are responsible for more loss of life than any form of psychological illness. Social media provides greater opportunities for social comparisons to occur as well as adding pressures regarding body image dissatisfaction. Individuals may seek out groups and posts that exacerbate an eating disorder such as pro-ana groups and follow lifestyle and food influencers. However, individuals can also seek out group support and positive posts on social media, seeking help anonymously and taking control of

what they engage with. For those on the eating disorder journey, we found that social media plays an important role in their lives, whether through individual relationships, communities or through following celebrities or influencers. Clinicians and professionals involved in eating disorders should be engaging with social media to promote information and to dispel disinformation, and to act as a buffer against upward social comparisons.

11:30 [Sijuade Yusuf](#)

Satirical storytelling; The Nigerian Feminist Tool on Social Media

ABSTRACT. The tradition of associating stories with agency is not novel as used by feminist. Clare Hemmings in *Why Stories Matter* (2011) analysed how feminists tell stories and why feminist storytelling should be explored. Hemming explored Western feminist storytelling with an eye to understanding the relationship between three dominant narratives: narratives of progress (looking back on the journey so far), narrative of loss (reclaiming the old days), and narratives of return (We can trace our steps). Hemmings similarly claims that the storytelling rhetoric of feminists are correctives- ‘feminists have sought to tell other stories than dominant ones, pulling towards the corrective and the multiple’ (2011 pg 12,13). Similarly, scholars including Barcelos and Gubrium (2020) have posited on the potential of storytelling to draw out the embodied complexities of stories and highlighted the need for understanding the ways of understanding the lived experiences of women. Barcelos and Gubrium (2020) analysed digital and situated the strength of storytelling in documenting inequality issues, connecting stakeholders to community issues and facilitating the emergence of previously subjugated knowledges (Gubrium and Shafer 2014). Digital storytelling method was useful in paying attention to the lived realities of the research participants while conceiving them as resistant to social and cultural biases. Through exploring storytelling on gender inequality issues by Nigerian women on Facebook, my research trails these findings to situate African feminism and storytelling within global discourse of storytelling as a form of resistance to gender inequality issues. It progresses African Feminism studies from the preoccupation on patriarchy, woman, female subordination and gender order to a more nuanced focus of intersectionality and exploration of the gendered nature of digital spaces and identity production as a result of cultural narratives within these spaces.

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11:45 [Rachel Wood](#)

‘I like to cheer people on’: Instagram sustainability influencers and the affective communication of climate crisis

ABSTRACT. Contributing to the growing body of scholarship on the affective (Wright et al., 2022) and gendered (de Wilde and Parry, 2022) dimensions of environmental communication, this paper explores how sustainability influencers on Instagram construct personalised and ‘positive’ discourses of climate change and climate action. The research is based on thematic analysis of data from a qualitative digital ethnography of ‘zero waste’ Instagram, combining online and offline elements including observation at industry events and interviews with fifteen women who run sustainability Instagram accounts. Using the communicative affordances of Instagram influencing which foreground values of intimacy and authenticity, sustainability influencers offer small incremental and ‘achievable’ changes to daily domestic practices and consumer habits as the solution to threat of climate crisis. This is a kind of ‘collective individualism’ that positions widespread private lifestyle change as the route to social transformation (Humphery, 2010). Sustainability influencers’ affective labour (Woodcock and Johnson, 2019) projects centre on

‘cheering on’ their followers to make positive lifestyle changes, diverting climate anxieties by avoiding ‘doom and gloom’ narratives of climate breakdown. This approach also helps build affective affinities and connections with followers in a competitive influencer ecology. #zerowaste Instagram influencer accounts, then, present ‘magical femininity’ (Littler, 2017) both as an affective solution to a state of environmental emergency, and an entrepreneurial model of self-branding. While the paper takes a critical approach to the affective framing of climate crisis by sustainability influencers, the analysis remains attuned to the ‘analytical tension’ inherent to a feminist analysis of sustainability media, exploring the activist potential for a politics of feminist care within influencer accounts (de Wilde and Parry, 2022).

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11:00-12:30 Session 24E: Migration, Diasporas, and the Media

CHAIR:

[Rinella Cere](#)

LOCATION: [W009](#)

11:00 [Nour Halabi](#)

Forced Migrations Across Space and Time: Connecting the Highland Clearances to Syrian Forced Migration

ABSTRACT. Scholars of media and migration have long been concerned with the ways in which national media represent the issue of migration and the figure of the immigrant. More recently, the accelerating succession of global political and environmental crises driving migration flows raises the question of the ethical role media may play in representing both the issue of migration and the figure of the migrant to national publics (Halabi, 2022). As Georgiou notes, of the 2016 “migrant crisis” that marked the arrival of around a million refugees in Europe was marked by an intensely mediated discourse on the political, ethical and security implications of migrant arrivals (Georgiou 2018). Notably, extant scholarship has pointed to the widespread othering of migrants and refugees that dominates Western media, which tends to portray especially Syrian refugees as either “vulnerable outsiders” or as “dangerous outsiders (Georgiou and Zaborowski, 2017: 3), central to their portrayal is their outsider position vis-à-vis the national public of the host nation. As such, this study reflects on a media intervention conducted by the researcher, producing media content that emphasizes the history of forced migration in Scotland, and connects members of the public with their own history of forced migration during the Highland Clearances. It attends to how the production of media can minimize the intellectual distance between the national public and the newcomer migrant. I argue that through media products that connect the displacement and forced migration history of the host nation, the media could connect members of the public with their own family’s experience of forced migration and thereby provide a historical discursive framing of migration as an issue that affects national and newcomer individuals alike.

11:15 [Julia Giese](#), [Diwas Bisht](#) and [Aswin Punathambekar](#)

Diasporic Worldmaking: Transatlantic Muslim Production Networks, Streaming Video and Algorithms

ABSTRACT. Since 9/11 there have been many textual analyses of Muslim representation in the anglophone media landscape but there is a lacuna in scholarship on contemporary collaborative Muslim diasporic production practices. Mapping out the recent history of minority television since the 1990s in the UK and the USA and following Herman Gray’s (2013) criticism on ‘representation as an end in itself’, we propose the lens of Worldmaking as a generative framework for grasping the potentials and limitations of such media work. Keeping an eye on the cultural power of anglophone,

especially U.S.-American media networks as well as the algorithmic logics structuring contemporary broadcasting, the paper focuses on the emergence of transatlantic networks of Muslim media workers to investigate how they create Working Worlds and Fictionalised Worlds. Through this distinction, we are pointing at the relationship between new production networks, enabled by the rise of streaming platforms and social media, and new fictionalised imaginations of race, ethnicity, gender and religion. The meanings of diasporic identities have been nuanced and reworked in programmes such as *We are Lady Parts*, *Man like Mobeen*, *Mo*, *Ramy*, and *Ms Marvel*. We find that though these articulations are firmly embedded in the logics of neoliberal capitalism in the global media ecology, their creators form unprecedented working networks connecting different communities alongside their diasporic experience. Traversing genres, temporalities and spatialities in their multi-faceted fictionalised reel worlds, these creators foreground inclusive and connected possibilities inherent within our real worlds.

11:30 [Miao Tian](#)

Authenticity, habitus, and classed visibility in Chinese rural-to-urban migrant workers' online identity performance

ABSTRACT. Facilitated by the explosive growth in video-sharing social media, videos produced by rural-to-urban migrant workers have generated unprecedented visibility on the Chinese internet. As a group suffering from structural social inequalities, their recordings and sharing of everyday moments enable their own presentation of identities to be seen. Drawing on Bourdieu's notion of class distinctions and Goffmanian understanding of identity performance, this study investigates migrant workers' online visual self-presentation on the basis of a multimodal discourse analysis of 30 self-produced videos posted by them. It examines strategies they take to project themselves as "authentic workers", including posting the rawness of the body, displaying the working-class way of life, and producing class-based visual aesthetics. In practicing these strategies, migrant workers redefine dominant perceptions of their identities by conferring new meanings to the established, stigmatised labels associated with them. This then allows a previously mis/underrepresented social group to normalise and make their identities a familiar presence in public space, thus brewing the potential to resist the wider hegemonic hierarchies of visibility. However, this study also discovers that the increasing visibility and the subsequent intensified scrutiny constrain migrant workers' performed authenticity. What they present as authentic is not merely decided by themselves but is expected to be in line with the normative class-based distinctions and ideological scripts; otherwise, they might be deemed as "fake/inauthentic." As a result, migrant workers carefully balance burnishing one's image while simultaneously deflecting potential critiques. This study thus contributes to current scholarships by revealing that authenticity, like other social constructivist ideologies, is also a weapon for the reproduction of class-based social inequalities.

11:00-12:30 Session 24F: Digital Ubiquity and Surveillance

CHAIR:

[Sarah Pedersen](#)

LOCATION: [W010B](#)

11:00 [Rachel McLean](#) and [Marie Griffiths](#)

Just Checking on the Kids: Exploring the complex issue of surveillance parenting in the digital age.

ABSTRACT. Before the mobile technology age, parental surveillance amounted to "ring me when you get there" or "be home by 10pm" (Livingstone, 2019). It was open and visible and seen as responsible parenting. With the adoption of mobile devices and tracking apps the ability for parents to constantly monitor their children is vast. From wearables for babies (smart babygros tracking breathing and motion, sending data to a device), to phone and smart watch tracking, eves-dropping devices (echo dot), or apps such as Life360 that create virtual boundaries alerting parents if a child leaves a geo-fenced area, parental surveillance is becoming big business. The boundaries between safety and protection versus surveillance and control are increasingly blurred.

Through semi-structured interviews with 15 parents of children in one of three age groups (0-7, 8-14, 15-21) this research explores two key research questions: 1. What are the physical and emotional effects of parental surveillance? In line with the conference theme, family surveillance technology could simultaneously connect and separate, bridging physical distances, while potentially creating false reassurance, mistrust, anxiety or emotional voids. 2. How is the adoption of monitoring and surveillance technologies negotiation? Is the monitoring discussed and agreed, or is the child unaware? How and when does the surveillance stop? Does monitoring via technology adopted to protect a child and reassure a parent become an invasion of a young adult's privacy? Are tracking apps removed when sons and daughters head to university, or leave to set up their own homes?

The paper will present preliminary findings.

11:15 [Neil Thurman](#), [Florian Stalph](#) and [Sina Thaessler-Kordonouri](#)

Audience evaluations of data-driven local news articles made with various levels of automation, and none: A large-scale survey experiment

PRESENTER: [Neil Thurman](#)

ABSTRACT. Automation technologies are increasingly deployed to varying degrees in the production of news articles. However, thus far, our knowledge about differences in perceptions of human-authored and automated news texts is limited, with research findings inconsistent. Our study attempts to overcome some of the previous studies' shortcomings to better evaluate audiences' relative evaluations of news texts produced with varying degrees of automation (and none). A large-scale 3 (article source: human-written, automated, hybrid) × 14 (story topics) between-subjects online survey experiment was conducted using a sample (N=4,200) representative of UK online news consumers by age and gender. The sample of respondents was drawn from various local regions and divided into 42 treatment groups. Each treatment group was exposed to a data-driven news article that had been produced either: (1) traditionally by a human journalist, (2) using template-based automation, or (3) in a hybrid manner, where a human journalist had further developed the automated article. Respondents were only shown articles relevant to where they lived. To minimise confounding variables, the articles in each of the 14 story sets were based on the same data source(s), featured the same story angle, and were about the same locality. Respondents' perceptions were measured using news perception criteria developed in a qualitative pre-study based on group interviews with UK news consumers (N=31). The questionnaire was pre-tested and piloted after its initial development but before its full-scale field administration. The survey was fielded in autumn 2022 by YouGov to their online panel. Results will be ready for MeCCSA.

11:30 [Wen Ma](#)

Participatory Culture in the Scoring Society: the implications of the Chinese Social Credit System for online participation on social media in China

ABSTRACT. Social media has profoundly penetrated into various aspects of daily activities and become an inseparable part of contemporary digital life. In China, social media has transformed into a multifaceted ecosystem, penetrating into the lives of more than 800 million users. Amidst this rapid development, the Chinese government has been constructing a giant citizen scoring system, the Social Credit System (SCS). It aims to assess and rate the "trustworthiness" (Chengxin) of Chinese citizens and allocate resources and punishments accordingly. During the interaction with social media, user online content generation and participation are datafied, which, in the context of the SCS, will be collected and used for governance purposes and affect their lives in profound ways. To investigate the potential implications of the SCS for online participation and participatory culture, this research obtained 417 online surveys and 47 interviews using snowball sampling. It finds that the SCS is likely to exert another spiral of self-discipline and self-censorship among users on top of the chilling effect induced by existing cyber governance and surveillance. The SCS may give rise to online performance or act, meaning that users are likely to modify what they are going to post on social media according to the (imagined) criteria of the SCS regardless of their personal preferences, habits, intentions and values for the pragmatic goal of nursing their SCS scores.

Through online performance, users' online content and participation will probably become less diversified, and the liberating and democratic potential of social media might be undermined.

12:00-13:00 Session 25: LUNCH

LOCATION: [Library Atrium](#)

13:30-15:00 Session 26A: Media, Politics, and Power

CHAIR:

[Rinella Cere](#)

LOCATION: [W001](#)

13:30 [Sultan Al-Azri](#)

Public political deliberation in Oman, The role of the Basic Law

ABSTRACT. Rational political deliberation is a key component of any functioning deliberative democracy. It demonstrates how public deliberation outputs unanimity without exclusion under conditions of pluralism (Lafont, 2009). However, such political deliberation requires constitutional protection to limit state penetration of society and to preserve citizens' right of freedom of speech. This study investigates Omani online public sphere, as the center of the deliberative process (2011), to identify the influence of the Basic law on Omanis political deliberation and the political and communicational qualities utilized by Omani people in their deliberation of political issues. The study mainly asks: a. how does legal system structure state-society power relations within digital public sphere? and what influence do laws have on digital media realm and public political deliberation? To answer the research questions, Legal content analysis (LDA) is adopted to tackle the legal part of the study and investigate how do Omani laws structure state-society power relations and its impact on digital media realm. In addition, I combine Critical Discourse Analysis (CDA) and ethnographic methods to investigate the political deliberation within Sablat Oman. CDA is utilized to analyze selected political debates in Sablat Oman forum while semi-structured interviews with a number of Sablat Oman users are employed to further explore the impacts of Omani laws on digital media realm and public political deliberation.

13:45 [Meng Ren](#)

Ode to the Chinese Communist Party: The New Wave of "Red Songs" on Chinese Media and Social Media in 2021

ABSTRACT. July 1, 2021 was the 100th anniversary of the founding of the Chinese Communist Party (CCP); meanwhile the day also marked a climax of the nationwide craze of singing and performing 'red songs.' The 'red songs' (or formerly known as 'revolutionary songs') praise, compliment, and commemorate the CCP and the various revolutions led by the Party. This paper highlights the purpose and function of 'red song' singing through media and social media promotion in contemporary China. For China's older generations, the 'red songs' commemorated China's history of resistance to foreign conquest, revolutions against authority, and celebration of victory and helped generations of Chinese to overcome hardships and deprivations. What does it mean for young people who are unfamiliar with the past to engage with such a genre? How do the state-run media and social media platforms promote 'red songs' and its related 'red culture' of political propaganda? By drawing upon my research concerning the Chinese media and social media coverage of the 'red song' singing activities and my interviews with Chinese social media influencers and selected members of various choirs in China, this paper explores the reasons, significance, and receptions of the Chinese 'red songs,' as well as the role of the central government in promoting those songs.

14:00 [Nathalie Weidhase](#)

Discourses of Monarchy, Media and Power in the Spare Media Event

ABSTRACT. The release of Prince Harry's memoir Spare in January 2023 put the British royal family's family dynamics under the limelight. More interesting than the family drama however is his ferocious critique of the UK press landscape. The monarchy and the media have always had a

close relationship, with the monarchy using carefully orchestrated and controlled events to shore up support for the institution and hegemonic images of ‘the nation’. In return, the existence of royal correspondents gives this media coverage legitimacy in the wider media landscape (Clancy, 2022). Prince Harry first mentioned the ‘invisible contract’ in his interview with Oprah Winfrey. In his memoir and during the accompanying press tour, he intensified his media criticism, calling out both his family and British tabloids for an unhealthy close relationship. In return, many royal correspondents panned his memoir and aggressively focused on the family drama. As Prince Harry’s media criticism intensified, his critique of other forms of power structures decreased, most notably in his descriptions of racist incidents as ‘unconscious bias’. Drawing on the memoir itself, reviews and responses in the UK press, and social media reactions from British, this paper sketches out the ways in which discourses of power are constructed around ‘the media’ and ‘the monarchy’. More than celebrity gossip, coverage of the memoir highlights modes of governmentality in the UK, including the monarchy’s relationship to different, e.g. racialised forms of oppression. In turn, it reveals how UK press understand their role in holding the monarchy to account – or not.

14:15 [Augustine Obaje](#), [Ache Okpanachi](#), [Chris Attah](#) and [Mohammed Onakpa](#)

To persuade or to instigate: An appraisal of party use of political adverts during the 2019 elections in Nigeria.

ABSTRACT. The relatively low dividend of democracy and the spate of electoral malpractice such as the violence that characterize elections in Nigeria, brings to contention the suitability of democracy as a system of government for the nation. Studies have suggested that the media, influenced by political-bourgeoisie exploitation of tribal and religious diversity, fans the embers of disunity in the build-up to elections using political advertising. This study sought to examine selected political adverts sponsored by the two major political parties in Nigeria (The People’s Democratic Party and The All-Progressives Congress) during the 2019 elections. Anchored on mediatization of politics, the study employed critical discourse analysis to explore mediated representations of the candidates being portrayed and the subliminal messages disseminated by the adverts. In conformity with previous studies, this study observed that attack advertising was a predominant feature having subtle cues that poses a propensity to provoke intolerance amongst the supporter of both parties. The study concluded that the conspicuous nature of this anomaly suggests a rather poor regulation in the industry. It recommended a post-election review of the adverts disseminated in the build-up to elections and stern sanctions to both erring political parties and media organizations.

13:30-15:00 Session 26B: Technology and Imagination

CHAIR:

[Iain Muego](#)

LOCATION: [W005](#)

13:30 [Pia Benthien](#)

Beyond Techno-dystopias: Reimagining the Visual Culture of the Future with Cyberpunk

ABSTRACT. “The sky above the port was the color of television, tuned to a dead channel.” Thus begins William Gibson’s classic cyberpunk novel *Neuromancer*, establishing its distinct visual culture and highlighting how its characters view their world in technologically mediated and melancholic terms – a sentiment echoed by our global media society today. Widely examined by scholars since the mid-1980s, the visual culture of cyberpunk is anchored in postmodern theories of techno-orientalism, simulations, and cyborgs. While these theories at first glance seem to ground the genre in the temporality of the late 20th century, they are arguably more pertinent today than when they were first being discussed. This paper explores the parallels between the visual culture described in cyberpunk worlds and the aesthetics of our contemporary culture: as our collective creative consciousness is influenced by developments in artificial intelligence, omnipresent social media, and virtual reality – hallmarks of the prevailing techno-capitalist power dynamics dominating our world – what lessons can be learned (and what mistakes should be avoided) from the dystopic cyberpunk novels and films that “predicted” many of these concepts? By diving deep

into the visual culture of cyberpunk and highlighting both its techno-orientalist biases and immense creative influence, this paper shows how we might harness the power of science fictionality to reimagine a more progressive visual landscape for our future, one that rejects the trappings of the commodified creative culture presented to us by Eurocentric hyper-capitalism.

13:45 [Carol Arnold](#)

Tech on the edge: how marginalised news providers leverage advancements in technology

ABSTRACT. Subcultural theory frames small independent news providers as being on the margins of the local media sector. There is a bricolage culture (Lévi-Strauss, 1966) where they adopt a make-do-and-mend approach to eek out an existence, while providing their often ultra local audience with targeted content. The proliferation of new technologies, both open source and paid-for, has given them a fresh area to mine for resources. Interviews carried out over a seven year period, with the same UK local news providers, shows that they embrace technology. They repurpose existing technology or develop their own, to publish their stories and keep costs down. They have often been first-adopters, leveraging new technology better than the mainstream parent culture (Cohen, 1972). Interviews will be carried out during July 2023 to update details of participants' use of technology. This will build on previous research, from a longitudinal study, to understand how their technology 'diet' has changed and predict where it is likely to take them in the future on their new-tech journey.

14:00 [Diana Lengua](#)

When the virtual will become only an Autonomous Sensory Meridian Response: on immersive Neosomnambulism, avatar without legs, and user experience temporalities.

ABSTRACT. This paper will contend that we are moving towards the implementation of an increasingly synesthetic approach to immersive user experience based on interactions with indistinct zones of Neosomnambulism (Sampson, 2020). Along these lines, the paper explores the potential of immersive environments so technologised that we could speak of an inside-out virtual reality, and by doing so, opens up the possibility of new perceptual dimensions between brainwave stimuli and avatars without legs. As follows, the discussion draws on Autonomous Sensory Meridian Response (ASMR) as a way to connect the capacity for sensory delocalisation to the ability to convey telepresence and co-presence, central to the fruition of immersive environments. Moreover, the feelings of calm experienced in the tingles of ASMR, which subjects compare to falling asleep, provides an excellent example of Sampson's 'user comfort zones' designed to be intuitively felt and tacitly grasped. These interactions are not only found in the realm of mindless scrolling, obsessive phone checking and the timeless time-sucking activity of hours spent on an app; they are new techniques of [neosomnambulist] perception.

The paper shows how this type of simulation emerges from an enduring desire to imagine sensory infrastructures as subjective and mimetic as well as networked and autonomous, and serving as infrastructure for a contemporary impulse to increase media penetration and ubiquity. These are extended forms of capitalism which have colonised zones of friction between conscious and unconscious experience marked by the loss of a distinction between beta and alpha waves, between being awake and asleep.

14:15 [Kaixin Cheng](#) and [Marc Verboord](#)

Challenges to Immersive Journalism after the VR Hype from the Professionals' Perspective

ABSTRACT. Following the hype over VR in the last decade, many saw immersive journalism (IJ) as a promising innovation with great potential to shape the future of journalism. In mid-2010s both news media and technical companies invested in IJ in the hope of curating immersive platforms with rich contents and a wide audience base. However, this trend has not continued: since 2018 academics and media professionals record a decrease in the production of IJ. While studies highlighted the potential of IJ to create more emotional involvement and engagement with the news, the stagnation of output raises questions about IJ's utility, benefits, and risks. This article studies

how media professionals experienced IJ. What can we learn from the professionals' working experience with IJ? What led to the stagnated IJ development and what needs to be solved?

This study holds interviews with media professionals with the experience of producing, directing, or implementing IJ. The interviews discuss professional experience, and the past and current situation of IJ.

The study results lead to a three-part comprehension of the current IJ development: 1) the content selecting procedures, where the differentiated understandings of IJ's value and advantage confront the conventional news values; 2) the dilemma between larger productions for user satisfaction vs cheaper, more accessible technology for popularisation; 3) the difference IJ makes in the emotional labour in news production. Overall, we propose this paper as an up-to-date concentration of news media's immersive work experience and an anatomy of the challenges IJ currently encounter.

13:30-15:00 Session 26C: Practice as Research, Technology, and Skills Acquisition

CHAIR:

[Agata Lulkowska](#)

LOCATION: [W004](#)

13:30 [Tom Livingstone](#)

Game Engines: New Rules for New Tools?

ABSTRACT. In recent years game engine software packages like Unreal Engine and Unity – free to download and with licencing policies designed to attract all scales of production, from solo-animators to blockbuster filmmaking – have become increasingly ubiquitous across visual media. Indeed, many scholars have associated their recent dominance with a process of platformization and argued game engines stand as a bottleneck for a range of creative practices (cf. Jungherr & Schlarb, 2022).

In this paper I will look at the ongoing convergence of production modes in game engine technology through the lens of software literacy. Building on research I am undertaking within the UKRI Funded MyWorld R&D project I will interrogate the consolidation of skill-sets and production methodologies brought about by game engine platforms. Drawing on my own experience of skills-acquisition within Unreal Engine 5.0 I will analyse the tensions inherent to a software tool that enables multiple creative practices through a range of parametrized functions.

Game engines were built as suites of pre-programmed tools intended to solve problems common to digital game design. Now, with their vast libraries of pre-programmed and pre-scanned digital assets, their inter-operability and much-trumpeted utility, they will be vital components of any future media landscape. However, a reckoning with the technical defaults of game engine technologies is past due. This paper will conclude by focussing on the representational fallout of game engine's functional reliance on automation (in, for example, Unreal Engine's Metahuman tool) and make a case for the urgent critique of this new class of media apparatus.

13:45 [Paul Gray](#)

Filmmaking practice-as-research: a case study in pursuit of subtext through AI generated dialogue.

ABSTRACT. My practice led research in filmmaking and screenwriting, currently explores the potential for creating meaningful dialogue with subtext, through the use of AI chat bots. The intended outcome is a feature length screenplay and film, with an initial 'proof of concept' short film, due for completion in summer 2023. This proposal is to present the short film alongside a case study paper, exploring the processes involved in creating a screenplay that is written in 'collaboration' with artificial intelligence. Using the recent preview release of OpenAI's chatGPT, and the beta version of character.ai, initial results have demonstrated the limitations of the

technology, where fairly sophisticated levels of engagement are required in order to avoid the overly expositional characteristics of preliminary responses. While further iterations have resulted in attempts at symbolism and metaphor, the question raised is whether continuous refinements can result in the creation of dialogue with nuanced subtext, and whether this can be relevant to the subjective intentions of the screenwriter, and subsequently the performances of actors. While the film form and the methodologies used employ the application of AI technologies and raise questions around authorship, the subject matter of the film has an agenda for cultural impact and social change, tackling mental wellbeing of men in Scotland, and themes of suicide and grief.

14:00 [Florian Stephens](#)

Challenging Photorealism: Provoking Reality Capture through Artistic Research Practice

ABSTRACT. This paper looks at the findings of my PhD by Practice on provoking Reality Capture (3d scanning) into capturing materials and objects that normally evade the 3d scanner. Digital 3d scans are often viewed as “photorealistic” due to a striking resemblance to their original object. This can lead to associations between 3d scans and realist theories from photography (Bazin, 1960; Barthes 1980) and the computer-generated 3d model (Manovich 2001; Bolter and Grusin 2000). However, this scanned photorealism may be disrupted by certain materials and objects that challenge the 3d scanner to capture them. Uncooperative shapes, “unscannable.. stealth materials”, dark colours and fleeting reflections are usually avoided or mitigated by those working with 3d scanning to preserve an object’s resemblance – its representational realism (Shaw and Trossell 2014, p.25). Yet rapid democratisation of reality capture has led to artists and researchers pushing the boundaries of what scanning can do. The practice part of the PhD has embraced the creative opportunities presented by cheaper scanners such as smartphones. This paper will show different classes material and object captured for the PhD project. Scans of mirror and glass, solid-coloured surfaces, and cluttered interior spaces, all of which were found to be problematic for the scanner but revealed something new about the medium. The result is a curious aesthetic that sits between identifiable elements and abstract miss-readings, distortions and mirror spaces, prompting us to consider what the machine is really “seeing”, and to question the conviction of reality capture as photoreal medium.

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Florian Stephens Senior Lecturer in Digital Media Doctoral Researcher University of West London

13:30-15:00 Session 26D: Public and Domestic Labour and Communication

LOCATION: [W010B](#)

13:30 [Emma Casey](#)

“The Joy of Clean”: Housework and the Rise of Digital Consumer-Citizens

ABSTRACT. This paper explores how contemporary digital media is increasingly central to the selling, marketing and promoting of domestic cleaning products. During the COVID_19 pandemic there was a notable rise in women domestic influencers – the so-called ‘cleanfluencers’ (see also Casey and Littler, 2021). In this paper I argue that digital media represents a highly lucrative new form of advertising and product placement alongside the entrenchment of highly unequal gendered practices of domestic labour. Using the concept of consumer-citizens (Livingstone, 2007), I will show how ‘cleanfluencing’ reflects late modern discursive shifts in language of consumerism, especially around individual choice, empowerment and transparency which replaces the old language of governance and ‘educating’ housewives as labourers and consumers. Cleanfluencing is

synonymous with the emergence of new consumer cultures whereby digital media is used to develop ‘friendly intimacies’ with followers who are encouraged to see themselves as ‘friends’ rather than consumers. Furthermore, we see that old, heavily gendered forms of domestic labour are repackaged as fun and joyful with products that promise to alleviate the domestic burden presented as offering ‘joy’, ‘happiness’ and ‘satisfaction’ and as an antidote to a ‘messy’ and chaotic world. The paper shows how these narratives coalesce and are endlessly reproduced on social media platforms to facilitate a highly lucrative trade in cheap, mass-produced products.

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13:45 [Lorenzo Dalvit](#)

Time to shine? Challenges and opportunities of non-recreational social media use by young South Africans with disabilities

ABSTRACT. South Africa is characterised by one of the highest rates of Internet penetration and social media use on the continent. At the same time, social inequalities along racial, gender and (dis)ability lines inherited from apartheid are reproduced online. The “logic of the count” and algorithmic power ruling the online space pose particular challenges for those already marginalised in so many other ways. As in other parts of the world, people with disabilities are further disabled online in terms of representation, access, required skills and accruing benefits. At the same time, social media provides opportunities for participation by and advocacy in favour of people with disabilities. In this paper, I explore the challenges and opportunities of digital inclusion by focusing on three young South Africans with (dis)abilities who use social media as part of their work as media practitioners, activists or influencers. A critical analysis of social media texts across platforms (YouTube, Twitter, Facebook, Instagram etc.) is complemented by in-depth interviews. Consistent with a southern epistemological perspective, (dis)ability is understood as part of a collective yet heterogeneous condition of difference, suffering and resistance to Western modernity, while digital inclusion as part of an emancipatory script is problematised. The increased relative advantage of a few individuals to “fill the gap” with abled bodies is contrasted with a recognition of digital technology as enabling, entrenching and at times exacerbating ableist constructions, followed by a programmatic moment of imagining and creating alternative realities.

14:00 [Christina Williams](#)

Co-operatives in the Creative Industries: A Collective and Connected Future for Cultural Work?

ABSTRACT. This paper presents findings from qualitative research into co-operatives in the creative industries in the UK. The Collective Responses to Covid-19: Cultural Work in Times of Crisis project aimed to explore the potential and challenges of co-operative work, and interviewed creative co-operatives in both the UK and the Netherlands to research methods of operation, the rationale behind choosing to set up as a co-operative, the positives and negatives of being a co-operative in the creative sector, how the Covid-19 pandemic impacted their operations, and how working as a co-operative might have made them more resilient to the pandemic. This paper focuses on conversations with the UK creative co-operatives.

In a sector where creative working is precarious and insecure (Gill & Pratt, 2008) and access to and progression in creative organisations is characterised by structural inequalities (Eikhof & Warhurst,

2013), co-operatives appear to offer a different – more collective, connected, and caring - way to work. In general, co-operatives are seen to be stable and resilient, particularly in weathering the impact of the Covid-19 pandemic (Mangan, 2021), as well as being built on values of democracy, joint decision-making, and ethical choices (ibid.) and offering greater control over the production and distribution of creative products (Boyle & Oakley, 2018). While co-operatives are seen to have the potential to improve creative working conditions, they also face challenges in terms of accessing finance, public perceptions, and business support (de Peuter et al., 2022).

This paper explores different reasons for choosing a co-operative business model in the creative industries, the advantages and difficulties of operating as a co-operative, notions of resilience, and hopes for the future. It argues that while the co-operative model might offer a more connected and collective future for cultural work, it is not unproblematic and perhaps does not provide all the answers. References

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14:15 [Irida Ntalla](#)

A Day in the Life of a single mum'

ABSTRACT. Single mothers are a diverse group, even if mainstream media and policymakers have predominantly linked the category of 'single' or 'lone' mothers to those that raise the children alone without a partner or other support, maintaining a stigmatisation of single mothers that intersects with class, race and age-based partialities, and the binary of 'problematic' versus 'good' motherhood. Single mothers are becoming more visible in popular media, as well as in mediated and digital narratives, providing space for more heterogenous and potentially emancipatory storylines, often through depiction of female empowerment and resilience that focus on affluent mothers which I argue produces post-feminist and 'post-class' subjects. The empowered and resilient single 'yummy mummy' is successful, financially independent and sexually active. This paper examines digital narratives and storytelling on Tik Tok from as a form of self-expression and self-representation, a possibility of a reshaping of the hierarchies of voice and agency (Couldry, 2008: 11), mediated intimacies and socialities. Tik Tok as a platform has gained popularity, as a video-based communication practice based on hyper-narrativity (Wagener, 2019), a "memefication" of collective identities (Vizcaíno-Verdú & Adidin, 2017), and an exposure practice embedded in our everyday life. This paper draws on a systematic ethnographic fieldnotes of content as part of a broader scheme of shared memes and trends on communities of single mothers for the period of six months. How are the neoliberal manifestations of the individualist, autonomous, and desirable subjects expressed in Tik Tok narratives? How does the emergence of emancipatory (self)representations of sexual freedoms of the single mother function in the platform? And how are these communicated and shared in the lines of race, age, and class? The paper aims to extend existing literature on motherhood and digital media through the lense of single motherhood.

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13:30-15:00 Session 26E: Desire and Censorship

LOCATION: [W003](#)

13:30 [Andy Porter](#)

Desires of Disconnection: Anti-Masturbation Communities and Reclamations of “Realness”

ABSTRACT. Studies of internet-based anti-masturbation communities and movements are a rapidly growing area of scholarship, and these communities have been examined for their users’ complex constructions of masculinity (Taylor and Jackson 2018), paradoxical masculine identifications (Hartmann 2021), and relationships both with and against incel and manosphere communities (Johanssen 2022), whose real-world outputs are often violent. However, little attention has been paid to these communities’ reactions to pornography consumption-as-experience. Working under the framework of online pornography consumption as a “network experience” (Holt 2021), one that is itself inherently sexual and, through algorithmic and Big Data logics, capable of influencing a user’s desire, this paper aims to investigate users’ responses to the network experience through their pornography consumption. This paper comprises a thematic discourse analysis of comments relating to elements of network experience across five of the most popular anti-masturbation communities on Reddit, including r/NoFap and r/SemenRetention. Data reveals users seek to disconnect from elements of the network experience as a means self-governance and in pursuit of an imagined “realness” both in themselves and in their interactions with others. Using these examples, this paper will further contextualise anti-masturbation communities against similar movements and open up new understandings of these users’ gendered relations, ideological motivations, and reactions to network experiences and their associated logics.

13:45 [Mary Harrod](#)

Losing Touch: (De)Materialising Eros in Contemporary Popular Fiction

ABSTRACT. Amid widespread perceptions of a crisis of meaningful interpersonal communication in the post-digital, late capitalist era, this paper will focus on attendant changes in contemporary attitudes towards sexuality indexed by a popular cultural forms. As various studies show that sexual activity is dwindling in younger generations in (e.g. Herbenick et al 2021, focused on the USA), it is emerging as a cultural obsession. This paper will first give an overview of recent factors contributing to this state of affairs as manifested in the media-sphere, including the rise of online pornography and other digital distractions in today’s ‘attention economy’; the hyper-rationalising tendencies of neoliberalism more generally; the #MeToo movement; and the COVID-19 pandemic. To probe the cultural impact of such developments, the main body of the paper homes in on an emergent trend that sees depictions of physical intimacy as either irrevocably embedded in ‘soulless’ economies of exchange or else, more interestingly, a potential forum for radical transcendence of these dynamics. Drawing on films including *Don Jon* (2013) and *Lady Chatterley* (2022), television series from *Normal People* (2020) to *It’s a Sin* (2021) and bestselling novels from *Fleishman is in Trouble* (2019) to *Fake Accounts* (2021), the paper considers the implications of the twinned impetuses for cultural forms both to articulate fear of sex and to place it on a pedestal – in other words, the new status of ‘primitive’ sexual congress itself a site of authenticity to be desired but only rarely and fleetingly attained.

14:00 [Lisa Garwood-Cross](#), [Ben Light](#), [Anna Cooper-Ryan](#) and [Cristina Vasilica](#)

Same culture, different platform: Reflecting on the limitations of social media for changing futures with sex edutainment.

ABSTRACT. Social media offers us new and creative ways of connecting, creating community, accessing and sharing information, often across the globe. However, a wealth of academic literature

cautions us against viewing social media uncritically through the rose-tinted glasses of democratisation. Drawing on the findings of a digital mixed methods study of the possibilities and problems of YouTube sex edutainment content to fill the gaps created by the consistent destabilisation of sex education content, this paper highlights that although social media provides benefits, it does not always offer an escape from the limitations of the offline world.

The study identified that the same cultural narratives that lead to the limitations of sex education in schools permeate our online environments and sex edutainment. Whilst YouTube positions themselves as giving everyone a voice, the findings highlight that amplification is conditional. The very platforms that propose to connect us to the future are those that are sustaining the same values and censorship that have impacted sex education for decades, albeit through modern practices of demonetisation and algorithmic restriction.

How much can social media connect futures and revolutionise if the same culture is playing out on a different platform? The paper closes with suggestions of how we might work within these limitations to affect change, finding hybrid routes of resistance and disconnection to deliver the benefits this content form offers.

13:30-15:00 Session 26F: Cultures and Identities

CHAIR:

[Andrew McWhirter](#)

LOCATION: [W010A](#)

13:30 [João Carlos Correia](#), [Rafael Mangana](#) and [Branco Di-Fátima](#)

Discursive polarization and the rise of nationalist on Facebook: A case study of Portuguese party "Ergue-te!"

ABSTRACT. Throughout the text, it is argued that the algorithmic personalization of social networks increases the risk of symbolic annihilation of others and self-referential closure within the values and beliefs of the internal group. Following various authors - Habermas (2022), Han (2020) - globalization has allowed the formation of closed, inward-looking identity politics and imaginaries, unresponsive to dialogue and recognition of the other. Social networks provide users with the possibility of supporting and sharing other users' posts through "like", "share", and "retweet" buttons. Posts with the highest likelihood of being shared are those that trigger negative emotions, especially anger towards groups considered as opponents. This phenomenon is accompanied by a subjective self-perception of the group as an ideal community. To support this reality, we conduct a narrative network analysis of the fanpage of the Portuguese far-right political party "Ergue-te!". The sample includes 969 publications made by the party in one year – from 1 January 2022 to 1 February 2023 –, a period of reconfiguration of the political party. Preliminary results show that the party creates an idyllic vision of Portuguese history, particularly of its relationships with other peoples within the limits of the Portuguese Colonial Empire. At the same time, it develops strategies of demonization and stereotyping of the other, caricatured as the enemy and adversary of the purity of the group's identity. The self-praise of group identity and the demonization of refugees and emigrants thus emerge as two complementary macro frameworks of this group of Portuguese nationalists.

13:45 [Gavin Brewis](#)

Emotions and Trauma in the 'Murder Capital of Europe': A New History of Glasgow's Neds and Ned Culture (circa 1995-2008)

ABSTRACT. Non-educated and violent, dressed in a tracksuit, slasher hat, and armed with a bottle of Buckfast tonic wine; at the turn of the millennium, this was the stereotypical view of the working-class youth in Glasgow, it was the 'Ned.' In the early 2000s, Glasgow had a crime rate three times greater than that of London, and it was alleged that Ned Culture played a significant role in this. This spurious connection was cemented in a 2005 UN report that dubbed Glasgow, the 'Murder Capital of Europe'. Refusing to acknowledge the socio-political and economic conditions that bred

such culture, politicians and the media alike, scapegoated, criminalised, alienated and marginalised an almost entire demographic in the poor working-class youth of the city, who found themselves as the central focus of systemic violence, and moral panic. Central to this process were media representations of Neds - in print-media, television and film - Neds became an object of fear, mockery, disdain and desire. Through a lens of emotions and trauma, this paper considers the visual construction of Neds, and the lasting impact such stereotyping had on those who endured it. By considering the negative and problematic narrative that was perpetuated, and the type of headlines and imagery used, the paper will analyse who such narratives served, and why they were never challenged on a material basis.

14:00 [Qianyu Zhang](#)

Cultural Works Interacting With the Generational Aesthetic Gap Between Gen X and Gen Z in China: A Qualitative Study

ABSTRACT. The spread of digital technology in China has worsened the generation gap and intergenerational competition for cultural and aesthetic discourse. Meanwhile, the increased accessibility of cultural works has encouraged the sharing and inheritance of collective cultural memories between generations. However, not each cultural work can engage positively with efforts to bridge intergenerational aesthetic differences. This study argues that in contemporary China, where new media and the Internet are widely available, featured cultural works have more potential to help enhance the cultural aesthetic consensus among different generations, thus becoming an effective countermeasure to narrow the intergenerational aesthetic rift and cultural discontinuity. In-depth interviews of Gen X and Gen Z (N=15, respectively) in China uncovered their preferences and commonalities for cultural works and shared experiences in appreciating them. Results demonstrate that both generations' shared appreciation of cultural work is a necessary but insufficient condition for its effective response to the generational aesthetic gap. Coding analysis rendered six dimensions that cultural works with the potential to bridge the intergenerational aesthetic divide should satisfy simultaneously: genre, theme, content, elements, quality and accessibility. Cultural works that engage multiple senses/ compound realistic, domestic and contemporary cultural memories/ contain the narrative of family life and nationalism/ include more elements familiar to the previous generation/ are superb-produced and unaffected/ are more accessible better promote intergenerational aesthetic exchange and value recognition. Moreover, compared to the dilemma of the previous generation facing the aesthetic gap, the later generation plays a crucial role in bridging the generational aesthetic divide.

14:15 [Jacob Mukherjee](#)

“Carnism” and the culture wars: digital vegan activism under communicative capitalism

ABSTRACT. Veganism is one of the fastest growing social and cultural movements of our time. The number of vegans in the UK grew fourfold between 2014-19, and some predict that a staggering 25% of the population will follow a vegan diet by 2025. Like much of contemporary social life, our experience of veganism is mediated by the social platforms, whose algorithms fuel antagonism and make veganism a new front in the online culture wars. Greggs bakery trades barbs with Piers Morgan over its vegan sausage roll, vegan influencers promote their virtuous lifestyles in the face of vitriol from proud, “real American” meat lovers, and vegan activist groups hijack sponsored posts from burger bars to denounce “carnism”. This paper, drawing on detailed content analysis, interviews and digital ethnography, maps the vibrant digital vegan ecosystem and argues that, with its deliberately provocative mode and interventions at the level of popular culture, digital vegan activism is tailor-made for the social media age. I ask whether digital veganism is best viewed as an individualistic practice mobilising market logics, an exercise in trying to challenge and transform human subjectivities and our relations with non human nature - or both. The presentation will feature images as well as ethnographic insights from my research.

14:15-15:00 Session 27: Keynote 3: Professor Graham Meikle 'Deepfake Videos and Connected Futures'

LOCATION: [W011 Lecture Theatre](#)

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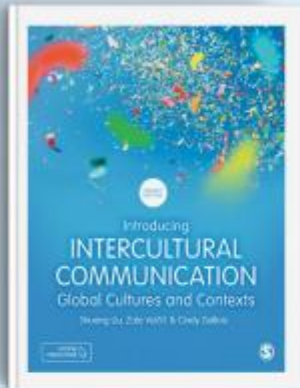
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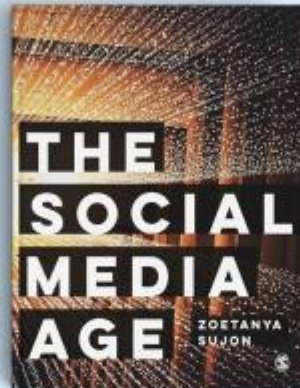


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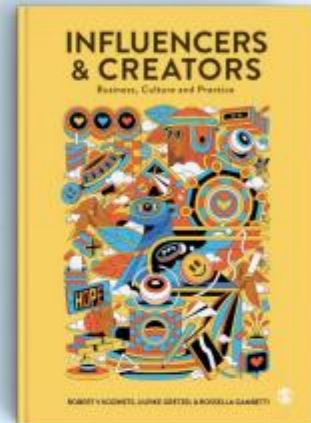
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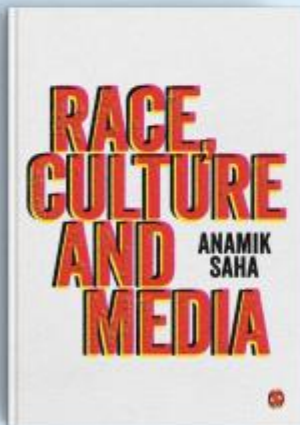
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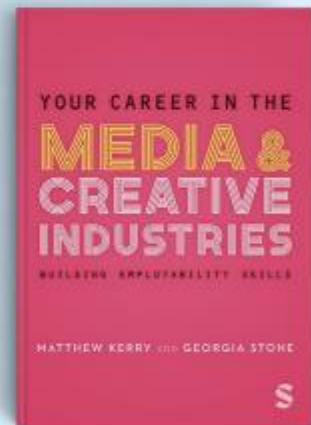
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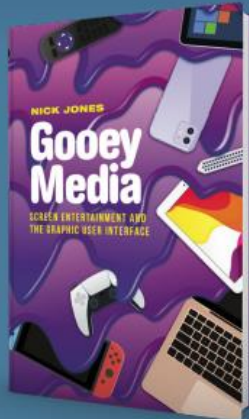
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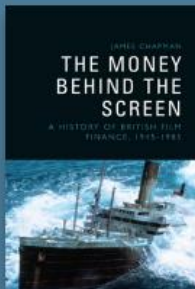


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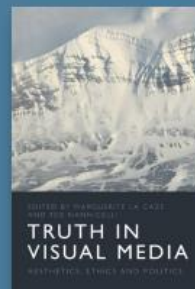


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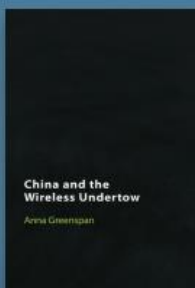


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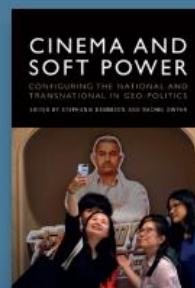


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