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Abstracts listed by author surname

Matilda Andersson, Open University

Changing production practices of news and new audience configurations at BBC World Service: A case study of BBC Hausa on Facebook

This study addresses whether social media like facebook is changing the relationship between audiences and producers of news. Using an ethnographic approach the research follows both the news production and the consumption of social media at the BBC Hausa service through observation and interviews with producers and through analysing facebook statistics and BBC in-house audience data. The study shows that the majority of facebook 'fans' are diasporic, younger and more male skewed than average for the BBC Hausa radio audience in Africa. Practically no women take part of the debates on BBC Hausa facebook that predominately evolve around football and politics. Despite the increased potential of interactivity on facebook due to reduced moderation compared to traditional BBC message boards, few 'fans' interact on a day-to-day basis and the majority of interactions are in response to traditional news content. The producers do not interact directly with fans but instead use facebook as a source of news, commentary for radio programmes and an address book for eyewitness accounts from all over the world. The study raises important issues about the extent to which social media have a democratising and empowering force for audiences in Africa and for the wider global Hausa diaspora.

Keywords: BBC World Service, Africa, convergence, social media, journalism

Stephen Andriano-Moore, University of Nottingham

Stereotypes, Issues of Labor and Professional Identities of Contemporary Hollywood Film Sound Practitioners

This presentation will reveal the professional identities of the contemporary Hollywood film sound practitioner, Randy Thom, and investigate issues of labor within the production culture. Professional identity refers to: how one perceives themselves, how one thinks others perceive them, how they want others to perceive them, and what one must do in order for others to perceive them in the way(s) one prefers. One way of illuminating individual and collective professional identities is to analyze the discourse surrounding the tasks and issues involved with identity negotiations, formations and reworking such as the participation in and reflections on various work related activities, experiences and values. This presentation will thus explore practitioner concerns over the status of film sound, perceptions of artistic and technical work and work roles. These are complicated issues of labor that intertwine with each other in various ways. In discussing these issues, other labor issues such as artistic recognition and production practices will be uncovered and discussed. Issues over work roles relate to the artist/technician issue. The status of film sound is linked to the job titles and work roles. The individual issues can be viewed collectively as issues over the status of film sound within the industry and negotiations over professional identity.

Keywords: Motion Picture Sound, Production Culture, Hollywood, Occupational Sociology, Identity

Sarah Beck, Goldsmiths College

This Much is True: Navigating the Ethical Dilemmas of Performing Personal Testimony

On July 22nd 2005 Brazilian tourist Jean Charles de Menezes was shot dead at Stockwell tube station by plainclothes police officers. Using verbatim theatre as a platform to create a dialogue amongst a wider audience, my co-writer and I created *This Much is True*, a play about those caught in the aftermath of the Stockwell shooting. Interviewing members of the Justice 4 Jean campaign, human rights lawyers, senior police officers and the family of Jean Charles de Menezes, we developed our own approach to creating a verbatim script through practice; working with subjects whose stories we wanted to convey on stage. Throughout the stages of collecting, collating, editing and crafting personal testimony into a play text to be performed, many ethical issues arose concerning the problems of making the private public. This paper explores, how we as researchers and theatre practitioners confronted by ethical hurdles throughout the creation of *This Much is True*, navigated the problems of presenting the real on stage.

Keywords: none provided

Leila Becker, University of Nottingham

"I'm not into labels": Queer Female Sexuality in 21st Century American Television

The number of lesbian, gay, bisexual and transgendered characters on contemporary US television has increased in recent years. Similarly, queer television characters have become more prevalent, with multiple examples of queer sexuality and gender reaching current audiences. In this paper I will mark the distinction between queer and LGBT as 'lying in the characters', and, in turn, the shows', emphasis on classifying sexual desire and behaviour. Consequently, a character possesses a queer sexuality if they display an interest in non-normative sexuality without the narrative placing emphasis on categorisation and creating a spectacle of the, now commonplace, coming-out story arc. New Queer Cinema has been discussed since its emergence in 1992, however instances of queerness on television have only recently become visible. In contrast to queer cinema, which is almost always independent and marketed towards niche audiences, queer television characters are emerging in mainstream and widely-received US television shows. This paper begins to consider a model of queer television characterisations that exist parallel to other more heteronormative characters, even those on the same show. Beginning chronologically with Ashley Davies from *South of Nowhere* (2005-2008), which aired in the US on The N, a cable channel aimed at a teenage audience, I will move discussion to Santana Lopez from *Glee* (2009-), airing on Fox and reaching mass audience numbers, and finally to Kalinda Sharma from *The Good Wife* (2009-), broadcast on CBS. In addition to teasing out themes of queerness through close analysis of the text, I will compare the reception conditions of each show in relation to its network and audience demographic in order to determine how elements of queerness are depicted for different markets and how the existence of both queer and heteronormative characters achieve harmony in the same televisual space.

Keywords: Television, Queer, Sexuality, Gender, Audiences

Pawas Bisht, Loughborough University

Performing the Anniversary: Social Movement and the performance of protest in Bhopal

In this paper I would be examining the social and cultural performances that take place in the city of Bhopal (India) every year to mark the anniversary of the Union Carbide gas leak, the world's worst industrial disaster. On the night of 2nd-3rd December 1984, a toxic gas leak from a pesticides plant operated by Union Carbide in the city of Bhopal killed over 3000 people and injured several thousand more. The anniversary of the event has emerged as a commemorative focal point for an environmentalism based social movement with strong local and global linkages. Drawing on the experience of recent ethnographic fieldwork (2010-2011) in Bhopal (involving the use of photography and video) as well as archival research, I will be attempting to provide a description of the different elements that constitute the social performance of the anniversary actions, focussing in particular on the protest marches from the centre of town to the Union Carbide plant. I will be attempting to bring together phenomenological approaches emphasising embodiment, bodily gesture and ritual re-enactment with sociological approaches, focussing on cultural performance as symbolic communication, as social actors communicating the meaning of their social situation. The discussion will be contextualised by an examination of the adoption of the discourse of environmentalism by elements of the social movement in Bhopal.

Key Words: Social Movements, Bhopal Gas Disaster, Embodiment, Ritual, Performance

John Brissenden, Bournemouth University

An analysis of the influence of public attitudes on war outcomes: the case of Afghanistan

The relationship between public opinion and policy is believed to underpin representative democracy. Yet the nature of that relationship remains mysterious, particularly in the field of foreign policy. The Afghan war has been viewed increasingly unfavourably in Britain since the deployment of UK forces in Helmand province in 2006, yet this appears to have had little, if any impact on policy. At the same time, the British government, the Ministry of Defence and the Foreign and Commonwealth Office place great emphasis on the importance they attach to public opinion and public support for military operations in Afghanistan. This study seeks to achieve a better understanding of this phenomenon. It seeks to answer the following questions: what are the aims and objectives of British defence and foreign policy makers in seeking to influence British public attitudes to the war in Afghanistan? How do they achieve these objectives? How can we understand the structure and composition of British attitudes to the war? Is there a correlation between public opinion and policy? If so, is there a causal relation? In which direction(s) does causality flow? It aims to combine analysis of official documents and statements, a large body of polling data and depth interviews with officials to answer the research questions.

Key words: public opinion, security, war, Afghanistan, policy

Amber Burton, Bournemouth University
Post-modern identity in a social media world

Re-examining identity in the context of the rise of social media, with a focus on Prensky's 'Digital Immigrants' – those of us who grew up without mobile phones, instant messaging and FaceBook and at how we've adapted/adopted cyberspace. Locating the study of identity through 'thick' and 'thin' approaches to identity formation and how these apply to digital identity, as well as a postmodern critique of what, if any of this, matters. This review looks at the online identity choices made by 40 to 60 year old professionals and bloggers, examining identity and the expression of self, by referencing a number of recent 'false representation' cases. Is the internet the last real playground for identity expression and is the 40+ age group the one demographic most likely to exploit its possibilities?

Keywords: identity, social media, ethnography, performativity, post-modernism

Aaron Calbreath-Frasieur, University of Nottingham
Transmedia Storytelling and the Muppets: the Possibilities of Performer Narratives

Transmedia storytelling is a growing area of interest within media industries and academia. Henry Jenkins (2006) links transmedia narratives with the equally hot topic of convergence culture. This paper examines how the Muppets franchise engages with transmedia narratives, their stories moving fluidly between television, film, comics and the internet. Rather than highlight the complexity Jenkins and others associate with transmedia, an examination of the Muppets offers insight into a mechanism that allows for simpler coherent connection between texts. As performative characters (singers, actors, performance artists), any text concerned with Muppets, even those in which they act as other characters, becomes part of an overarching Muppet narrative. A high degree of self-reflexivity further supports transmediality, as most Muppet texts contain references to that text as a performance by the Muppets. Thus the comic *Muppet King Arthur* and the film *Muppet Treasure Island* continue the story of the Muppets as further insight is gained into the characters' personalities and ongoing performance history. Examining different iterations of the Muppets franchise illuminates the ramifications of performer-based narratives for transmedia storytelling.

Keywords: Transmedia, Convergence, Franchise, Performer, Puppets

Munira Cheema, University of Sussex
New trends in Pakistani television culture

For my doctoral thesis, I am analysing the change in content of Pakistani television in relation to gender and how it is appropriated by the Pakistani women based in Karachi. Central to this project is seeking answers to why the content in relation to gender has changed and how women *engage* with and make sense of this changed content. My contention is to analyse whether the female viewers *behave as sovereign selves* while indulging in the discursive practice of reading gender-related content or not. For this paper in particular, I will be identifying/examining the change in gender-related content in Pakistani television culture. I would build the discussion around the element of 'interactivity' in the popular genres, and how it seeks to redefine the public/private distinction in Pakistani society. The post-liberalisation era, is explicitly allowing themes that are directly in tension with the cultural and religious practices of society. In the last eight years, practices such as woman's marriage to the Holy Quran¹, incest, honour killings, stoning to death, adultery, and remarriage after divorce, domestic violence, marriages of minors and homosexuality, have been raised in the news, religious programmes, drama serials, talk shows and breakfast show. But the most interesting dimension of this new gender-related content is that it has allowed its viewers to access the *public space through live phone calls and emails*. It will not be an exaggeration to note that the by choosing such themes and allowing live feedback from the audiences, the recent evolution in television culture has transformed the notion of audience in the Pakistani media culture. This engagement of the female viewers with the television text *extends further into the cyberspace*, where audiences share and debates on issues raised in the television programmes on certain forums.

Keywords: Change in Pakistani Television Culture, access to public sphere, cultural citizenship, self expression

Jong-Eun Chung, University of Glasgow

Democratisation, politicisation or neo-liberalisation of film policy: A case study of Korean Film Council (KOFIC)

Korean film industry has expanded rapidly and substantially since the late 1990s. For example, the audience share of Korean films in the domestic market doubled from 25.1 % (1998) to 50 % (2007). Along with Korean Wave in Asian region, the number of exported Korean films also soared from 33 (1998) to 321 (2007). How was it possible? Among many factors, this paper focuses on the role of CI (cultural/creative industries) policy shift which has been accelerated since 1997 when both Asian financial crisis and the first change of governmental party in Korea happened. Before the governmental change, Korean film policy was formulated and implemented by KMPPC (Korean Motion Picture Promotion Corporation) which was mostly governed by retired army generals. Their specialty was conducting 'troop information and education'. However, things have changed a lot as the first progressive government transformed KMPPC into KOFIC in 1999. KOFIC became not only the first quango established according to "arm's length principle" but the "most autonomous quango" in Korean CI policy field over the last decade. By tracing landmark events, organisational structure, policy framework of KOFIC, we will be able to determine the characteristics of the shift among competing perspectives: 'democratisation' (claimed by KOFIC itself), 'politicisation' (conservative groups) or 'neo-liberalisation' (progressive radicals) of film policy.

Key words: KOFIC (Korean Film Council), CI policy shift, arm's length principle, Korean Wave

Jacqui Cochrane, Glasgow Caledonian University

16 Years of Alcohol (2003): A Scottish Screen Reception Study

A number of recent documentaries have attempted to demystify the traditionally guarded and elitist fashion industry, with its practices kept largely behind closed doors and public image carefully manufactured. Through fictional cinema however, audiences have witnessed the mechanics of the fashion business despite such representations largely perpetuating what is arguably a cultural construction of fashion as superficial, frivolous and artificial. This paper will explore how the fashion industry has been presented in cinema, through two case studies, *The Devil Wears Prada* (David Frankel, USA, 2006) and *Rage* (Sally Potter, UK/USA, 2009), which purport to be about the world of fashion. Through this discussion, I will examine how the fictional fashion film has served to confront cultural beliefs regarding the nature of the industry and consequently the role fashion plays within society, particularly through their employment of satire and positioning of issues such as beauty, gender, status and sexuality. I also intend to challenge a presumption that fashion films can be understood as 'girly films' or 'chick flicks' proposing an alternative reading, from a cultural studies perspective, which considers the fashion film as transcending the highly emotional and relationship based narrative that typically describes such generic forms.

Keywords: national identity, film, audience, reception study, discourse

Philip Cowan, Manchester Metropolitan University

Authorship and the Director of Photography: Defining the Cinematographer's Contribution to Storytelling

The artistic contribution of Directors of Photography to the films that they shoot, in narrative mainstream cinema, have been historically ignored in favour of the director-centred auteur theory. In order to address this imbalance a new approach to attributing authorship in film needs to be implemented, which acknowledges co-authorship in collaborative filmmaking. By taking established auteur methodologies Philip Cowan, himself a practicing Director of Photography, analyses the work of Gregg Toland and Vittorio Storaro. Gregg Toland has long been recognised for his technical contribution to *Citizen Kane* (Welles, 1941), but only by analysing his previous work can one actually realise the depth of his influence on the visualisation of Kane. Through his own writing Storaro has highlighted the artistic contribution he makes to his films, which involves a particular philosophical approach to light and colour.

Keywords: Film, Cinematography, Authorship

Melissa Donne, University of Southampton

'Undressing the Fashion Film: Fictional Representations of the Fashion Industry in Contemporary Cinema

A number of recent documentaries have attempted to demystify the traditionally guarded and elitist fashion industry, with its practices kept largely behind closed doors and public image carefully manufactured. Through fictional cinema however, audiences have witnessed the mechanics of the fashion business despite such representations largely perpetuating what is arguably a cultural construction of fashion as superficial, frivolous and artificial. This paper will explore how the fashion industry has been presented in cinema, through two case studies, *The Devil Wears Prada* (David Frankel, USA, 2006) and *Rage* (Sally Potter, UK/USA, 2009), which purport to be about the world of fashion. Through this discussion, I will examine how the fictional fashion film has served to confront cultural beliefs regarding the nature of the industry and consequently the role fashion plays within society, particularly through their employment of satire and positioning of issues such as beauty, gender, status and sexuality. I also intend to challenge a presumption that fashion films can be understood as 'girly films' or 'chick flicks' proposing an alternative reading, from a cultural studies perspective, which considers the fashion film as transcending the highly emotional and relationship based narrative that typically describes such generic forms.

Keywords: Fashion Film, Fashion Industry, Representation, Cultural Studies, *The Devil Wears Prada*, *Rage*

Heidi Donohoe, Northumbria University

Conceptual Narrative

The conceptual narrative is a pedagogy tool developed to work as two-way transmission between the artist (learner's creative process) and the audience (participating learner). By means of channelling into specialist areas the learner is able to observe the work of other learners working in their own practice (from conception to completion in the same way stories are told). What is evident here is the individual is taking ownership at both ends of the linear process, as sender and receiver. It is expected that the information transmitted through participation of listening, seeing and thought will be adopted and interpreted as identifying new meaning and understanding, thereby the cycle begins again. In order to put the conceptual narrative into a context will be to portray it through a website to 'showcase' the creative process, such as, the method the learner takes to construct a garment or to create an object out of clay, will be shown in the same way that TV operates through channels; learners will be able to choose work specific to their requirements either on site (college, university) or by distant learning. The conceptual narrative will offer a new way of teaching and learning in HE education through adopting strategies based on the theory of the communication and storytelling.

Keywords: narrative, pedagogy, showcase, transmission, practice

Amanda Dillon, University of East Anglia

The Turn: Magic, Science, and Genre in The Prestige

This paper investigates genre in Nolan's *The Prestige* using a narratological understanding of the science fiction genre. *The Prestige* appears ostensibly science fictional, but this understanding of its genre develops only through the viewer's experience of the film. The film's emphasis on the fluid relationship between science and magic at the turn of the century, as well as its semiotic engagement with mythic archetypes, suggests a film interested in illusion and deception not only at the thematic level but also on the level of narrative structure. The "turn" in the film is the moment in a magic trick where the magician "makes the ordinary extraordinary", a moment that echoes throughout the film's many layers of deception and misdirection. The emphasis on illusion and the insistence on the slippage between science and magic have many implications, and this paper will explore those related to genre. In particular, it will look at the world-building process that supports the possible world of the film with reference to compossibility and impossibility in the philosophies of Deleuze and Leibniz, filtered through a Todorovian understanding of the Fantastic. The paper argues that *The Prestige* seeks to complicate matters of genre in a way that evokes *fin de siècle* science fiction's Gothic influences.

Keywords: Impossibility, Film, Genre, Science Fiction, Narratology

Leighton Evans, Swansea University

Assembling the location: Social networking and location based services

With over 3 million users to date, Foursquare represents the most popular of a developing trend in integrating Global Positioning System technology and social networking platforms. The use of location based services (LBS) raises fundamental questions about the nature of privacy and self-disclosure in the field of new media, especially following the decisions of Facebook and Twitter to integrate GPS tagging into their interfaces, and with the increase of web access using mobile phones. This paper will summarise the findings of 20 email interviews with users of Foursquare, assessing 3 key research questions that concern the relationship between the user and the physical space as mediated by technology, the relationship between the user and the technology itself and the relationship between the user and the interface. These research questions were used to assess the suitability of a phenomenological model for describing and predicting the emergence of a new world view on the part of users from use of the software – the paper will consider this in light of the findings with reference to McLuhan, Heidegger and Latour. Finally, I consider how location has become an assemblage of user, technology and interface rather than a representation of position in physical space.

Keywords: Social networking, geolocation, GPS, location based services, phenomenology

Alessandro Foldi, Loughborough University

The place and the politics of the construction site. An ethnography of construction sites activism in Milan

My research focuses on the construction site protest as a case for understanding environmental urban politics. Looking at construction site as a place of engagement between activism and urban development, I propose to take into consideration ways of contesting and contrasting large scale plans and events by committees and activist organization. The paper will discuss material emerging from ethnographic work in suburban Milano (Italy). This fieldwork has been conducted following processes of controversies from existing sites concerning strategic urban transformation. This includes working with groups devoted to contrasting site specific initiatives of transformation as well as engaged within grander imaginative contrasting scales. A place based theoretical framework will be proposed to understand forms of everyday activism. Considering how urban development and activism are entangled within environmental practices of emplacement I propose to position the politics of Milan's urban transformation within the issues of place and scale. How is social activism locally engaged by urban transformation projects? How can contestation be sustained in terms of emplacement? How can the imagination of a city be questioned and contested? What are the forms of engagement of these contestations?

Key words: Urban Environmental Movements, Construction Sites, Protest, Visual and Media Ethnography

Vincent M. Gaine, University of East Anglia

Shades, Echoes and Shadows: Batman's Possible World

The diegesis of *Batman Begins* (2005) and *The Dark Knight* (2008) constitutes a curious and problematic possible world. While the costumed characters derive from a comic book world which is highly stylised, hyperbolic and governed by conventions specific to the medium, the environment created by Nolan and his collaborators is both the world of Hollywood action cinema, governed by fluid and adaptable conventions, and an attempt to render a "realistic" world, recognisable as the society that the viewer inhabits. Yet the films intersect with various conventions of Hollywood action cinema, conforming to some and inflecting others, while the larger-than-life characters and elaborate set pieces suggest another fictional world, one that includes the fantasy of the comic book. This paper examines the tensions in the possible world depicted in *Batman Begins* and *The Dark Knight*. This is undertaken with the application of theory from Deleuze, Stockwell and Dolezel, as well as analysis of these films and comparisons with other films in the superhero genre as well as the comic books which provide the inspiration. In doing so, the paper demonstrates the combination of different components in the building of possible worlds, and the effects and implications of such a combination.

Key words: Batman, Genre, Media types, Possible worlds, Deleuze

Ken Griffin, University of Ulster

A Place Apart? Positioning television archives within archival theory

This presentation examines the relationship of television archives and archival theory, highlighting the tensions between traditional conceptualisations of the archive and the archival practices which have evolved within broadcasters. These tensions include questions of authenticity and provenance. They are raised by practices such as the widespread disposal of original masters after digitisation and the reincorporation of lost material into broadcast archives through initiatives such as the BBC's Treasure Hunt, which have led to recovery of lost episodes of programmes such as *Dad's Army*, *Doctor Who*, *The Avengers* and *Armchair Theatre*. It illustrates how historic processes have influenced current practice and led to the adoption of an approach which conceptualises programmes as statements rather than as physical artefacts. With the aid of this theoretical insight and practical examples, it argues that a more pragmatic approach to concepts such as authenticity and provenance is necessary in light of the unique challenges faced by broadcast archives such as the technical difficulties inherent in dealing with highly-specialised but obsolete formats.

Key words: archives, broadcasting, preservation, authenticity, digitisation

Jamie Hakim, University of East London

Becoming Zionist? Affective Responses to 'the Six Day War' in the British Jewish Community in 1967 and after

In her book *Disenchantment: The Guardian and Israel* Daphna Baram argues that after the 'Six Day War' (June 1967), 'the Israelis, many of them convinced that the shadow of a new Holocaust was replaced by the light of a new Jerusalem were drawn into six years of euphoria, feeling invincible, celebrating Arab humiliation'. The consequence of this new structure of feeling for the British Jewish community was a new found support for Zionism. Using Deleuze & Guattari's concept of 'affect', this paper will argue that this was the result of the intensive affective states the British Jewish Community underwent whilst witnessing the 'Six Day War'. It will do this by analysing how these intensive affective states were represented in, and created by, the British press and also touches on the first interviews of British Jews who witnessed the 'Six Day War' in Britain. Finally I will briefly explore the Deleuzo-Guattarian concept of 'becoming' in relation to the British Jewish turn to Zionism after the war.

Keywords: Affect, Deleuze & Guattari, Zionism, Interviews, Media

Nazakat Hamasaheed, University of Bradford

The Impact of Commercial Global Television on Cultural Change and Identity Formation: A Qualitative Study of Kurdish women and the Turkish soap opera Noor

The aim of this thesis is to report on the role played by international television soap operas in identity formation and cultural change in relation to women. Currently, Kurdish women live in a cultural context where traditional values often conflict with modern values when it comes to appropriate behaviour for their gender. Through the impact of international television soap operas, Kurdish women come to identify themselves as being 'traditional' while at the same time they attempt to integrate non-traditional beliefs into their value system. This study looks at the relationship between Kurdish women's exposure to international television and consumerism, as well as those problems which exposure to international television soap opera creates in terms of non-western women's identity formation. The Kurdish women cannot be said to have a 'modernist' outlook on gender-appropriate behaviour, as they are still endemically entrenched in traditional Kurdistan worldviews. The qualitative research analyses how the soap operas act as a kind of medium between the values of modernity and those of tradition.

Keywords: none

Emily Harmer, Loughborough University

The more things change, the more they stay the same: mapping the construction of women voters in newspapers, 1918-2010

This paper attempts to map the ways women both as politicians and voters have been represented in the press coverage of general elections between 1918 and 1997, to establish whether the many political and social gains made by women actually translate into better and more nuanced representations of women in the mainstream discussion of politics. Two main aspects are considered; the visibility of women as voters and politicians and the quality of their media representation, including the context they are placed in, the language used to describe them and the political priorities that are ascribed to them. The results indicate that the visibility of women fluctuates across the century, so that their prominence peaks and troughs at different times. The quality of women's representation however stays remarkably similar (and familiar) throughout. The dominant images and impressions of women concentrate on their roles as housewives and mothers and not until the 1970s can the role of women as paid employees be considered at least partially mainstream. Women not conforming to these narrow stereotypes are at least marginalised, if not totally ignored. This paper asks if it is any wonder that women are still struggling to be meaningfully represented in formal politics when the mainstream public discussion still centres on stereotypical assumptions about the role of women in society, despite the gains that have been made since 1918? The paper argues that improving both the visibility of women and the ways in which they are constructed in public discourse is fundamental to improving the political representation of women in British politics.

Keywords: newspapers, history, women, politics

Jesse Hearn-Branaman, University of Leeds

Ideal vs. Reality: The big Other as structuring factor in US and UK journalistic discourse

In this paper I will present findings from my PhD thesis involving interviews with twenty journalists in the US and the UK. It will examine the discursive strategies the journalists use to answer three questions, regarding news being a 'mirror' of reality, 'liberal' bias in journalism and the relationship between journalists and politicians. I will argue that journalistic ideology is not that of a 'false' consciousness forced upon the workers for the financial gain of certain aspects of society, nor simply a pragmatic reaction to the systematic constraints that journalists face in their daily work.

Instead, I will use the Lacanian concept of the 'big Other,' as enunciated by Žižek, modifying of Marx's 'they do not know what they are doing' concept of ideology with 'they know what they're doing, but they still do it'. Journalistic ideology is that of knowing and admitting the limitations of their work, but still behaving as if the ideal exists. Examples will be given from the systematic examination of the interview data to see to what extent this ideology can be observed in journalistic discourse.

Keywords: Journalism, ideology, discourse, Žižek

Matthew Holtmeier, University of St Andrews

A Belief in the World: Inception's Ethics of Choice

Christopher Nolan's *Inception* vacillates between multiple memory-fantasy worlds as the protagonists struggle to plant false memories inside a business heir's consciousness for their client, using technology that allows them to enter another person's mind. While this may be the primary plot, and carries the burden of most of the action, the film begins to shift towards the personal life of the central character Dom Cobb (Leonardo DiCaprio), by revealing that he has been using this technology to fashion a personal 'memory-world'. In this memory-world, he stores a version of his wife that has passed away. The film continuously questions what is "reality" – or rather, whether the characters are in another memory-layer or actually in the "real" world. Ultimately, the film asks what is preferable, the memory-world or the real-world, both through the film's construction as spectacle and Cobb's dilemma. *Inception's* debate parallels recent scholarship concerning Gilles Deleuze's cinematic ethics in *Cinema 1* and *Cinema 2*. This scholarship contends that the creation of a "belief in the world" indicates an ethically positive film-going experience. While I contend that *Inception's* spectacle complicates this, the film ends with the ethical experience of the spinning top.

Keywords: Film, Philosophy, Ethics, Deleuze, Spectacle

Teri Howson, Bangor University

'Don't pick me!': Interaction, Ethics and Facilitating the Audience in Participatory and Immersive Theatre Forms

Contemporary Immersive Theatre performances are designed to include some form of audience interaction. Some audience's experiences of such performances have been decidedly negative, as they find themselves thrust onto stage and encouraged to participate in seemingly intimate scenarios. Boundaries between performers and an audience that may be unfamiliar with this intimate theatre style can become confused. Some critics have questioned whether these performances leave the audiences feeling as though a joke has been played on them, whereas other companies have worked sensitively to develop their audience participation practices. Conflicting critiques of Immersive Theatre performances currently being produced raise issues of trust and the nature of theatrical experience (Charlotte Smith and Lyn Gardner). This paper will discuss the body of theatre work currently being produced on Immersive Theatre and will reflect on Performance Art and other interdisciplinary Theatre Practice since the 1960's which has used participatory formats. It will examine how theatre companies are approaching ethical issues and the potential positive or harmful effects of their work on their audiences. It will also analyse audience concerns and expectations regarding participation drawing upon data gathered during a range of performances, whilst also suggesting methods for creating positive participation experiences in Immersive Theatre performances.

Keywords: none provided

Jacob Johanssen, Goldsmiths, University of London

Therapy Culture – Intersections of Cultural Studies and Psychoanalysis

My paper is inspired by an article by Luka Zevnik (2010) published in the International Journal for Cultural Studies (13/4). He describes a contemporary phenomenon that shapes western societies: emotional and spiritual problems. He aims to develop a strategy for Cultural Studies scholars to tackle these problems. These strategies are ultimately to result in a "culture of contentment" (ibid.: 391). The article is in a sense typical for contemporary Cultural Studies, as it highlights a theoretical blind spot: a disregard of psychoanalysis. I would like to show how psychoanalytic concepts can be combined with the Cultural Studies approach. My paper draws on the wider framework of Therapy Culture. Therapy Culture ascribes meaning to suffering. It signifies something that the subject alone has difficulty signifying. It lacks the words. In that sense, the sentence from Lacan about the analyst ("Le Sujet supposé savoir") is also relevant concerning the media. Media (books, films, websites) are the ones, supposed to know. That is why we turn to them. In that sense, the media have become a postmodern psychoanalyst. I will use examples taken from my dissertation, to illustrate that we live in an age of therapy culture where human suffering and problems are addressed by popular culture (through TV shows, self-help literature and websites).

Keywords: Therapy Culture, Psychoanalysis, Cultural Studies, Cultural Affects

Stuart Michael Joy, Southampton Solent University

Reconfiguring the past & interpreting the future: Representations of trauma, memory & narrative in the films of Christopher Nolan

Despite the diversity of Christopher Nolan's body of work, the director's focus on the representation of trauma, memory and narrative has remained a fundamental part of his filmmaking. From his debut feature *Following* (1998) to *Inception* (2010) Nolan's films have been rooted in a cinematic experiment to analyse the psychological impact of trauma and the malleable nature of memory. Indeed, in many respects Nolan has arguably sought to develop a filmic language that concretely resembles the visual, textual and aural traces that formulate the abstract structures of memory function. In particular, the director's focus on the fleeting, often intensely personal and traumatic memories indicates a wider pre-occupation with human subjectivity. By analysing the director's films alongside a multi-methodological approach incorporating trauma theory, psychoanalysis and theories of spectatorship, as well as post-structuralist theories on authorship, this thesis analyses how Nolan engages with, and represents complex notions of trauma theory and memory function. Building on ideas from Sigmund Freud, Bessel Van der Kolk and Pierre Janet among others, this thesis adapts and interrogates the ideas of trauma, memory and narrative in Nolan's films in order to argue that the visual representations of trauma and memory highlight a unique experience of subjectivity and a capacity for representing specific aspects of non-verbal thought, offered exclusively by cinema.

Keywords: Christopher Nolan, Trauma, Memory, Narrative, Freud

Victoria Kearley, University of Southampton
Animating Hispanic Masculinity in the Contemporary Hollywood Family Film

This paper will examine the way in which Hispanic masculine identity has been animated within the twenty-first century Family Film. Its aim shall be to consider the extent to which animated images of Hispanic masculinity reinforce and refigure existing conceptions of this racial and gendered identity within Hollywood film. Through an in-depth analysis of the characterisation of the animated feline Hispanic action hero Puss in Boots in the *Shrek* series and the presentation of Buzz Lightyear's 'Spanish Mode' in *Toy Story 3* (2010), I will discuss how the transposition of Hispanic Masculinity into animated forms, human and animal, can be seen to reaffirm and refigure existing typologies of this identity by transposing it into new bodies and a new cinematic context. To support this argument I will deconstruct the promotion and reception of my chosen animated images, as well as the way in which these figures are represented within the films themselves, before considering how they can be understood in light of Hollywood stereotypes of Hispanic masculinity and the generic conventions of the contemporary Family Film.

Key words: Masculinity, Hispanic, Animation, Family Films

Masood Khodadadi, Glasgow Caledonian University
The Role of Media in the Formation of Destination Images: The Case of Iran

My research looks at the production and consumption aspects of tourist destination images. My research intends to empirically investigate how images of Iran are produced by the tourism suppliers and the British media and consumed by British cultural tourists as consumers. This research will produce a fuller and more dynamic understanding of tourist motivation, examining the impact of wider societal and media discourses as well as those circulated by tourism destinations, and will provide rich "audience data" on how tourists themselves receive and appropriate these images and discourses. In order to study the role of media as a source of information for tourists I intend to review some of the Britain's main print and online media such as The Times, The Guardian, The Independent and The Telegraph. The titles chosen are the ones most likely to be read by cultural tourists, the focus of this study. In order to study the consumption aspect of destination images I have also reviewed Travel Blog entries by British tourists who have visited Iran between the periods of 2007-2010. Travel Blogs are arguably among the most popular form of communication and sources of information for tourists.

Key words: Cultural Tourism; Images Formation; Destination Branding

Allaina Kilby, Cardiff University
Fake News or the New Fourth Estate?

Hybrid satirical news programme like *The Daily Show with Jon Stewart* have been studied extensively in the United States and much of research suggests that the programme presents an informative style of journalism that can increase audience learning and interest in political and social issues. Although my study will present a similar subject matter, I intend to broaden this field of research by examining the new British satirical news programme *10 O'Clock Live*. The study will firstly take the form of empirical based research whereby a comparison will be made between both *The Daily Show* and *10 O'Clock Live* to illustrate their similar and contrasting structures of presenting news and current affairs. The remainder of the article will draw from quantitative research and political and democratic theory such as Habermas's public sphere to argue that; similarly to *The Daily Show*, the British satirical news programme *10 O'Clock Live* can also present an alternative, yet informative, style of fourth estate journalism which can increase audience understanding of politics and thus their involvement in civic life.

Keywords: Political satire, democracy, critical journalism, citizens, the public sphere

Daniel Kilvington, University of Sunderland

Under represented, under estimated and under suspicion: British-Asians and football

This article examines the 'barriers' facing British-Asians in English professional football. At present there is a vast under representation as there are only three playing professionally despite there being a population of over 3.6 million. This exclusion is further highlighted when we consider the 1.8 million black demographic who represent over 250 players at professional level. Hence, this begs the question, 'Where are the British-Asian football players?' Thus, the research will highlight possible factors such as physicality, cultural difference, social segregation and lack of role models with the aid of semi-structured interviews with professional and semi-professional British-Asian players. The aims of the paper will be to (a) provide a historical account of British-Asians and then contextualise the argument by placing the community in contemporary society, (b) highlight their complex relationship with sport football (c) critically examine their exclusion and the potential 'barriers' using interviews and academic theory and (d) relate this problem to wider society and indicate how football can act as a tool in bringing diverse communities together which currently live 'parallel lives' with little communication. After all, culture and sport are the glue that holds communities together. Thus, it is imperative that we tackle such 'barriers' that have excluded British-Asians from English professional football for so long.

Keywords: 'Race', Racism, National Identity, Social Exclusion, Football

Indrani Lahiri, University of Stirling

The Role of Media: Constructing changes of Public Opinion in INDIA since 1990s with special reference to "West Bengal"

India had only one state controlled channel in 1991 which multiplied rapidly after the open market economy came into being. The privatization process not only gave rise to a 'plethora of media outlets' but also brought in foreign direct investment and commercialized state television networks. Doordarshan, which was essentially used as a 'propaganda tool for the government' was forced to change its education oriented programme to entertainment orientation in order to meet advertisers demand and to survive in the consumer market. India was driving towards capitalist development; however the three states West Bengal, Tripura and Kerala continued to retain the communist governments. This paper will emphasize on how the media continued its effort to construct public opinion towards a more liberalised, globalised and privatised India, especially in West Bengal. The study is interesting because irrespective of the efforts by the media to out throw the Left Front Government, the latter retained its power in the state of West Bengal for more than 34years, creating a history. With an exception to the politics of India, this state has retained its Leftist nature thus inviting controversies and instilling despair, as focused by the media. The key research question is how the Left Front Government safeguarded itself and what were the strategies to confront the media. With the 8th Assembly election continuing in the state, this paper will closely watch and hence incorporate the elements in the research. Since this is a long period (1977-2011), this research will generally take the help of interviews and documentary analysis.

Keywords: State controlled channel, open market economy, privatized India, foreign direct investment, Left Front Government.

Clare Mackay, Glasgow Caledonian University

Selling London's Olympic Bid: An analysis of official and journalistic discourses

The paper explores how the London Olympic Bid Committee (LOBC) sought to gain the popular support required to meet the International Olympic Committee's selection criteria by attempting to influence the journalists of the UK newspaper with the greatest readership (*The Sun*) to communicate their key messages to the host urban population. More importantly it also seeks to discover *if* and *how* the journalists carried these messages in order to discover how tensions between the discourses and practices of Olympic bid committees and those of journalists affect the message transmitted to the reader. A qualitative interview with the Head of PR and Media for the London Olympic Bid Committee and *The Sun* newspaper's coverage of the bid were analysed through a Foucauldian lens to identify the discourses and practices of the LOBC and *The Sun's* journalists. The study found that *The Sun* was an ardent supporter of London's bid for the 2012 Olympic Games which sought to influence its readers to 'Back the Bid'.

Keywords: Mega-Events, London 2012, Media, Bidding, Discourse

Ronan M^cKinney, University of Sussex
Attack of the Unknown Known: Cloverfield's Crises of Visibility

Cloverfield (2008) tells the story of a catastrophic attack on New York City by an enormous monster, apparently filmed by an amateur cameraman as he and his friends struggle to stay alive. Several aspects of the film have received critical attention, including; its use of a pseudo-documentary aesthetic; the marketing and publicity campaign, which made innovative use of the internet; and the film's status as a reimagining of the terrorist attacks of September 11th, 2001. This paper will investigate *Cloverfield's* staging of the spectacle of the monster through a tension between the desire to see and the fear of being seen. By looking closely at the film's several moments of reciprocal vision, and the threats and desires played out therein, it will be argued that the film frames the cultural trauma of 9/11 as a crisis of visibility. The 'unknown known' to which *Cloverfield* gives expression is the disavowed knowledge that the US is both seeing subject and seen object; that the very media which allow America to see the world laid out as spectacle, also turn America itself into an object of the other's gaze.

Keywords: Cinema; September 11th, 2001; horror; gaze

Ya-Feng Mon, Goldsmiths, University of London.
Populist Appeal and Poetic Dispossession in Recent Taiwan Urban Cinema

This presentation uses *Blue Gate Crossing* (2002) as a case study to discuss the decreased visibility of the socially disadvantaged in the past decade's Taiwan urban films. The analysis focuses on intra-industry negotiation, which occurred during the film's production and reflected the film industry's effort to grasp the elusive concept of 'marketability'. After Taiwan film industry's dramatic collapse in the 1990s, *Blue Gate Crossing* was produced at the beginning of a decade that witnessed a rudimentary revitalization of popular cinema at the industry's attempt to reconstruct the relevance of local film productions. What in 'local life' is suitable for cinematic representation troubled film practitioners back then with a tension between local popular cinema's expected mission to entice desire and its other mission to communicate a sense of local 'reality'. Like many Taiwan urban films before it, *Blue Gate Crossing* was meant to subtly present Taipei, the capital of Taiwan, as a global-capitalism-stricken city. Once going through intra-industry discussions, the film however, ends up being marked by what Fran Martin calls 'a soothing and generic fantasy cityscape', composed mainly of locale-unspecific blue sky, green trees, and bright sunshine. Even if only strategically, the socially disadvantaged, 'the poor' in this case, was thoroughly erased from the filmic text. Examining interview remarks by the director, the producer and some of the film's crew members, this presentation explores the entangled relations between a struggling industry's imagination of populist appeal, the cinematic rendition of the industry-imagined appeal, and a resulting cinematic/poetic dispossession of the socially disadvantaged by the pursuit of such appeal.

Lei Chin Pang, University of Sussex
"Nostalgia is Our Saving Grace" Ambivalent History and Resistance in Wong Kar Wai's Post-colonial Hong Kong

As a representative contemporary director in Hong Kong, Wong Kar Wai has long been obsessed with the past, especially the 1960's. The nostalgia and 'temporal others' in Wong Kar Wai's films are actually part of a cultural phenomenon in Hong Kong cinema. As a metropolitan full of skyscrapers where the history is hardly seen from the cityscape, Hong Kong finds an urge to write about the past before the political handover in 1997. Using Wong's films as major texts, this paper will trace this cinematic trend of nostalgia and to examine its cultural symptoms in a few contexts: First, it is an urge to tell Hong Kong's own version of history before it dissolves in Mainland China in 1997; Second, it is an attempt to keep local culture in the rapid changes brought by globalization; Third, it is a search for a hybrid Hong Kong identity in the post-colonial situation. Rather than viewing the nostalgia in Hong Kong cinema as a special political case about a modern capitalist city being handed over to a Communist regime from a British colonizer, I argue this cultural symptom of nostalgia is indeed worldwide in our age of globalization and postcoloniality. It opens up a space of ambivalent history, which resists the hegemony of the official history imposed by colonial discourse and national narration.

Key words: Honk Kong cinema, Wong Kar Wai, nostalgia, post-colonialism

Neelam Parmar, Bournemouth University
New Media Narrative and Playful Learning

This paper/presentation will discuss the role of new media narrative where users are able to actively drive their own learning and development, by the choices they make, the interests they develop and the motivation to act more competently. This will be explored through an interactive playful learning environment where learning is encouraged through exploratory play. Allowing for exploratory play encourages independent discovery (Playful Learning 2002) and engagement which in turn comprises cognitive development, attention to activity, concentration and promotes "useful learning" (Stoney and Oliver, 1999).

Keywords: new media, narrative, play, playful learning and children

Edward Payne, Aberystwyth University
Shifting Cultures: The Notion of Spectator Identities in English Football

Soccer, or perhaps as it's more affectionately known, football, is arguably a globally recognised, spectated and participated sport. In the past two, to, three decades, football has witnessed an exponential shift and change in culture, both in terms of participation and spectatorship. It has been this shift in culture, which has prompted football studies academics to probe deeper into the actual spectators and fans of sport, rather than the participants. This paper will examine the shift in culture within the global game of football, and how this has impacted on football spectator identities through the Commodification and commercialisation of football. I will be drawing upon the work of Richard Giulianotti and Garry Crawford, by way of offering a critique of their texts, and how this relates to my own Doctoral thesis. I will be adopting Giulianotti's four-point idealised spectator model, as a way of defining and categorising football spectators during the course of my paper, and how I argue that instead, this shows a progression as to how fandom was, compared to now.

Keywords: Football studies, sociology, fandom, memory

Kellie C. Payne, Open University
Art and climate change: engagements with the scientific and the political

Climate change has recently become a legitimate topic for artists to engage with, across a number of disciplines, such as contemporary art, theatre and literature. However, climate change is commonly explained in terms of the political or the scientific. So much discussion about the role of art in addressing climate change emerges from the point at which art meets science or art meets politics. Questions arise about how art might differentiate itself from being strictly political or how it might engage with the scientific. Using examples from recent contemporary art exhibitions and theatre productions I will explore ways in which climate change art has broached the interdisciplinary territories of art and science and art and politics and discuss some of the fissures that arise at these crossroads.

Russell Pearce, University of Sussex
Reflection on the impact of hermeneutics on the work of Hayles

I propose that through the process of investigating the emerging technologies of the electronic book, the practice of reading may be more fully understood and appreciated, as an activity of imaginative creativity. My paper explores how the technological arc of electronic literature as explained by Katherine Hayles, may be read through a lens of hermeneutics, in connection to my research project into the impact of the electronic book on reading practices. This arc starting with hypermedia applications, such as 'Storyspace' and 'Hypercard', both released in 1987. These tools allow a writer to create nonlinear narratives. The reader is able create a narrative through following paths and piecing together the plot. The emergence of the world wide web and browser technologies have allowed electronic literature to take advantage of animation, textual manipulation and hyper-textual nonlinear structures to entertain the reader. Hayles' theory of Intermediation, which argues that interruptions in the contextual reading experience require the reader to expand their reading repertoire, thus developing new mental capabilities. She views the future of literature as computational, with the reader experiencing a text and playing in the game of its creation. In contrast, Ricoeur would explain the expansion of reading practice in terms of the hermeneutic arc. Here the processes of interpretation, understanding and explanation are practiced, and through which the textual object is appropriated. I propose that Intermediation pay insufficient regard to the process of reading, and that Ricoeur provides a frame through which this may be understood.

Keywords: Hypermedia, Intermediation, Hermeneutics

Mark Plaice, Goldsmiths, University of London

Putting North Koreans in their Place: Invisibilities of Shame and Fear in South Korean National Cinema

Korea is a divided nation. Cold War ideologies frozen into place have rent the Korean Peninsula into two separate nations. More than a mere partition, the divide furnishes the underlying ideological foundations of each nation and comprises the ultimate limit of their spatial integrity. While images of North Korean soldiers have been subject to revision in *JSA* (2001) and *Welcome to Domakgol* (2005), any North Koreans that breach this limit present a double bind for South Korean visual culture. As the ideological 'other' they cannot be represented penetrating the body of the nation. Only their menacingly purposeful invisibility can be countenanced; hidden as spies they threaten the fabric of society and the security of the state.

Conversely, as ethnic 'brother'/'sister', North Korean refugees must be recuperated and provided with a place. Yet once again they slip through the cracks, disappear into the spaces of the dispossessed, and thus fall into a different, more awkward, invisibility. This paper explores such dislocations of North Koreans in contemporary South Korean film such as *Secret Reunion* (2010), *A Better Tomorrow* (2010), *North Korean Guys* (2003), and *The Road Taken* (2003).

Jill Quest, Bournemouth University

To explore developing brand meaning for Dorset local food brands

Brand management literature tends to view brands in compartments: this paper critically examines these models. It challenges the notion that brands with a more utilitarian focus have little meaning. It criticises the duality of the functional and emotional or symbolic values which are presented in a sequential or evolutionary approach within brand models as espoused by Goodyear (1996), de Chernatony (1993), Aaker (1996) de Chernatony and Dall'Olmo Riley (1997) Keller (2003) and Kapferer (2004). To help further evaluate the author borrows from consumer behaviourists such as Dittmar (1992), Csikszentmihalyi and Rochberg-Halton (1981) Bhat and Rheddy (1998) Baudrillard (1988) and Gabriel and Lang (1995). This deepens understanding as to how consumers view brands thus closing the gap between brand identity and image.

The study explores brand meaning within a local food context specifically drawing upon Eat Dorset and Direct from Dorset brands as they are both attempting to create meaningful brands that raise the profile of a wealth of local Dorset foods. Research aims to explore both producer and consumer perceptions of Dorset brands, to explore how producers and consumers derive brand meaning from "Dorset" and assess any gaps between brand identity and image.

Keywords: Brand meaning

Markee Rambo-Hood, University of Glasgow

'Then I go back and I put the music on.': Towards a History of Music and Theatre in Wilsonian Practice

My research aims to nurture a dialog between music and theatre ideologies in order to address multidisciplinary work such as the performances developed by Robert Wilson from the late 60s until the present day. Currently there is only a small body of work in musicology which addresses performance theories and typically Theatre Studies approaches music as an accessory of the performance, despite the plethora of theatre practitioners who use music in a performative and authoritative manner. My presentation will present both music and theatre research in a symbiotic relationship with one another by using the work of Wilson as a case study. Through doing this I hope to argue for the necessity of these two ideologies and disciplines to be read in conjunction with one another. Theatre is a convergence of various arts practices which cannot be read in isolation from one another. The mere presence of one affects the other.

Keywords: Robert Wilson, musicality, performativity, music theatre, interdisciplinary

Tauheed Ramjaun, Bournemouth University

Brand relationships in the charity sector: A study on how people living with arthritis relate to charity brands

This study will investigate aspects of brand relationships in the charity sector - more specifically on how people living with arthritis relate to charity brands in the UK. Accounting for around one-sixth of the UK population, people living with arthritis develop relationships with several charities during their lifetime. These relationships might be motivated by their medical condition but might also be motivated by several other reasons (religious, community, leisure, professional, educational, sports, etc). Hence this study will explore the nature of these relationships from a branding perspective using Fournier's (1998) construct of brand relationship as the main theoretical framework. The methodological design will be primarily derived from Wengraf's (2001) biographic narrative interviewing technique which has been widely used within phenomenological-inspired research. The primary goal of this study is to contribute to the literature of branding in the charity sector producing findings that will be useful to any charitable organisation wishing to further their understanding of the application of branding constructs in the not-for-profit sector. Results will be of particular interest to those organisations dealing directly with people living with arthritis in the UK such as Arthritis Care. Some preliminary thoughts and ideas will be presented for discussion in the conference.

Keywords: Charity Branding

Miia Rantala, University of Lapland

Representations of ethnicity/'race' and intersectionality in TV advertisements

Media representations such as television ads produce and repeat cultural differences and stereotypes. It is also a matter of politics and exercise of power: Who are included in representations and who has the power to define the representational codes and discourses? In spite of ethical statements issued by the Council of Ethics in Advertising, the dominant representations of non-Finns and Finns seem to be white and stereotypical. The aim of this doctoral thesis is to analyse the visual representations of ethnicity/'race' and intersectionality in prime-time TV ads shown on Finnish commercial TV channels during the years of 2004 and 2010. The sub questions are: How do the ads produce such ethnical/racial representations as ethnical/racial sameness and ethnical/racial difference? How are ethnicity and 'race' related to e.g. nationality, gender, social class, and sexuality ie. intersectionality? What kind of subject positions are produced in the ads? This multidisciplinary research leans on critical media cultural studies and ethnical relations studies in discussion with feminist and postcolonial theories.

Keywords: media representation, ethnicity/'race', TV advertisement, gender, nationality, intersectionality, semiotics

Ruth Sanz Sabido, De Montfort University

Tracing the mediation of political violence within the Israeli-Palestinian conflict

The Israeli-Palestinian conflict has been at the centre of constant debates fuelled by the opinions and interests of different parties (Philo and Berry, 2004). The long history of political violence includes numerous events which, regardless of the terminology used to label them, be it 'terrorism' or 'war', continue to mark the development of the conflict and the relationship amongst countries in the Middle East and the West. This paper examines a selection of these violent confrontations in relation to how they were mediated by the British press within their own historical contexts, with the purpose of tracing the evolution of the media representations of political violence. The article seeks to analyse the terminology used to refer to the violence and the actors involved in it. It considers terms such as 'terrorism' and 'war' and explores the structures and contexts in which they appeared. It concludes that the representation of political violence varies across the sample groups selected. The methodology is Content Analysis and the Historical Approach to Critical Discourse Analysis (Wodak and Meyer, 2001). The sample includes newspaper articles published in the British national press, including material about the war in 1948, the Six Day War in 1967, and the last assault on Gaza in 2008.

Keywords: terrorism, war, postcolonial theory, Israel, British press

Corey H Kai Nelson Schultz, Goldsmiths, University of London
Ruin and Transition in the Films of Jia Zhangke

China is being remade. Economic reforms begun in the late 1970s have gathered momentum and are now at a pace and scale that has never previously been witnessed. The places portrayed in the films of Jia Zhangke have one thing in common – ruin. These are not “romantic” ruins but are rather zones of wreckage, a state that is physical as well as metaphorical. These films have the underlying ideology that China’s epic economic and social changes are destroying the very society that they were meant to improve, thus countering the teleological discourse of a positive economic trajectory and modernization path. Instead, these reforms have damaged the people and their environment, and have violently restructured society, creating an “army” of peasant worker subalterns at the same time that it has deposed the former leading class, the urban proletariat. They have literally and figuratively uprooted millions of migrants, people who travel throughout the nation in search of employment and social mobility, a displacement has not only affected them physically but conceptually as well, particularly for a culture that once valorized a traditional “rooted” people whose historical connections to place stretched back hundreds of years. These films therefore present national destruction, not national development, providing an alternative way of imaging a changing China.

Kathleen Scott, University of St Andrews
How the West Was Won: The Expansion of Capitalism in the Western Genre

The plots of many western films produced in Europe and the United States center around the issue of monetary or material gain, often accomplished through illegal means such as robbery and murder. Drawing on Gilles Deleuze and Félix Guattari’s interpretation of Marxist theories of capitalist expansion, I argue that cinematic westerns present the frontier as a space without borders or limits- the ideal setting for the expansion of capitalism, which continually approaches its own limits only to surpass them by creating infinite thresholds of accumulation and appropriation. Within this zone of indiscernibility in which capitalism simultaneously reaches dizzying heights and faces its own eclipse, gangs operating outside the law would seem to function as what Deleuze and Guattari refer to as “war machines,” nomadic groups that combat the efforts of the State to territorialize space with its repressive laws and capitalist economic imperatives. However, I propose that, far from providing examples of true opposition to the State, the outlaw gangs of western films are already reterritorialized by their desire for wealth: they are already State-appropriated war machines that have war and the acquisition of capital rather than revolution as their aim.

Keywords: capitalism, Deleuze and Guattari, Marxism, Western genre

Victoria Smith, University of Sussex
Tasting the Nation: food, national identity/ies and an embodied response to British Film

Film can provoke a powerful bodily response, it can invite us to *feel* what its characters feel, to experience their world. The bodily response to horror & pornography has been well researched in recent years, but the potential effect on the bodies of ‘viewers’ of food in film has mostly been ignored. Drawing on the work of Gilles Deleuze Laura Marks has argued that we experience film through all our senses, not just audio-visually, and further more that our bodies process these senses in a culturally formed way – our senses are malleable and may experience the same stimuli differently from the person sitting on our right in the cinema. So when a film invites us to sit under the skin of a character and taste their world what are the cultural forces that shape how it tastes and how do they interact with the world the film is attempting to let us experience? How do our culturally inscribed nationally-identified bodies complicate this invitation? This paper will explore examples of food in British film and how the interaction of food’s heavily culturally coded meanings and the sensory stimulations of film produce gustatory bodily response within my personal national foodway, an exploration that is both subjective and a theoretical attempt to read the responses of the unknown bodies of an unknowable audience.

Keywords: film analysis, national identity, the bodily, the senses and sensation, food

Sarah Soliman, University of St Andrews

'I never forget a hat': the temporal displacement of the cowboy in the modern era

The cowboy as cultural icon is one of the most enduring images associated with the western genre. From the countless characterizations of John Wayne, to the violent machismo of Clint Eastwood, the representation of the cowboy is clearly contextualized by both space and time. The 2009 television series *Justified*, stars Timothy Olyphant as a cowboy in present day Kentucky, depicted as a kind of "wild East," populated not by cowboys and Indians but by U.S. Marshalls and backwoods meth cooks. The series repositions the cowboy, taking the classic figure and placing him in confrontation with the modern world, forcing an examination of the anachronistic nature of the icon. This paper examines the character of Raylan Givens as a contemporary construction of the cowboy contending with the increasingly bureaucratic nature of justice. The construction of this character on a television show here draws attention to the implications of the shift in medium from film to television in terms of the western genre. This paper examines *Justified* as an example of both a modern conception of the western and representative of the role of television in its portrayal in order to argue for a new characterization of the modern cowboy.

Keywords: Western, television, culture, cowboy

Lioba Suchenwirth, University of Lincoln

Peace Journalism in post-conflict societies: A case study of Guatemala

The paper presents a case study of the state of peace journalism (PJ) in Guatemala, based on the critical assumption that analysts need to broaden the definition of PJ to encompass current local level and alternative media initiatives. It investigates current PJ in Guatemala through qualitative in-depth interviews with those who analyse the media (media experts), produce the media (journalists and volunteers), and those whose representation in the media is essential for the peace process (indigenous groups). While profound racism and a violent environment hamper peace journalistic work for both mainstream and alternative outlets, the best openings for media for the people and by the people in Guatemala are to be found within alternative channels rather than commercial outlets.

Keywords: War, Peace Journalism, Latin American Media, Alternative Media

Mina Suder, University of Manchester

What a Wonderful (Post-racial) World: Representational Politics of Asian American Masculinity in Harold and Kumar Go to White Castle (2004) and Harold and Kumar Escape from Guantanamo Bay (2008)

Historically, representations of Asian American men on screen have been confined to a negative/positive binary, as exemplified by the 'yellow peril' and 'model minority' stereotypes. As a form of legitimisation for the containment of Asian bodies, subjectivities and representations outside of mainstream America, each stereotype was constructed and mediated according to historical context; the threat of the 'yellow peril' to the national body in the late 19th Century to reinforce the Chinese Exclusion Act in 1882, and the 'model minority' in the 1960s to exemplify the assimilability yet foreign-ness of the newly formed political category of Asian Americans. With the election of Barack Obama in 2008, the landscape of race relations in America has shifted dramatically, prompting a discursive turn towards 'post-raciality'. This paper will explore the representational politics of Asian American masculinity on screen in this 'post-racial' moment. Drawing on critical debates on 'post-raciality,' I will examine the implications of reproducing stereotypes despite 'post-racial' claims in the two *Harold and Kumar* films and consider the relationship between representational politics.

Keywords: Asian American, race and 'post-race', stereotypes in film, masculinity, representational politics in Hollywood

Sylwia Szostak, University of Nottingham

Post-transitional Continuity and Change: Polish Broadcasting Flow and American TV Series

The practice of scheduling is more than the activity of placing programmes to best effect. It is a complex process, which is determined by various factors, such as the past history of a channel, the character of national broadcasting and the particular habits of national life. This paper sets up an argument about the post-1989 scheduling practices of Polish broadcasters and the dynamic ways in which American imports are incorporated into domestic programme landscape. Through the focus on the organization of what Williams calls an 'evening's viewing,' this paper argues that the concepts that have been at the centre of the debate over the post-Communist transition in the domain of politics, namely the ones of continuity and change, are also essential for the discussion of Polish broadcasting. As Poland depends heavily on imported, mainly American programming, the investigation of prime-time schedules of Polish terrestrial broadcasters, in the period following the market restructuring, offers an opportunity to explore how American serialized programming has been used to create expectation, to foster audience habits and to build up the channel's image. The case of TVP1 - Poland's public service broadcaster - will show how familiarity proved more important than experimentation, as opposed to a commercial broadcaster - Polsat, whose lack of pre-established scheduling practices led to innovation, which in turn allowed it to establish a particular channel image.

Keywords: Scheduling, Poland, broadcasting, continuities, television.

Hai Tang, University of Sussex

The Techno-Bloggers in China: the New Elite, and the Means of Civic Engagement -- The Case of Keso's Playin' with IT

Direct citizen voices are relatively absent from China's public arena, despite the fact that radical opinions are frequently generated by professional media reporters, particularly in their blogs. As a result, some journalists (Anti, for example) claim that blogging appeared not as the isolated outcome of a technological triumph, but as the manifestation of a sustainable development of media elitism or professionalism in China. However, arising from the information and communication technologies (ICTs), controversies surrounding the theme of developing a civic-based communication space, in which Chinese netizens can embrace critical discourse and broaden civic engagement. By using the blogosphere as the main channel for pushing this public space, Chinese techno cadres play a central role. This paper takes Keso's *Playin' with IT* to seek to unravel: in what way can Chinese techno cadres' insights on ICTs for a civic engagement be made meaningful and desirable in the blogosphere? Meanwhile, through evaluating the assumptions behind competing views between media professionals and techno cadres, this paper also draws out an arguable implication: the emergence of the techno-bloggers demonstrates the new dynamism of elites in China.

Keywords: Media Professionals, Civic Engagement, Blogging, Techno-blogger, the New Elite

Andy Tedd, Bournemouth University

From moo to wu how

This case study examines a BBC social media experiment with the twin aims of encouraging inexperienced staff to learn more about pitching and commissioning, and to see if social media could provide commissioners with a way of engaging with staff who did not have access to them through the regular channels.

The phenomenon of peer to peer Internet communication, collaboration (Shirky, 2008) (Leadbeater, 2008) and crowd sourcing (Tapscott & Williams, 2007), and the rise of participatory culture (Jenkins 2009) are familiar to the media and its power-brokers. This cultural shift led BBC senior management to believe there was potential for a new commissioning channel to be opened which would enable staff outside the existing commissioning process to create video pitches for their ideas and to share and build on these ideas.

A social media website was built and then an ideas competition for BBC 3 (a channel aimed at younger audiences) was held. The case study looks at the user research which governed the design and content of the site and then participants in the competition and senior BBC management are interviewed to assess its success.

Keywords: Social media, commissioning, multiplatform, BBC, innovation

Tom Tlaim, Goldsmiths University of London

Resounding conflicts: Aurality and space in artistic representations of mediatized war

Artists have recently participated in the framing of political events by collecting and appropriating documentary materials in manners that converse with ethnography. But the reflexive-observatory position which is reserved for social researchers is often traversed within the arts, becoming participatory authorship, or rather a projective form of auto-ethnography, but independent artists owe checks and balances to different institution than the academy, and do not have to converse with positivist notions of 'reality'. In the wake of processes of mediatization in politics and war, these co-authored accounts, which draw on ethnography frequently become comparable to actual political campaigns. By this action, politics can be influenced by qualitative artistic intervention. My PhD analyses cases of artistic appropriation of 'real' events around the conflict of Israel / Palestine, where affective experience is prioritised, and asks the question whether conflict can be researched in-and-through art? My presentation will include a short talk and a sound/visual performance. I also plan to submit a written paper on sound practices in conflict, which looks at cases such as "Starry Night – a minimalistic improvisation for Mazen Kerbaj/Trumpet, the Israeli Government/Bombs", and Smadar Dreyfus' "Mother's Day", and works of my own are examined.

Keywords: Sound, Art, Mediatization, Conflict, Affect Analysis

Jane Traies, University of Sussex

The Lives of British Lesbians Over 60: An Empirical Study

Recent changes in attitudes to homosexuality have made lesbians and gay men in Britain visible in an unprecedented way; however, some are more visible than others. Media representation plays a powerful role in deciding who may be culturally 'seen,' and how; but popular media representation of gays and lesbians is still stereotyped and selective (Cowan and Valentine 2003). The existence of older non-heterosexuals, especially lesbians, is still rarely acknowledged. Older lesbians in particular remain culturally 'un-seeable,' their existence obscured by a conjunction of ageist, sexist and hetero-sexist discourses (Kehoe, 1986).

Academic research in the UK has, until very recently, mirrored this invisibility. Heaphy et al. (2003) describe the challenges to recruiting women over 60 to their study of LGBT ageing, and conclude that further research on experiences of old age by lesbians – and the development of research strategies to access them – are urgent priorities. My DPhil project takes up this challenge, interrogating the lives, experiences and attitudes of women in Britain who were born before 1950 and who currently identify as lesbian. This paper offers a rationale for the study of older lesbian lives in Britain, describes my methodology and presents some early findings from the project.

Keywords: lesbian studies, ageing, life-course, sexuality, invisibility

Elena Trivelli, Goldsmiths College, University of London

Affect and embodiment in the changing space of the asylum: a case study

The paper will discuss affect as a model for engaging with spatial understandings of psychiatric deinstitutionalization and subjectivity emergence within current psychiatric practice. I will particularly refer to processes of deinstitutionalization in Northern Italy in the 1960s, as initiated by psychiatrist Franco Basaglia, whose work culminated in 1978 with the passing of a law that ruled the phasing out of all asylums in the country. I will frame the process of deinstitutionalization through debates about relationality and preoccupations with boundaries between self and other, and inside and outside, at the centre of affect theories within cultural studies. I will propose that experiences of deinstitutionalization can be approached by engaging with the asylum as a space that was simultaneously *opening up* to the outside and *closing down* as in institution. This spatial understanding of deinstitutionalization will be related to the emergence of subjectivity in the changing space of the asylum, exploring the affective relationality between subject and space, as a model of co-enaction and co-constitution. My methodology is based on narrative interviewing, and it employs a psychosocial approach to data collection and analysis, resonating within current trends in cultural studies, human geography, trauma studies and psychiatric culture.

Keywords: affect, mental health, space, relationality

Neil Vaughan, Bournemouth University
Generative Animations of Artificial Life

Generative art is artwork which is created at least partially automatically. This can include stills, animation or even composed music. Because the artwork is generated by rule-based or algorithmic software, animations can be created in real-time without the need to manually animate one frame at a time. This work explores the possibility of using artificial life animal simulations as a generative method to automatically produce real-time animations of animal behavior. Artificial life animals can display complex and life-like behavior, such as the ability to reproduce, hunt and forage for food. Simulated flocks of birds and shoals of fish can display group dynamics behavior such as foraging and fleeing predators. Interaction between carnivores and their prey can occur. This method has the advantage of rapid animation. Camera movement, pan or zoom can be added to a scene without needing to re-animate. Endless scenarios can be created with no added difficulty. And many duplicate copies of an animal can be created seamlessly for flocking.

Keywords: Generative Animations, Artificial Life, Animal Behaviour

Corinna Wenzel, University of Salzburg
Should Public Service Broadcasting go Online?

The digitization of media systems leads to the emergence of several challenges for media governance. Especially public service broadcasting and its expansion to the internet has raised new questions about its legitimacy. From an economic point of view, the central question is if the media market on the internet fails, since this market-failure provides the classic justification for state- or publicly financed public service broadcasting. From a technical and legal perspective, the legal justification of public service internet content can only be derived from subsuming it under the legal definition of "broadcasting". From a historical-cultural point of view, the question is central, if public service broadcasting was a unique occurrence of the state-centered socialism which dominated after Second World War. I argue that the justification of Public Service Media Online must be derived from a normative point of view. It is therefore communication research, which has to address the question of legitimacy of Public Service Online-Content. My thesis is that dual broadcasting systems are able to produce more public value and provide a greater amount of content diversity than broadcasting systems which rely on commercial or publicly/state financed broadcasting alone, which is valid also for the Online Market. The thesis will be tested through quantitative analysis of private and public broadcasting online content in Germany and the United States, in order to testify content diversity. Second, there will be a structural analysis of media publishers and owners in order to testify the structural diversity. In addition, there will be made several semi-structured interviews with media experts in order to analyze economic constraints in Online-Journalism.

Keywords: Public Service Broadcasting, Internet, Public Value, Diversity, Market Failure

Chelsea Wessels, University of St Andrews
East meets West: accenting the western in the DEFA Indianerfilme

Between 1965 and 1983, twelve films, known as *Indianerfilme*, were made by East German production companies. These films took the elements of a classic Hollywood Western and reversed them, featuring the Indian as the hero locked in a fierce struggle against the evil white colonizers. While the use of the Hollywood Western as a form of critique can be seen in other examples (such as the spaghetti western), what makes these films particularly interesting is the particular context of post-war East Germany. I would argue that these films are not representative of an East German national cinema, but rather serve as 'accented' westerns that demonstrate the adaptability of the genre but also its power of critique in social and political contexts. Drawing on the work of Hamid Naficy, I argue that the use of the western makes the *Indianerfilme* accented, not just due to the exile faced by post-war East Germans under Soviet control, but also the inherent critique in reversing and complicating common tropes of the genre.

Keywords: Western genre, accented cinema, homeland, East German cinema, exile

Bingqing Xia, University of Leeds

Research on labour in Chinese Internet service provider industry

Based on the existing research of creative labour and cultural labour, my research tends to explore the macro level tensions, neo-liberalism and crony communism in China, via investigating the working life experience of labourers in Chinese Internet service provider industry. The new forms of labour in my research are divided into three categories: professional labour, paid temporary labour, and free labour. In order to criticize the erosion and exploitation of the labour in contemporary neo-liberalist and crony communist China, on the one hand, the complex and dynamic relationships between different categories of labourers are investigated; on the other hand, labourers' working life experience is explored via in-depth interviews and participant observation.

Practically, this research focuses on two Internet service provider companies, Taobao Company (similar to Ebay in western countries) and Renren Company (similar to Facebook in western countries), which are the dominant players in Chinese Internet industry. Some workers in both companies are interviewed and observed in terms of working life experience, such as creative autonomy, working pressure, working time etc., as well as their interaction with Chinese government and companies. Theoretically, my research criticizes the erosion and appropriation of new forms of labour in neo-liberalist and crony communist China. Practically, my research seeks to contribute as a bridge between the existing western research of creative labour and Chinese new media labour.

Key words: creative labour, China's cultural industries, China's Internet industry, neo-liberalism, crony communism

Tally Yaacobi-Gross, Goldsmiths College

404: page not found -- Virtual waste and the status of information in the context of "throwaway society"

This research investigates the social and cultural perception of virtual waste from historical, and material perspectives. In recent years waste has become a major issue of concern and the topic of extended research. However, it was mainly dealt through the perspective of the environmental crisis. Here, I suggest a different viewpoint to the study of waste, one that brings into consideration not only the outcomes of discarding (i.e., pollution, destruction of the planet, etc.), but also views practices of discarding of information and littering of virtual spaces, such as the cyberspace. Here I am suggesting that although the internet enabled the transformation, publication and sharing of massive amounts of information, it is in fact littered with and enormous number of abandoned sites. Thus it is symbolized to a virtual dump. The investigation of this "dump" and the ways in which individuals are discarding of segments of information might shed light upon the status of information as a commodity and an artifact of use in the context of consumer culture and "throwaway society".

Key word: waste, information, "throwaway society", discarding, commodity

Ira Normardiana Yusof, University of Salford

Far East Football Fanatics: Semi-Structured Interviews and NVIVO Analysis of the English Premier League Spectacle in Malaysia

Football is different from other industries because it is fundamentally about the community and not the individual as it is a sense of shared emotional ownership (Hamil, 1999: 4) Therefore, the appeal of English Premier League football clubs for fans in Malaysia is explainable as Premier League clubs have sought to explore their new income sources by expanding their customer bases worldwide since the year 2001 (Manzenreiter and Horne, 2004: 11). For instance, the 2010 U.K. deal for Premier League rights is worth about £1.7 billion and the league's total broadcast agreements, which include international rights, are worth £2.7 billion over three seasons (Thiel, 2009). This paper draws on my PhD research which seeks to investigate the Premier League fandom in Malaysia. This paper also presents the application of semi-structured interviews in qualitative research spectrum as well as the use of NVIVO software in data analysis framework. From creating and classifying materials to identifying themes and topics and this paper will not only addresses the spectacle of Malaysia 'big-screen' Premier League social gatherings, but it will also highlight the advantage of using NVIVO software in assisting research.

Keywords: Football Fandom. Qualitative Methodology, NVIVO, Media Audience

Marketa Zezulkova, Bournemouth University

The cross-cultural perspective on the philosophy of media and promotional studies: Higher education for the sake of students and for the sake of society

The master thesis is a cross-cultural comparative study of current philosophies (objectives, aims, curriculums, and teaching and learning methodologies and methods) held by the media and promotional postgraduate courses in the United Kingdom (The Media School, BU), France (Sup De Pub, Paris) and the Czech Republic (The Multimedia Faculty, Tomas Bata University in Zlin). The research, which has been carried out for almost two years, applies ethnographic methodology based on participant observation supported by interviews with students and teachers as well as the content analysis of related print and online materials. The research findings have among others shown the lack of belief that media and promotional courses can influence students' morality and bring ethics to their professional life. Not enough stress has been put on the awakening of students' understanding of their power on society, cultural heritage, economy, politics, and environment. In the world dealing with issues such as global warming (Rutherford and Browman 2009), the credit crunch (Besprosvan, 2010; Cooper and Patterson, 2009), increasing obesity levels (WHO 2008), or children becoming older at a younger age (Aird, 2009; Carlsson-Paige, 2009; Rich, 2009), the media and promotional courses should re-evaluate their role in today's world. Based on the original philosophies of higher education (e.g. Plato, Aristotle, J. H. Newman), the thesis points out that the courses should insist on improving students' moral certitude for their own sake and for the sake of others.

Keywords: The philosophy of education, the philosophy of media and promotional studies, moral certitude, professional ethics, higher education for the public good

Florian Zollmann, University of Lincoln *Deliberate Intentions, Unintended Consequences: The second US assault on Fallujah in the mirror of the Western press*

There seems to be agreement among scholars that during international conflicts and wars "as *institutions*, the media have generally served the military rather well" (Carruthers 2000: 271-2; see also Bennett 1990; Bennet et al. 2007; Entman 2004; Hallin 1989; Herman and Chomsky 2008; Mermin 1999). On the other hand, recent studies suggest that the media provided a more nuanced, less "elite-driven" coverage during the Iraq War (Robinson et al. 2009). The aim of this study is to enrich this debate by looking at how the British, US-American and German "quality" press covered the second US assault on the Iraqi city Fallujah in November 2004. The study analyses 440 articles (two weeks of coverage) using a "quantitative" and "qualitative" content analysis (see Altheide 1996). The "quantitative" CA aims at evaluating if the press abided to an "elite-driven model" of media performance (Robinson et al. 2009: 536). The media's adherence to an "elite-driven model" manifest in "coverage that reinforces official justifications for war" thus avoiding "substantive criticism" and in coverage that largely confines media-access to elites (ibid: 538). Hence, the "quantitative" CA assesses the proliferation of official explanations, the frequency of critical coverage, and the sourcing pattern of the press. The "qualitative" CA evaluates coverage of specific themes such as the Geneva Conventions and international law.

Keywords: war reporting, occupation of Iraq, press coverage, propaganda, content analysis
