

ABSTRACTS

Alevizou, Panagiota Open University

Mediating Open Education: popular discourses, situated policies and institutional practices for participatory learning

Recent advances in ICTs have enabled educational institutions to rethink and experiment with the ways in which they conduct learning using digital social media. Meanwhile, various initiatives within the Open Education Resource (OER) movement have been launched since the early 2000s, to create building blocks that would engage educational, cultural institutions and ordinary publics in providing access to, and repurposing of, free content, ranging from courseware to academic resources, from pedagogical designs to instructional learning archives (e.g. Atkins et al., 2007; OECD, 2007; JISC, 2009). With several well-known – yet distinct – initiatives continuing to purport a mission of education as a ‘public good’, and current thinking as well as emerging UK and international policy agendas on education shifting from the idea of simply providing access to content, towards the notion of creating ‘Open Participatory Learning Ecosystems’ (e.g. Brown & Adler 2008), the mediation of open education requires further theoretical exploration. Combining notions of ‘institutional mediation’ articulated by activity theory (e.g. Engeström, 1993; Engeström et al., 2003) with sociocultural perspectives (e.g. Thompson, 2005; Silverstone, 2005; Livingstone, 2009) the paper considers the meaning of Open Educational Resources (OERs) as participatory learning media (cf. Dalsgaard, 2008). Drawing on textual analyses, and a number of interviews with stakeholders from higher education institutions, policy advocates and members from popular community initiatives, a working typology of OERs is proposed. The paper argues that the multiple articulations of ‘mediated learning’ and (global) ‘learning media’, framing the socio-technical affordances and OERs, hinder many tensions pertaining the definition of openness, the nature of participation and indeed the purpose, legitimacy and quality of such resources.

Alkan, Elif Olcum University of Westminster

Online Chronotope of Diaspora: Turkish Diasporic Web Sites as Transnational Public Spheres

‘Imagined communities’ of diaspora which compromise imaginaries and narratives of both global, local, national, transnational and cosmopolitan and which differentiate in experience along the lines and intersectionalities of gender, age, class, ethnicity and religion are turned into the discourse of diaspora and produced and reproduced in and through cyberspace. This paper aims to explore the online presence of Turkish diasporic communities in Germany and how the Internet in Turkish diaspora is used to create diverse transnational public spheres with respect to its diverse and multiple representational potential. Today diasporic networks are maintained, enhanced and intensified over a more developed and diverse mediascape in which the Internet allows voice and visibility for the communities that are categorised, homogenised and marginalised by the mainstream media. The differentiated, heterogeneous and contested space of diaspora is reproduced in the cyberspace through web pages of ethnic and religious minorities; women organisations; networks of art, labor, business, students and academics; local, cultural and political associations; diasporic print and broadcast media and discussion forums and bulletin boards. This paper focuses on how Turkish diaspora community use web sites to represent themselves

against the assumption of a cultural fixity of diaspora and to form diasporic transnational networks that enables the possibility of diasporic public spheres. The investigation and discussion is based on the data obtained from the discourse analysis of five distinctive diasporic web pages: www.alevi.com, www.delidivane.de, www.yek-kom.com, www.turkfederasyon.com, www.didf.de and from the mapping of their web links which form the basis of transnational networking.

Ashton, Daniel Bath Spa University

'You just end up feeling more professional': Media production and industry-ready personhood

This paper explores professionalism and becoming 'industry-ready' as articulated by higher education students within a media production context. The discussion introduces ongoing fieldwork and addresses issues of employability and critical media education. Thornham and O'Sullivan's (2004) commentary on media studies and employability offers a key point for situating the current UK creative economy policy stress on employability, creativity and talent (DCMS, 2008). This paper investigates this discourse through research conducted with higher education students based within a university-operated and commercially orientated media production studio. The studio context was crucial in terms of how students would distance themselves from university and their other modules, and would seek to forge relations with media professionals in the broader geographical 'creative quarter'. As one student put it, it was about 'feeling more professional'. Paul du Gay's concept of personhood (2007) is used to unpack "the relations, techniques and forms of training and practice" that shape how students articulate their sense of becoming 'industry-ready'. This approach is brought alongside critical commentaries on employability within higher education to consider the different priorities and forms of preparation that students could negotiate. Specifically, perspectives from critical media education are introduced to explore the diverse ways in which students could understand and relate to themselves. This takes the emphasis on industry skills within media production and brings it into dialogue with other forms of relationality encouraged with media studies and theory. This is not to restate 'practice' and 'theory' distinctions, but to emphasize student identity and personhood.

Atakav, Eylem University of East Anglia

The Republican Woman is Being Destroyed! Save your republic! Women, Politics and Islam in Turkish Television Adverts

In 2008 Turkish daily newspaper Cumhuriyet (Republic) (a left wing, staunchly republican, Kemalist and secularist newspaper) started a campaign against the AKP government (regarded by Kemalists as Islamic fundamentalist). These adverts were not broadcast by the channels known to be owned by AKP. There was an attempt to ban these first until eventually in the channels sympathetic to, or owned by, AKP supporters, an advertisement was broadcast in response. In the original advertisements women were used in order to suggest that the Republican (hence modern and intellectual) is being destroyed by the Islamic politics of the government. Through analysis of the aesthetics of these advertisements I examine the ways in which women are represented as well as these advertisements' relationship with politics. In focusing on the nature and implications of the representation of women constructed in these texts, I argue that there are connections to be made on an analytical and theoretical level between politics, politics of identity and women. These texts reveal powerful cross-currents producing complex and often contradictory effects, acting both to reinforce and to militate against the manifestations of male

dominance and refer to the threat of Islamist politics which result in the idea of 'modern' woman being destroyed. The article will also try to answer the questions of what it means to be a Republican woman in Turkey and what are the tendencies which threaten women's status (for instance Islam). Finally I will inquire whether these texts, in the end, use the image of Woman to produce, represent and reproduce gender asymmetry in Turkish society.

Awan, Fatimah *University of Westminster*
Gauntlett David *University of Westminster*

Exploring Young People's Mediaworlds

Many empirical studies which look at young people's relationship with the media tend to be predominantly policy oriented ('do we need to be worried about teenagers' use of x?') or take technology as their starting point ('what are users doing with technology x?'). Furthermore, many of the methods employed by these studies continue to remain grounded in participants being expected to generate more-or-less immediate verbal accounts of their feelings and experiences – usually within the context of a focus group discussion – and/or lapse into privileging the researcher's interpretations as the 'authoritative voice'. However, in recent years a relatively new branch of sociological methodology has emerged which is somewhat different in that it involves participants creating new visual things as part of the research process, and it is argued that by asking research participants to go through a reflective process, taking time to consider an issue and to create a visual response, we receive more carefully thought-through responses which can offer rich insights into what a particular issue or representation really means to an individual. This paper draws on data from our AHRC-funded qualitative study, currently in progress, in which young people aged 14-15 from across the UK created identity boxes using a selection of art materials (and anything else they wanted to add), and made use of metaphors to express their identity and the role of media in their lives. We will discuss some preliminary findings from the project and explore how these young people make sense of their complex mediaworlds.

Bakir, Vian *University of Glamorgan*

Sousveillance, Emergent Participatory Media & Strategic Political Communication: Iraq, UK & USA

Inspired by Cultural Studies, Media Studies and Politics, I focus on a particular moment of teletechnological change - the emergence of what has been called Web 2.0, participatory media and user-generated content - and its impact on strategic political communication. Normally strategic political communications are conducted by professional communicators in well-established, and therefore understood, media environments. However, the emergence of Web 2.0 in the first decade of the 21st century created a media environment that, for a while, was not well-understood, allowing challenges to strategic political communication from lay-people going about their everyday lives. Steve Mann's (1997, 2005) concept of sousveillance encapsulates the social and political aspects of some of Web 2.0's technological changes. In contrast to the much discussed concept of surveillance, which entails watching from above by a higher authority for the purposes of control and care, sousveillance entails watchful vigilance from underneath, comprising hierarchical sousveillance (with politically disruptive intent) or personal sousveillance (akin to lifesharing). Drawing on a range of events involving the interplay of mainstream and sousveillant media about, and from, Iraq since the 2003 Iraq War, as received in the

UK and the USA, I explore the impact of this interplay on strategic political communication practices.

References Mann, S. (1997). Wearable computing: a first step toward personal imaging. *IEEE Computer*, 30(2): 25-32. Mann S. (2005). *Sousveillance and cyberlogs. A 30-year empirical voyage through ethical, legal and policy issues.* *Presence: Teleoperators and Virtual Environments*, 14(6), 625–646.

Barker, Martin *Aberystwyth University*

Streamed to a cinema near you: the significance of the new 'live entertainments' in the cinema

In the past year a virtually new form of entertainment has started arriving at cinemas in Britain and beyond. Although there are some historical precedents, there is something still very new about the streaming of theatre, opera, and ballet (among others) to digitally equipped cinemas. And it raises many questions about the ways in which audiences respond to and become involved in these new kinds of performances. I have had an opportunity to research the audiences for these performances, in collaboration with Picturehouse Cinemas who are managing the digital streaming. Among the questions we are exploring are the changes in the meanings of 'liveness' entailed by these events, and how audiences with different kinds of prior experience and investment engage with the cinematicity of the events. Also, what kinds of hopes and disappointments people have for these events. The research is being carried out between September and December of this year, so findings will be 'hot off the press'.

Barnett, Steven *University of Westminster*

What's wrong with media monopolies? A lesson from history and a new approach to media ownership policy

It is axiomatic amongst scholars and policy makers that concentration of media ownership is a "bad thing". The fewer owners or gatekeepers, the fewer the number of voices, and the more damaging the consequences for democracy. Despite this policy rhetoric, however, the developed world has seen an inexorable shift towards relaxation of ownership and cross-ownership restrictions. This trend has been exacerbated recently by a recessionary environment which has particularly afflicted journalism enterprises at local and regional level, leading to demands for further consolidation as a means of salvaging media businesses. The traditional response from critical scholars is to condemn such proposals as antagonistic to pluralism and diversity. This paper will examine the industrial and policy background to these pressures and will propose an alternative response, based on accepting the argument for intra- and cross-media agglomeration subject to detailed Public Interest (PI) conditions. It will draw on the early, monopolistic years of commercial television in the UK as a potential regulatory model, and will analyse the inadequacies of existing PI requirements laid down in the UK's Communications and Enterprise Acts. It will examine the conflicting PI regulatory arguments (from Ofcom and the Competition Authority) in the case of BSkyB's 17.9% stake in ITV. It will argue that, by articulating and legislating for a new set of public-interest requirements around investment in journalism, training, professional standards, editorial freedom and diversity of output, we can apply traditional structural solutions to contemporary problems of failing media businesses, thus re-energising local journalism.

Bennett, Lucy *Cardiff University*

Triskaidekaphobics: R.E.M. fans in pursuit of the Ultimate First Listen

In this paper I discuss how the Triskaidekaphobics (Trobes), a social sub-group within Murmurs.com, an online community for fans of rock band R.E.M., assume a non-normative status, due to their temporary spoiler evading activities concerning the then forthcoming R.E.M. album. Driven by a nostalgic aim to recapture the experience of buying a new release by a band without any prior knowledge of its contents during the first listen other than information which has been officially released, these fans endeavour to resist the new technology and its temporalities in an effort to recapture the pre-Internet experience of listening to and purchasing a new album as a singular event. I demonstrate how this pursuit of pleasure (searching for the “first listen” experience) worked to disrupt the exchange of knowledge with other members and resulted in their precise cultural distinctiveness from the rest of the Murmurs community. Drawing on Fiske (1992), I show how this allowed the Trobes to create a temporary form of inverted fan cultural capital that was distinct from the rest of the community and argue that this process places them in a position between non-Trobes and “casual” fans, subsequently operating as a different, albeit temporary, interpretive community.

Berriman, Liam *Goldsmiths, University of London*

Spatial and Temporal Proximities in the Design Process of Children’s Websites: An Assessment of the Potential Application of ANT in Media Research

The collaborative potential of web and media 2.0 (Gauntlett, 2007; Tapscott, 2008) and the rise of online user-generated content (Jenkins, 2008) have been heralded as blurring the distinction between media producer and consumer. This paper seeks to problematise the extent to which this distinction of roles has become blurred, and suggests that a focus on the processes of production are central to understanding how such roles of producer and consumer continue to be relationally defined and distributed. The paper begins by examining the potential contributions of Actor-Network Theory (ANT), in particular its assertion that the actor’s roles are relationally defined and transformed through how they connect with other actors, both human and non-human. While acknowledging the potential uses of ANT in media research, the paper also explores the limitations of the approach, drawing on its weaknesses in approaching the spatial and temporal dimensions of sociality. Thus moving beyond ANT, the paper will explore how media producers enact spatial and temporal proximities, between themselves and users in the design process, delineating the points at which production and contribution can occur. With specific reference to empirical research with Finnish website Habbo, this paper will argue the importance of process over product.

Blake, Andrew *University of East London*

What future for Media and Cultural Studies in the Neoliberal University?

Recent times have seen an increasing number of clashes between boards of governors and vice- chancellors, which in the cases of Leeds Met, City and UEL have led to the departure of the vice-chancellors – while no chair of governors has so far resigned. This emerging crisis of governance needs to be seen in the light of the manufacture of redundancy, the wholesale closure of departments, Ministerial pronouncements on the value of education and the businesslike purpose of

universities, the underfunding of arts and humanities research, and the continuing media misrepresentation of 'Mickey mouse' degrees. In the light of these changes, how (if at all) can we carry on? This paper will attempt to map the currency of media studies, cultural studies and cognate areas within higher education in the light of the crisis in governance and the continuing crisis in the public valuation of the MECCSA subject grouping. The paper is based on conversations held over the last two years with colleagues working at all levels in HE in the UK and Europe, as well as on policy statements and developments. It is intended as a contribution to a discussion we all need to have as a matter of urgency. It won't, in the end, be overly pessimistic

Blum-Ross, Alicia *University of Oxford*

Cinema Citizens? Filmmaking, Young People and Civic Engagement in London

Based on two years of anthropological fieldwork, this presentation will explore how discourses of 'youth' and 'citizenship' are trafficked, contested and re-created in participatory video (PV) projects for young people in London. Using the filmic metaphor of the shot/reverse shot sequence, I demonstrate how PV initiatives for young people situate themselves as the missing perspective in the one-way conversation about youth in the UK mainstream press. Here, I exhibit case studies from my research including two short films made by young people that focus on police stop and search procedures. As an anthropologist, methods included participant observation, informal interviews, creative focus groups and visual image elicitation, which leads to an analysis of both the process of creating the films as well as the final 'products.' Through ethnographic accounts of these two projects, this presentation will detail the difficult positioning of young people by government funding bodies and filmmaking facilitators, as both creative agents as well as problems in need of solution. However, I conclude by questioning the extent to which these attempted 'reverse shots' do in fact allow young people to re-imagine their own roles as citizens, and the long-term impact such initiatives have, both on young people and on media portrayals more generally.

Bore, Inger-Lise Kalviknes *Birmingham City University*

"Too much filler": Comic failure in audience engagement with The Office

What happens when comedy fails to make us laugh? This paper contributes to academic debates around TV audiences by shifting attention onto the popular but under-researched sitcom genre. Drawing on data from 25 focus groups with British and Norwegian viewers, it explores the issue of comic failure through a case study on audience engagement with acclaimed British sitcom *The Office*. The research included 97 participants who were mostly white, broadly middle-class and aged between 17 and 59. They had varying levels of familiarity with the case study text, ranging from first-time viewers to fans. Each group watched the first episode of series one and discussed their reception of the programme. Many then talked about their enjoyment of *The Office*, but this paper concentrates on participants who constructed the viewing as problematic. The analysis outlines different ways in which the text was seen to fail as comedy, identifying recurring objections to a perceived lack of jokes, unsympathetic characters, and an uncomfortable proximity to "real life". Underlining that these very elements were also praised by other participants, the paper examines how such negative responses were negotiated within the focus group setting. The discussion draws on theories of humour, screen comedy and television audiences, and considers how perceptions of comic failure could be related to gender, nationality and taste. Comparing the rejections of knowledgeable "anti-fans" with those of new

viewers, the paper highlights indications that viewers can sometimes “learn” to find The Office funny.

Boyle, Raymond *Centre for Cultural Policy Research, University of Glasgow*

Kelly Lisa *Centre for Cultural Policy Research, University of Glasgow*

The Television Entrepreneurs: Audience Engagement with The Apprentice and Dragons’ Den

Over the last decade or so, the way in which business and entrepreneurship has been represented on British television has undergone a significant shift. While in popular drama and comedy programming, businessmen and entrepreneurs have tended to be presented as either suspect and untrustworthy or as figures of fun, the development of reality television has not only widened the range of representations on offer but has also made the world of business and the notion of entrepreneurship more accessible to ‘ordinary’ viewers. In addition to this shift within the television industry, the emergence of the dotcom boom and the rise of creative and social entrepreneurship have similarly impacted on British attitudes towards money and wealth. With the increasing notion that anyone can start their own business and that profits and ethics need not be mutually exclusive, entrepreneurship appears to have gone mainstream in recent years, a trend that looks set to continue. Carried out against this backdrop, this paper arises out of a two-year AHRC project that seeks to investigate the public’s understanding of business and the role played by television in this process. Drawing on focus groups carried out in Glasgow and London in September 2009, this paper will examine the various ways in which viewers engage with the range of business-related programmes on offer and how The Apprentice and Dragons’ Den in particular help to construct patterns of knowledge and levels of understanding about entrepreneurship and the role of the entrepreneur in contemporary society.

Brevini, Benedetta *University of Westminster*

Public Service Broadcasters move online: BBC’s and DR’s online activities between the national and the European policy frameworks

By developing their activities on the Web, Public service Broadcasters in Europe have raised controversial media policy debates at the national and European level. The European Commission has confirmed the importance of allowing PSBs to expand online in the 2001 Communication on the application of state aids to public service broadcasters. However, today’s political climate in Brussels is certainly different. In fact, new revised Communication adopted on the 2nd of July this year, sets a higher barrier for Public Service Broadcasters’ ventures in the new media. More precisely, the new document requires stricter controls on PSBs’ expansion in the new media, by imposing the burden of an “ex ante test”. The test will oblige Member States to assess the overall impact of new PSBs’ services on the market and balance this effect against the public value of the services in question. This paper examines how two European PSBs have expanded in the online world: the BBC in the UK and DR in Denmark. It analyzes the main policies adopted by the governments of the two nations to regulate the evolution of PSBs on the Internet as well as the policies and practices adopted by the BBC and DR. Eventually, the study unveils that the online expansion of the two European PSBs considered follows a path dependence model. However, it is argued that this model is likely to be altered by the emerging European framework.

Calabeese, Andrew *University of Colorado*

FROM NEEDS TO RIGHTS: GROUNDING COMMUNICATION POLICY ON HUMAN NEED

This essay extends reasoning about social policy as a response to basic human need to the treatment of communication policy. The idea of communication as a basic human need is of vital importance in a contemporary world in which so much social interaction of a private and public nature occurs through technological mediation. Through an examination of arguments in social and political theory about human needs, this paper will emphasize how “needs talk” is used to justify “rights talk,” with particular attention given to how assumptions about communication needs (what they are, how they can or should be satisfied, and the politics of need recognition) are or can be used to justify particular kinds of communication rights claims.

Cammaerts, Bart *LSE*

Transnational Activist Communication Strategies, Social Change and the Media

In the literature on social movements and social change, there is - relatively speaking - limited attention for the role and importance of communication and of the media in struggles for social change. Nevertheless, from the satirical prints during the French revolution, through to anarchist pamphlets, socialist and communist newspapers and posters, documentaries and community radio in the fight for civil rights by African Americans, fanzines in the gay liberation struggle and today the internet for the alter-globalisation movement, tools for communicating the idea of social change, for mobilizing support for a given cause, for organizing the struggle, have played an important (albeit not the only) part in the success of a social movement. Besides this, what has come to be called the (liberal) mainstream media, which claims to be objective, independent and unbiased, has in many cases proven to be partisan and very biased indeed when it comes to reporting on struggles for social change. In this paper, media use and media strategies of social movements will be theorized and embedded in social movement theory. In the spirit of learning from history to understand today and tomorrow examples from the rich history of social movements will be used. In this regard, inward-looking communication, as well as outward-looking communication will be addressed. The latter inevitably involves the mainstream media, ideally as a mediating actor, but more often disrupting the frames put forward by social movements. As such, this also prompts the inclusion of theories of journalism and public opinion.

Chakrabarti, Santanu *Rutgers University*

The ‘Localization’ of Transnational Media Systems and the Desecularization of the Public Sphere

This paper traces how the gradual desecularization of the public sphere in a culturally diverse, pluralistic, secular nation space might be aided by the development of market driven transnational media systems and their drive to ‘localize’. I discuss how the near total dominance in viewership of Rupert Murdoch’s Indian television channel Star Plus during 2000-2006- along with loosening of the secular moorings of the state run Doordarshan- created conditions unique for projecting monolithic conceptions of Indian-ness despite operating in a competitive, multi-channel television landscape. I focus on three specific techniques of programming and/or promotion localization by

Star Plus and their work in naturalizing specific instantiations of the Indian family into the ideal-typical one. I outline how these techniques, added to the interiority of the serials, helped further naturalize the slippage between Hindu and Indian identities, symbols and traditions. I trace the debt these constructions of identity and family owe to an unusual synthesis of discourses of right-wing Hinduism and female empowerment. I finally show how television led the way in the subsequent inundation of Indian popular culture- films, Internet, video games, comic books- with overtly Hindu themes, characters and iconography in the guise of “Indian tradition”, totally excluding Muslim and Christian ones. I therefore argue that transnational satellite television in India is antagonistic to the Nehruvian project anchored in a conception of a decentralized, layered Indian identity. I suggest that a deeper understanding of these developments in India can illuminate other contexts which are seeing a thrust towards desecularization and where battles between reason and religion are being fought on increasingly mediatized terrains.

Charles, Alec *University of Bedfordshire*

The mediocratic subject: reflections upon the illusion of interactivity in contemporary mass media forms

Mass media texts, technologies and practices increasingly tend to proclaim a sense of agency or interactivity – in areas as diverse as game shows, reality television, competitions and lotteries, phone-ins, teleshopping, electronic governance, citizen journalism, Facebook and YouTube, online gambling and digital games. Rather than advancing the modes of ‘producerly’ liberation heralded by John Fiske, these may serve entrenched power structures by sublimating popular desires for active, participatory citizenship. Their illusions of participation (in Althusser’s term) interpellate their audiences and thus construct those audiences as ideologized subjects. This process posits its subject within an invisible (and virtually irresistible) ideological mould in which Adorno and Horkheimer’s hypodermic model threatens to overwhelm Benjamin or Hall’s ideals of audience-centred critical activity. We might therefore add a third category to Barthes’s classification of scriptible and lisible texts: the faux-scriptible text which declares its openness to interactivity – which gives its user the illusion of meaning, power and agency, and which, in appearing to satisfy its audience’s desire for agency, in fact sublimates and dissolves that desire. This process resembles a kind textual karaoke: its audiences believe that their participation represents a form of activity, a mode of agency, but they are, in effect (and in consequence), mere puppets of the text. This faux-scriptible text is significantly more reactionary (and influential) than the lisible. Its subjects cannot even dream of autonomy and liberation, because they (mistakenly) believe that they are already the authors of their own destinies.

Charlesworth, Diane *University of Lincoln*

“A man for all seasons: helping the BBC off the ‘naughty step’: Stephen Fry as television personality”

Fry’s reference to the now popular educational tool from the reality TV show *Supernanny*, on his appearance in Jonathon Ross’ first show, as the latter returned to BBC1 after his suspension, is, arguably, telling on a number of levels. Drawing on a discourse of the BBC as ‘family’ and one in dilemma, he enacts the institutional and medium mode of address of intimacy, familiarity and ordinariness, demonstrating a capacity to place a finger on the popular culture pulse and a sense of self-irony. The focus of the paper is on Fry’s television persona across factual programming undertaken for the BBC from 2003. This involves analysis of both the construction of

intellectualism and 'knowledge' played out on various quiz shows, as well as the intellectualisation of self and identity that are the discursive underpinning of the episode about his family in the series *Who do you think you are* (2006), his fronting the documentary *Stephen Fry: A secret life of a Manic Depressive* (2006), and the documentary *Stephen Fry: 50 not out* (2007). Presented across these programmes, is a complex mix of conflicted, ambivalent masculinity; of authority yet also humility and vulnerability. With his overt enthusiasm for and engagement with technology and the digital age, expressed in fora beyond these programme examples, it is to be argued that it is this mix that is being drawn upon by the BBC as a specific vehicle to negotiate issues of trust, confidence and progression into the digital age with its audiences.

Chen, Jen-Yi *Fooyin University, Taiwan*

Scientific claims in advertising: a study of anti-ageing skincare products

The purpose of this study was to investigate the way in which science is framed in advertising for skincare products to convince the target consumers of the benefits of the products it is promoting and examine the views of British female consumers about the scientific and pseudo-scientific claims made in advertisements for skincare products, with particular reference to the range of anti-ageing products. Such products have mostly been advertised as 'clinically proven' technologies developed to help reduce outward signs of ageing or prevent premature ageing. The primary sample examined in this study is comprised of advertisements pertaining to anti-ageing skincare taken from five monthly women's magazines published in the UK from April to July in 2005. The combination of semiotic analysis and discourse analysis was chosen as the analytical frameworks to examine the representations of science organized through the print advertisements for anti-ageing skincare products. Four focus group discussions with women from Wales were employed to understand their attitudes towards their experiences of science related to their daily lives and concerns, as well as their perspectives on the scientific claims or testimonial results in the advertisements. The findings from both the textual and focus group analyses show that the advertisements for anti-ageing skincare products that refer to science in monthly women's magazines in the U.K. provide a substantially positive image of science to elevate the quality and quantity of advertising. The participants involved in the study were largely sceptical of advertising claims based on science and reacted negatively to the use of pseudo-scientific claims.

Clifford, J Sadie *Cardiff School of Journalism, Media and Cultural Studies*

Molls and Mysteries: The Impact of Popular Entertainment Frames on News of Battered Women Who Kill

As popular crime entertainment forms have changed over the course of the twentieth century, so narratives of battered women who kill in the *Daily Express* have shifted along those same lines. A particular sub-set of melodramatic theatre especially favoured by the Melville Brothers' plays was the 'good-bad girl', with titles such as *'The Worst Woman in London'*. The reporting of the case of Emma 'Kitty' Byron in 1902 follows the narrative of a girl who initially appears wicked, then is revealed to have been a victim, a good girl, in the same style as the plays. By the 1930s murder mysteries like those authored by Agatha Christie provide the framework for news about Ethel Major, in which the textual game is to solve the clues, empathy for the murderer has vanished and the heroes are members of the criminal justice system, playing detective. Ruth Ellis was characterised as a gangster's moll, a cheap

imitation of a 1950s film-noir starlet, with a tart's bottle-blond hair and big dangling earrings, who was the femme fatale to David Blakeley's ensnared victim. By the 1990s reality-crime TV shows provided a 'trope of criminal endangerment' (Biressi and Nunn 2003), as reports of cases such as Pamela Sainbury's and Sara Thornton's were grounded in mundanity and domesticity. The changes in narrative across the century suggest that the Daily Express newspaper borrowed entertainment forms that were popular at the time.

Couldry, Nick *goldsmiths*

Voice that matters

This paper will draw on the author's forthcoming book (Voice That Matters: Culture and Politics after Neoliberalism, Sage forthcoming) which defends 'voice' as a value which might be developed in response to neoliberalism's absolute prioritization of market functioning over other priorities. While neoliberal discourse is certainly more under challenge than before the economic crisis, the issue of which values might supersede neoliberal values remains completely uncertain. This, I argue, is one potential focus for critical work on culture and politics (including the new potential for networked online politics and social production highlighted by Yochai Benkler (2006), Manuel Castells (2009) and Jeffrey Juris (2008)) that recalls, while not of course exactly replaying, Raymond Williams rethinking of academic culture in the light of the democratic crisis of half a century ago. In developing this argument, I will also reflect on the role of making values such as voice explicit in the context of today's 'neoliberal university' (Gill and Pratt 2008).

Benkler, Y. (2006) The Wealth of Networks. Cambridge Mass.: Harvard University Press. Castells, M. (2009) Communication and Power. Oxford: Oxford University Press. Juris, J. (2008) Networking Futures: the movements against corporate globalization Durham, NC: Duke University Press.

Crofts, Charlotte *University of the West of England*

Digital Decay

The fate of 35mm as an acquisition and exhibition medium is intimately connected with questions of future-proofing, archiving, preservation, and access, which are currently at the foreground of recent debates around screen heritage in the UK. In this paper I explore the threat of digital projection to the viability of the 35mm release print, the impact of this on film stock production, and how this will affect film preservation, from a UK perspective. At MeCCSA's "Future of Screen Heritage in the UK" symposium (2007), at which representatives of the BFI, the British Library, archivists, and academics gathered to discuss these issues, there was a general consensus that whilst digital might be an answer for access, it does not offer any easy answers for the preservation of material originated on film (or even, born digitally). But even at a symposium aiming to bring all the UK stakeholders together, it seemed that there was a reluctance to discuss the specific issues: the problem of rapidly changing technologies, built-in obsolescence, the broken chain of (digital) video formats, the different needs of digital cinema projection, online access and film preservation. The total shift to digital is coming. It is our responsibility, as academics and archivists, to be at the forefront of these debates, to unpack the various nuances and implications of digital technologies at all levels of the process, and not let the shift be driven solely by corporate technology conglomerates.

Cross, Simon *Nottingham Trent University*

Seeing and Reading Historical Images of Insanity

In this paper I introduce an analytic strategy for reading historical images of madness that enables us to see that while forms and figures of madness change there are threads of continuity. Indeed, my argument is that we can only understand continuity in the visual image of madness in relation to change. I want to use this argument to show that how continuities and changes are read into historical images of madness depend on three interconnecting factors. They are: media technologies, cultural forms, and historical consciousness. In the nineteenth century, these factors interconnected in visually significant ways when the development of photography and a changing pictorial aesthetic of madness fused with new theories of mental disorder. Through close analysis of three exemplary, historical forms of representations of madness they produce certain constructions of madness, with different truth-claims and forms of visual rhetoric being involved, each with attendant consequences for certain historically-based epistemological positions.

Cross, Karen *Roehampton University*

‘The Cult of the Amateur’ a Radical Insurance?

‘Amateur hour has now arrived, and the audience is now running the show’ protests Andrew Keen, lamenting the death of the cultural intermediaries and the erosion of truth and professional values in society. Writing in 2007, his dystopian vision of a culture in ruins at the hands of bloggers and egocentric self-promoters seems only half accurate especially since the corporations appear to remain omnipotent effectively providing the stage for such a show. But whilst it is possible to dismiss Keen’s denial of a disrupted hierarchy of cultural production, there seems to be something in his argument that we are currently in throws of being seduced by the amateur. Sociologist of leisure Robert Stebbins writes of the great contribution that amateurs can make to society, the feeling of social integration experienced when engaged in serious leisure, and how in times of unemployment having another skill might function as a sort of insurance. Charles Leadbeater and Paul Miller, in a report for Demos in 2004, make a case for ‘pro-ams’ as active and participatory citizens working to professional standards whilst simultaneously countering the rampancy of the corporations. All this seems very optimistic, but how radical can amateurs be when their activities seem implicitly bound to the values of the entrepreneur and are utterly defined in terms of consumption? In light of such academic and policy oriented work this paper argues for the need for a reflection on the conditions in which amateur activity is attributed a critical capacity.

David, Andrew *Siren FM, University of Lincoln*

FROM THE INSIDE OUT - A COMMUNITY RADIO MANAGER’S VIEW

Community radio in the UK is marking its 5th anniversary and the pioneers are applying for their licence renewals in what is currently the only growth area in the domestic radio landscape. Lincoln’s Siren FM is one of the first full-time community radio stations to be based at a university. The body of volunteers comprises a mix of media and journalism students working alongside members of the communities served by the station who, in most cases, have little or no aspiration towards higher education. One distinguishing characteristic of community radio is that the process should benefit participants whilst the product serves the listener, offering exciting opportunities for community benefit and social gain. In this paper, using Siren as a

case study, the Managing Editor Andrew David outlines the work being carried out as part of an ADM-HEA funded project to develop community journalism on the station. The paper will describe the challenges faced in balancing the disparate abilities and perspectives of the volunteer workforce and the efforts made to deliver a positive learning experience for both student and non-student alike. Looking at the relationship between community radio and higher education from the practitioner perspective, the paper will also document Siren's efforts to raise volunteers' expectations and look at the implications for universities who are looking for ways to attract non-standard student applications.

Davies, Faye *Birmingham City University*
Carter, Oliver *Birmingham City University*

Critical autonomy and applied theory in Media Education: addressing the problem of student transition.

In today's further educational institutions, it appears that media education is undergoing huge expansion. It is constantly evolving and changing; as are the debates about the nature of teaching and learning both skills and knowledge in this area. It currently appears that media studies is so popular that strategies for creative autonomy among students may not be being fully developed, this can also lead to problems maximising the potential of particularly talented students. The research contained within this paper explores how this situation can be tackled during transition from FE to HE. The key issues addressed by this paper, in relation to the above points, are: student transition from FE, active learning and how, pedagogically, the Birmingham School of Media has addressed the diverse ability of the student body. Birmingham School of Media made significant changes to first year curricula during revalidation to address the change in the skill base of students entering the HE environment and four years on this led to the publication of a key Media Studies text via Pearson. The paper also reflects via virtual ethnography how recently introduced interactive media online (which compliments the textbook) has encouraged students to 'study' media and apply theory in context rather than merely 'memorise' key theoretical points. The presentation will outline how new strategies have been implemented and also how effective they have been in developing the scholarly skills and approaches necessary for autonomous creative thinking from students.

Deacon, David *Loughborough Communication Research Centre, Dept of Social Sciences, Loughborough University*

Guernica and the British Press: A Pre-history of Mediatization

'Mediatization' is an ever more influential, if contested, concept within media and cultural studies that describes how media logic and technologies have begun to define the form and content of our political worlds. It is also often claimed that this process is particularly evident in international conflicts where we have entered the era of 'a new kind of war, war as performance...in which the attention of its auteurs is not only the conduct of the war but also the communication of war' (Combs, 1993: 277). At the core of these accounts is the notion that we are currently witnessing an epochal break with the past. This paper will scrutinise such a claim via a detailed case study of the reporting by the British press of the bombing of Guernica in April 1937 and the factors that shaped its coverage. Drawing on evidence from the author's new book on the media and the Spanish Civil War, the paper will show the surprising extent of 'auteur activity' that surrounded this profoundly resonant historical event and explain how, in many ways, this tragedy and its aftermath should

be appropriately conceived as a 'media event'. Through this case study, the paper will argue that if the 'mediatization' concept is to gain explanatory value it needs to develop an appreciation of aspects of historical continuity as well as change.

Denison, Rayna *University of East Anglia*

Children's Horror: The Youth Appeal of Traditional Yokai (Monsters) in Contemporary Japanese Cinema

The Western tradition of ghost stories often has children at its heart, and the same has been true for some time now of the Japanese yokai (monster or ghost) tradition. Shigeru Mizuki, one of Japan's most famous manga authors has been at the centre of the infantilising of yokai ever since he created Hakaba Kitaro (later known as Gegege no Kitaro, meaning Graveyard Kitaro) in the late 1950s. His interpretations of traditional yokai have been utilised across Japanese cinema, forming the basis of what this paper examines as an emerging subgenre of Japanese horror: children's horror cinema. Focusing on films that follow in the wake of the recent J-horror filmmaking cycle, this paper will investigate the types of horror techniques utilised in this new children's horror cycle, which includes films from such famous filmmakers as Takashi Miike and live action film versions of Mizuki's own Gegege no Kitaro. The aim of the paper is to examine the widespread influence, across Japanese media and imagination, of a single manga author's works whilst also examining the importance of filmmaking for children within the Japanese film market. In so doing, the intertextuality and heavy emphasis on franchising within Japanese media markets will be brought to the fore via a discussion of things that go bump in the Japanese night.

Detokunbo - Bello, Adekunle Adetokunbo *London South Bank University*

Experience of Diasporic Nigerians watching Nollywood Films

Cultural memory occupies an integral part of the diasporic community's collective media activity in the 21st Century. It is noticed that members of these groups demonstrate compassion and pride each time they experienced viewing their traditional films on television, video or at the cinema. Academic attention has shifted towards Audience/Reception studies in these areas of narratives and cultural forms, due to this phenomenological development. A prominent example of this is Marie Gillespie (2000) study on how television and video are being used to re-create cultural traditions within the South Asian Diaspora in Southall, London. However, the popularity of Nollywood video films (Nigerian Film Industry) amongst diasporic Nigerian- Londoners motivated the researcher of this study to develop a fresh investigation on why this new cultural narrative genre has become so famous in London? Focus groups and interviewing methods were used as research instruments which involved five different groups of twenty two respondents. The research period lasted thirty days. The study purposely focused on Yoruba- Nigerians who are based in South East London. Some of the outcome of the study indicated that the experience of watching these movies remind them of home, and also give them sense of belonging. Someone said, "When I watch them, they make me feel at home". The study reflects the existence of cultural influence in the life of migrant community wherever they find themselves. This highlights the contribution of this study to the extension of reception study theories through its inclusion of the concept of nostalgia and belonging.

Devereux, Eoin University of Limerick

Amanda, Haynes Martin Power University of Limerick

Behind The Headlines: Media Coverage of Social Exclusion in an Irish City

Our research takes place in the context of a wider sociological debate about the ways in which mass media can contribute towards the further stigmatising of the socially excluded and the places in which they live. We critically examine the ways in which media professionals understand the many complex problems facing Moyross a highly stigmatised estate in Limerick, Ireland. Media professionals such as journalists, reporters, editors and sub- editors play a crucial role in shaping and determining how the social world is understood. While we privilege the role of the media professional in shaping and determining media coverage, we also take the views and experiences of local community activists vis-à-vis media coverage of their locality into account. This paper is drawn from a more extensive study on media coverage of Moyross and is largely based upon data gathered through the use of semi- structured interviews with media professionals and from focus groups with community leaders. The main focus of our paper is to examine how the media's portrayal of Moyross is variously understood by both media professionals and by community leaders. In stressing the pivotal role played by media professionals in framing and shaping public perceptions about Moyross, our research is located within a production research paradigm.

Dubber, Andrew Birmingham City University

Aftershock: Musical Creativity as Digital Narrative

In June 2009, British composer and multi-instrumentalist Nitin Sawhney gathered together a group of a dozen musicians who had never met, in order to compose, workshop and rehearse a set of new music, culminating in a one-off live performance in the small fishing village of Camogli near Genoa, Italy. Aftershock Genoa is part of a wider European Project and was one of a series of such events. This paper reflects upon a research and knowledge transfer activity in which we endeavoured to communicate the process of musical creativity and practice online. We gave the musicians cheap, handheld digital video cameras and encouraged them all to capture their experience of the Aftershock Project. In so doing, we enabled website visitors to follow the trajectory of each song from idea to realised performance, experience the process and practice of musical creativity, as well as understand the individual musicians as characters in a near-live online narrative. In other words, rather than make a website about Aftershock, we put Aftershock itself online. In so doing, we found that the mediation of the event became implicated in the event itself in ways we had not anticipated. Ultimately, the media through which the process was revealed to an online audience became an integral part of the participants' experience of Aftershock, and even a means through which the musical creative and pedagogic processes were negotiated. More than simply a prototype for future Aftershock events, the project is a case study in the mediation of musical creativity and group learning as well as an examination of approaches to reality-based digital narrative.

Dubied, Annik *University of Geneva*

Dubey, Gorin Magali and Valérie *University of Geneva*

Celebrity news and the limits of journalistic practices

News related to celebrity gossips have been spreading recently in Western media. They have also raised the interest of the international scientist and academic community, whose studies and reflections have been recently gathered under the new field of Celebrity Studies (Holmes and Redmond (eds), 2006, Marshall (ed), 2006). Empirical analyses, however, are still missing in Celebrity Studies (Ferris, 2007), analyses that would help to define the real extent and meaning of celebrity news. We suggest that there is also a lack of studies that consider celebrity contents to be news. In this context, it is interesting to consider reporting on celebrity as a journalistic genre that challenges many limits. Regarding journalistic practices for one, celebrity news questions ethical limits, the right to information and even the journalistic identity itself, whilst marking the differences in practices between the journalistic traditions. Regarding writing, celebrity also questions the limits between news and entertainment and between narrative with pretention to truth (Ricoeur, 1984 (1983-1985)) and fictional ones. We will discuss these questions through the results of a 5 years long study on French-speaking European press (Dubied (dir), 2009), comparing them to a few Anglo-American titles. The content and narrative analysis of more than 4000 articles allows us to show how celebrity news can and must be studied as a genre within which some of the most essential questions regarding contemporary media are asked. References: Dubied, Annik (dir.) (2009), *Communication*, 27(1): L'information people. Ferris, Kerry (2004), "Seeing and being seen: the moral order of celebrity sightings", *Journal of Contemporary Ethnography*, 33(3), 236-264. Holmes, Su, and Redmond, Sean (eds.) (2006), *Framing celebrity: new directions in celebrity culture*, London & New York: Routledge. Marshall, David (ed.) (2006), *The Celebrity Culture Reader*, London & New York: Routledge. Ricoeur, Paul (1984 (1983-1985)), *Time and Narrative*, Chicago, University of Chicago Press

El Issawi, Fatima *Media and Communications Department, LSE*

Arab Diasporas and Arab Satellite Media: The World as Defined by a Screen

The flourishing of Arab satellite TV culture in the mid 1990s has largely affected Arab diasporas, becoming their major source for understanding the world and evaluating their place within it. This paper looks into the impact of Arab satellite TV on the political behaviour of Arab diasporas and to what extent it is influencing their perception of our modern world and especially of the future of the Middle East. This paper is based on the analysis of some of major findings resulting from focus groups organised among Arab communities in London, Madrid and Nicosia. These focus groups are part of 'Media and Citizenship' study, aiming to investigate the changing patterns of media consumption within Arab diasporic communities in the West. The analysis of this data revealed a complex relationship of attraction and rejection towards Arab satellite TV culture. For participants, Arab satellite channels are not only the first source of information but mainly a major factor in their perception of significant crises in the region and therefore in defining their attitudes towards these crises, although they showed a high level of scepticism towards these channels, accusing them of being simple tools of brainwashing. Furthermore, these channels act as political clubs: Participants expressed a sense of loyalty towards their favourite channels, based on a shared vision of the region and a common understanding of its crises.

Erni, John Nguyet *Department of Cultural Studies, Lingnan University, Hong Kong*

Regulating 'Hate Media' in Post-conflict Societies: A Human Rights Legal Analysis

In numerous major military conflicts of the past twenty years, observers in international law have increasingly focused on the question about the use and abuse of the media to incite violence, ethnic hatred and even genocide. Radio, print, television and the internet have all been identified as significant political tools for mass manipulation by dictatorial governments or ethnic factions to drive deep-seated animosity between social and ethnic groups, resulting in an intense atmosphere of mistrust, misinformation and devastating killings. In the post-conflict reconstruction of the media space, to what extent should foreign agencies – including possibly the occupying power – intervene in order to prevent the media space from being abused again so as to help produce and maintain public order? What is the legal basis in human rights law for such an intervention? How do different forms of intervention stand the legal scrutiny? How is the line drawn between a 'media intervention' aimed at achieving urgent military goals of stabilization and peace-keeping, and one aimed at longer-term development of a civil and human-rights respecting society? This paper examines these relatively new questions in international human rights law. It seeks to provide a legal analysis of 'media intervention' as carried out by foreign forces on a target state in its post-conflict condition. The legality of media intervention will be scrutinized by drawing on international human rights laws and principles protecting state sovereignty and the *jus cogens* norm of non-interventionism. I argue that the practice of 'limited exceptionalism' can be undertaken as a dialectical approach to handle the recurrent dilemmas between international neglect and unilateral intervention.

Ertem, Fulya *Izmir University of Economics, Turkey*

"Life Before Death": A photographic oscillation between the two versions of the imaginary.

"All those young photographers who are at work in the world," observes Roland Barthes in *Camera Lucida*, "do not know that they are agents of Death" for with a click of the shutter time is frozen in pastness, and reality becomes an image. Photography's indexical character and its ability of stopping or turning back time while "eternalizing" its traces, remains nevertheless problematic because photographic image will also always remain as a reminder of mortality. As Barthes argues, photographic image is an image, which produces death while trying to preserve life. Photography's peculiar articulation of time can thus be considered as the interweave of life and death and this interweave becomes even more complicated in the case of photographing the dead; (also known as post-mortem photography), which was a common practice since the beginnings of photographic practice. Although photographing the dead began with the desire to eternalize the last trace of the departed loved ones, the fascination with photographing corpses comes also from man's desire to provide an image for what he lacks, namely the image of his own death. But how indexical can the image of the corpse be of death? Can photography depict what comes after life? Can we know death through photography? An impressive approach to that problematic has been recently executed by a German photographer Walter Schels who photographed portraits of terminally ill people before and on the day they died. The result is a collection of photographs of 24 people that had been exhibited in a show in London, in 2008 under the title: "Life Before Death" and accompanied by the stories of the individuals, written by Beate Lakotta, Schels' partner.

Although these photographs and their stories reveal the solitude and the helplessness of the ones who are closer to death, this paper will try find out what they can tell more about the relationship of photography to death.

Farrell, Nathan University of Bristol

“Desire and Virtue”: Celebrity, Audiences and Market Philanthropy in Product (RED)

Bono and Bobby Shriver’s Product RED campaign was launched in 2006. Adamant that it is not a charity, RED offers a business model in which a partnered company (such as Apple, Converse or Starbucks) produces a RED version of their product with a portion of the profits being donated to the Global Fund to Fight AIDS, Tuberculosis and Malaria. Combining slick public relations, the desire of consumerism and the appeal of celebrity, the campaign enjoys a high media profile and supporters (on social networking websites) who number in the hundreds of thousands. While its supporters highlight the large amount of revenue donated to the Global Fund by the RED campaign, critics have raised concerns about the privatisation and marketisation of aid, the commodification of activism (Richey & Ponte, 2008) and the encouragement of a shallow form of political participation that this form of activism may foster. This paper analyses this debate more closely by conducting a qualitative content analysis of online interactions of Product RED audiences (both supporters and detractors), particularly on the social networking sites Facebook and MySpace, over a two-year period (2007-2009). The paper looks how supporters formulate links between political campaigning, the private sector and acts of consumerism through their relationships with the products and the corporations who produce them. It examines how branded products are used to articulate political positions, and the potential for this new form of political participation to act as a replacement for, or springboard to, more traditional types of political campaigning.

Fueg, Oliver Centre for European Governance, University of Exeter

Evidently Harmful? Evidence Use in Reforming European Audiovisual Rules for the Protection of Minors

As well as addressing challenges brought about by technological development, evolutionary communications policy reform seeks to improve policy performance in terms of substantive goal attainment. Responsiveness to evidence constitutes an important element in this process as the latter provides information on the functioning of existing regulatory arrangements, suggests ways of improving them and brings into view situations which may call for regulatory consideration. The concept of evidence-based policy making has thus become central to political practice both domestically and in the EU in recent years. But when does evidence find consideration in the policy process? And what are the types of evidence being considered? This paper addresses these questions, which are key to determining the conditions under which critical communications scholarship can influence policy-making (Freedman 2008), in relation to the adoption of the new European framework for audiovisual media content, the Audiovisual Media Services Directive. Focusing on the topic of harmful media content, it investigates the relationship between the existing evidence base, its consideration in the policy process, and the regulatory output eventually produced. The paper argues that the Directive erects new rules for the protection of minors over an evidence gap which ultimately threatens the realization of its protective remit because the regulatory form chosen embeds unsubstantiated empirical assumptions about media effects.

It concludes that this finding constitutes evidence in its own right for further reform of the rules guiding policy reform at the European level as well as specific incentives for researchers seeking to shape policy-making.

Gaber, Ivor *University of Bedfordshire*

THE SLOW DEATH OF THE WESTMINSTER LOBBY: collateral damage from the MPs' expenses scandal

Much has been written about the impact of the MPs expenses scandal on the standing of MPs and overall trust in government. One, admittedly less important, fall-out from the scandal has been to expose the Westminster lobby as being perhaps too close to politicians and too far from their audiences. This article argues that the scandal represented, for the Lobby, a terminal moment in its continuing slide into irrelevance and decline. However, this decline did not begin on the 8th May when the Daily Telegraph began its coverage but can be traced back several decades earlier and can be attributed to a number of major changes in the UK's political and media environments that have been taking place over the past thirty years. Specifically these changes are: the nature of politics at Westminster, changes in the wider body politic, developments in media and communications technology, changes in the UK's media culture and finally, the small 'c' conservative culture of lobby journalists themselves, who have played a crucial role in presiding over their own demise. The scandal provided a graphic illustration of how out-of-touch both MPs, and the journalists who report on them, have become. The scandal has not caused the demise of the lobby but it can be seen as symbolising its increasing irrelevance.

Gabriel Alberto, Moreno Esparza *University of Westminster*

Transnational audiences and the US 2006 mass rallies: moving away from media-centric accounts

The paper will draw on the discursive practices of transnationalism to articulate the concept "transnational audiences" in the context of the mass rallies held in 2006 against anti-immigrant legislation in the United States. The mobilizations, which included a one-day nationwide "economic boycott", reinforced paradigms of media-centricity whereby broadcasters were seen as key promoters of the protests, thereby exercising power and influence upon social reality. Accounts of this kind end by reducing the protests to extraordinary events that play in the hands of politicians, think-tanks, the news organizations themselves and other issue definers; they tell us, however, very little about the complexities of immigrant experience in a context of contemporary globalization. A different picture emerges when one approaches the subject of media and the protests from the viewpoint of audiences themselves. This move yields knowledge of the roles the Spanish-language media played in the coverage of the protests (as information providers, as guidance for what types of clothes to wear and what national flag to wave, etc), but more importantly, draws attention to the variety of activities, interactions, concerns, obstacles and opportunities which are part of the everyday life of people with a background in migration. Using findings from fieldwork that focused on the domestic reception of television news by people of Mexican origin in Los Angeles, the intervention will claim that the reflections of informants about the role of the media in the 2006 rallies are useful to explore dimensions of life in transnational social fields.

Gauntlett, David *University of Westminster*

Making is Connecting: Everyday creativity, social capital and digital media

At the time of this conference, I will be around half way through writing a book entitled *Making is Connecting*. In this session I will briefly summarise some of the arguments and hope to have a discussion with the audience. The book connects work on the uses of digital media with the more sociological study of everyday creative practices, bringing in studies of social capital, networks, happiness and loneliness, and craft. The central argument is that through making things, people engage with the world and create connections with each other, and that this has social value beyond individual satisfaction or entertainment. Both online and offline, we see that people want to make their mark on the world, and to make connections, creating symbols and communities of meaning around themselves. As we know, in the twentieth century, the production of culture became dominated by professional elite producers. But today, a vast array of people are making and sharing their own imagery, video, sites and profiles online, as well as launching real-world craft clubs, art projects, and hands-on experiences. As Ivan Illich noted in the 1970s, human beings typically find greater engagement and satisfaction with tools which connect them on personal and local, rather than industrial, levels. *Making is Connecting* argues that we need to embrace the potential shift from a 'sit-back-and-be-told culture' towards a 'making-and-doing culture'. This shift will be vital as we tackle problems such as climate change, a failing education system, and other social issues.

Giagkoglou, Thomas *Liverpool Hope University*

Facebook: The role of the human agent in a non-neutral technology

It is hard to dispute the popularity of online social networking especially amongst the young generation. Yet there is little consent about the moral dimension of social networking sites, such as Facebook, Bebo and Friendster. For social critics they are merely a means of surveillance and control, while for many members of the digital audience they are a fascinating way to create and validate friendships in a virtual world and place oneself on public display in an almost exhibitionist manner. This paper aims to explore the non-neutrality of online social networking (Facebook) in contrast to the significance of the human agent and his- her purposeful use of the technology. Light's argument on the relevance of the Actor Network Theory (ANT) developed in the work of Latour will be examined and contrasted with the social constructivist view that the actual behaviour of the human agent who uses the technology towards a purpose that sustains a personal meaning may render the alleged amoral dimension of the technology less significant for the individual.

Godo, Elizabeth *Ryerson University*

Thom Jessica *Ryerson University*

A Political Economic Analysis of the Ownership of Online News Aggregators

The concentration of media ownership is public, if not common, knowledge. Yet, in a society where the terms of discourse are set by the media, the problematic is apparent where critique of the corporate structure itself is concerned. While governments have played a key role in facilitating the current system of media conglomerates, the internet appears to offer an alternative. The recent wave of online news aggregators (sites such as Google News, Technorati, etc.) offer citizens with information from a range of sources, through an ostensibly objective, automated

system which draws on everything from the largest commercial news sites to independent blogs. This system provides users with a time-effective means of information consumption, as well as appealing to them as members of an increasingly media-literate populace seeking to form their own opinions on current events. However, the policies which govern the regulation (or deregulation) of online news aggregators is not nearly so familiar as those of the traditional news media. While it is apparent who is behind Google News and its choices, users may be surprised to learn that www.blogrunner.com is owned and operated by the New York Times, or that the content aggregated by www.current.com is manually adjusted by employees of Al Gore; the site's co-founder and Chairperson. This paper analyzes 30 online news aggregators using 38 distinct variables (including filters, user generated content, manual/automatic/hybrid aggregation, etc.), establishing the political economic environment in which online content is selected and consumed.

Gong, Qian *University of Sheffield*

Dynamics of Political Communications in Post-Transition Taiwan

Political communication research has been well developed in established democratic countries in the West. However, little is known about the dynamics that govern the interaction between politicians and the media in transitional democracies in the East. This paper aims to fill this gap by presenting new empirical research that uses semi-structured interviews based on Hallin & Mancini's (2004) theoretical framework to analyse the interaction between politicians and the media in Taiwan. Based on interviews with Taiwanese politicians and journalists, this paper explores the relationship between the two groups and the factors contributing to the formation of the relationship. In particular, this paper analyses how journalists and politician as main players in political communications perceive themselves and the other group under the backdrop of media market competition. The findings reveal that to a great extent, the two groups have developed a mutually dependent yet mutually repelling relationship which results in 'sticks and carrots' practices of both groups. One of the main factors of this complex relationship is high degree of media commercialization in Taiwan – the funding structure of the media and their competition for market share have greatly contributed to the partisanship of Taiwanese media which accept political party sponsorship. The acceptance of sponsorship in return contributes to the tensions as well as collaborations between certain media and certain politicians. However, these practices have seriously undermined the independence of political journalism, and hence the active role of the media in reinforcing democratic rules in Taiwan.

Gordon, Janey *University of Bedfordshire*

Qualitative Audience Research for UK community radio - a pilot study.

The importance of developing a qualitative audience research method appropriate for the UK cultural environment is that community radio is still in its early stages of growth and charting these early years may prove vital in securing its future. Existing quantitative research methodologies used by commercial organisations have not proved suitable for community broadcasting. The numbers tend to be small and may not provide the researcher with a high degree of confidence in their accuracy. In addition community radio may be providing a small group of listeners a high level of satisfaction with the output and this is not reflected in simple numbers. Establishing a robust and appropriate methodology for examining its importance to UK audiences, stakeholders and users, will ensure that current and future researchers have an appropriate, tested methodology on which they can draw and which may be

replicated. This paper details the first results of a pilot quantitative audience study conducted at UK community stations, which adapts an established Australian methodology. The study seeks to explore audience appreciation of their community radio stations in the UK and its social impact.

Goswami, Shashwati *Indian Institute of Mass Communication, New Delhi, India*

Media and Communication Policies in Post-Independence India: Special reference to Health Communication

India attained independence in 1947 and the new Indian government announced a development-oriented agenda of governance dedicated to the amelioration of the economic, educational, and health conditions of the people. With the target of Development Communication, the new government adopted the recommendations of the erstwhile National Planning Committee as the mainstay of its communication policies. The threat of the ever bulging population was the first issue that was addressed by the Indian media experts, who had at that time assumed that people were ready to accept all information passed on to them. However experiences revealed that such communication only became more of a propaganda and it led to some intellectual exercises and changes in policies. However, after India adopted neo-liberal economic policies in early 1990s, a plethora of social welfare schemes were launched. Even when the social scientists and economists of world repute kept on emphasizing the importance of well thought out and culture-specific communication policies, not much difference was decipherable in those being practiced. Health Communication had been the worst sufferer due to this lapse on the part of Communication policy formulation. In the backdrop of the above, the paper seeks to critically examine the media and communication policies in post-independence India. The paper will explicate the nature and transformation in these policies at different phases with special reference to health communication. In the process, it will also analyse the factors which account for the success or failure of particular policies and schemes in the field of health.

Hallett, Lawrie *University of Westminster*

Wilson, Deborah *School of Journalism, University of Lincoln*

Community Radio: Collaboration and Regulation

Over the past seven years, the UK community radio sector has grown from a handful of experimental broadcasters to encompass a diverse range of some 200 services. By comparison with other types of broadcast radio in the UK, these services are heavily regulated with a variety of requirements being placed upon their structures, inputs, processes and outputs. The process by which community radio regulation was developed has underpinned its subsequent acceptance by the sector. Most importantly, current UK community radio regulation was developed in conjunction with representatives of the sector and the fifteen experimental stations launched in 2001 / 2002. This paper looks at the negative impacts which increasingly 'light touch' regulation have had on the country's commercial radio sector and the ways in which the new 'Third Tier' impacts on existing mainstream providers, in particular the BBC. It also poses the argument that the recent change in direction for BBC Local Radio might place that service at risk as the community stations more fully realise Frank Gillard's vision for local radio in the 1960s. There will be an evaluation of the potential threat community radio poses to BBC Local Radio, and asks what, if anything, needs to happen to enable the two to comfortably co-exist.

The authors conclude by setting out some of the likely developments within broadcast radio over the short to medium term and examine how legislation and regulation may change as a result and possibly influence the future development of the UK community radio sector.

Harb, Zahera Nottingham University

The July 2006 War and the Lebanese Blogosphere: Towards an Alternative Media Tool in Covering Wars

On 12 July 2006 Israel launched a war on Lebanon that lasted 33 days. The war resulted in more than one thousand Lebanese killed, 30% of them children under the age of 12, severely damaged Lebanese infrastructure and displaced more than a million Lebanese. It was one of the most reported wars since the first Iraq war in 1991. Regional and international media outlets had their reporters on both sides of the Lebanon- Israel border. The Lebanese media and pan-Arab satellite news channels like Al- Jazeera and Al-Arabiya were bringing the war live into every Lebanese and Arab household around the globe. However, something else emerged as an essential alternative media platform, the Lebanese blogosphere. As Sune Haugbolle put it, in his article on the Lebanese bloggers published in 2007 in *Arab Media and Society*, for people outside Lebanon the 'blogosphere soon became an indispensable addition to the daily dose of international and Lebanese media'. Blogs became the medium of choice for many 'who wanted to follow and understand the conflict' (ibid.). This paper explores how blogs such as 'Siege Notes' and 'Beirut Journal' proved to be an alternative media tool in covering the July 2006 war and in countering messages disseminated by the Israeli PR machine.

Hardy, Jonathan University of East London

Cross-Media Promotion and Commercial Intertextuality: reviewing rival readings

Corporate synergy, cross-media promotion and transmedia storytelling are increasingly prevalent features of media production today, yet they generate highly divergent readings. Criticism of synergistic corporate control and commercialism in some political economic accounts contrasts with celebrations of fan/prosumer agency, active audiences and resistant readings in others. This paper situates and reviews the different approaches taken by political economists and culturalists in their analyses of commercial intertextuality. Tracing influential studies and contemporary analyses, the paper offers an original mapping of the tensions and affinities between divergent readings. Contemporary forms of cross-media/cross-platform intertextuality will be discussed, including recent examples of online promotional strategies. Analyses of commercial intertextuality serve as a place to examine both contemporary divisions and areas of valuable engagement and reintegration of perspectives. Amongst the latter is work that is alert to the contradictory tensions in fandom and the contending forces and sites of communicative exchange. The paper develops efforts to address the ordering of (inter) textual space. Finally, the paper assesses the broader implications of work on commercial intertextuality for engagements between critical political economy and cultural studies.

Helle, Merja *University of Art and Design Helsinki*
Töyry Maija *University of Art and Design Helsinki*

“We all do our own thing”

“It is a ridiculous idea, it should be put into a closet, locked into a dark closet” replied the editor-in- chief of a sports magazine when questioned about considering audience needs and interests when planning the content of his magazine. “We all do our own thing. Everyone has his or her own idea” (about the audience and newspaper content) replied a reporter to an interview question about the targeted audience of her newspaper. This seems to be a fairly common answer in newspaper and magazine newsrooms when discussing audience and content. Individualistic work culture and idea of artistic freedom still dominate the identity of many journalists even though in practice demand for sustaining readership and circulation figures has become a dominant management discourse in many newsrooms. We present data from three research sites - a newspaper, a magazine and a web site – on how journalists discuss their audience and how a common purpose and conception of audience was constructed in research based developmental interventions in the newsrooms. Cultural historical activity theory defines the object or purpose of work as heterogeneous and contradictory. Different historical layers of work cultures, identities and practices exist side by side and in time of rapid changes of the media field become visible as disturbances and contradictions in the work practices and talk in the newsroom.

Iosifidis, Petros *City University London*

The Application of EC Competition Policy to the Media Industry: The Sports Rights Market as a Case Study

This paper examines whether EC competition policy and merger control provisions can prevent excessive market power and safeguard open access and consumer choice in the European media and communications industry. The first part looks at the structure of the media industry and points to the amalgamation of corporate power. It assesses whether EC competition law and merger provisions can effectively address the dangers of ownership concentration and diversity of sources. A number of merger cases either blocked or allowed by the EC are reviewed in order to establish the level of competition. The second part assesses the effectiveness of competition law in addressing the issues of joint selling and exclusivity in televised sports, particularly football rights. The competition for sports rights has intensified in recent years due to multiplication of channels, thereby driving up the purchasing price of these rights and changing the way they are sold. The article suggests that a more rigorous competition policy is required to guarantee competition and prevent domination both in merger activity and the televised sports rights market.

Johnson, Catherine *Royal Holloway, University of London*

The End of Public Service Broadcasting?: Branding and UK television in the digital era

It has become perhaps commonplace to claim that the digital era of television is also the era of brand marketing (Caldwell, 2004). However, while the emergence of branding might be expected in the commercial and competitive environment of US television, the adoption of branding within the different environment of UK public service television is potentially more problematic. Indeed, the turn to branding as a strategy by UK public service broadcasters (PSBs) in the mid- 1990s has been

understood as part of a larger importation of marketing models from the US (see Born, 2004) at a time when British PSBs were facing increased competition from new commercial non-PSB cable, satellite, and digital channels. This paper examines the ways in which UK PSBs have used branding in the digital era. It argues that branding as a strategy is particularly suited to managing the networks of products and services that form the new digital media landscape. In addition, and perhaps more problematically, branding also depends on mobilising the uses that people make of the media within their everyday lives for corporate ends. For British public service broadcasters operating in an increasingly commercial environment, branding can generate audience loyalty towards public service broadcasting and/or support new commercial practices that may conflict with traditional public service values. As such, an examination of branding raises particularly pertinent questions in relation to the debates about the role and place of public service broadcasting in the increasingly commercialised landscape of the digital era.

Kattarwala, Nafisa Habilbhai *SVKM's NMIMS University*

The portrayal of Islam in the Indian Mass Media

The Indian sub-continent being one of the oldest cradles of civilization boasts of amazing ethnic, cultural, and communal diversity. The mosaic of religions in this region is so complicated that often the interpretations of a particular faith get antithetical representations. The interesting contrast of monotheism and polytheism in the two leading religions of the region, Islam and Hinduism, the two major contrasting theological dogmas further accentuate the disparate perceptions and images of these religions in the media. Post- Hindutava upsurge, the Indian Hindu revivalism has distorted the minority religion's public image and has led to a devious propaganda which perhaps was non-existent in a country with a secular tradition for nearly 40 years in post- independence India. The iconoclastic attempts to "reinvent Islam" as a fundamentally polarized ideology and inherently opposed to Hinduism and other allied religions has created an interesting perspective within the cross- section of the media. On one hand, the images are those of a secular and all- encompassing fabric of unity which allows several centuries of melting influences between two faiths. And on the other hand, there is a schism which reinforces the inherently distinct identity of the two religions and juxtaposes Islam as the "outsider's faith". In the wake of the Babri Masjid episode, the entire nation was seized with communally sensitive portrayal of Islam as the invader's religion. Subsequently, the mass psyche was assaulted with an array of anti-Islam projections which stirred up the hysteria against and even for Islam. This paper will reflect upon the existing dichotomy in understanding Islam and its depiction in the Indian mass-media, particularly films. The Indian Cinema and specially the Hindi films have captured Islam in its numerous forms. This paper will explore how these images have been both useful and harmful at the same time in endorsing the identity of Islam in the Indian sub-continent. This is an attempt to discuss how the Islamic fervor as reflected in the local mass- media shapes the cultural exchange between Islamic and non-Islamic communities in a culturally diverse India and how the context for meaningful co- existence emerges.

Kaul, Priyasha. *Department of Sociology, University of Bristol*

Exploring 'Indianness' in Bollywood cinema: Diaspora and the New Indian Modernity.

Mainstream Bollywood cinema does not usually receive much sociological scholarship in spite of being embedded in the Indian nationalist discourse and a major cultural influence in the subcontinent. My paper seeks to argue in favour of

reading mainstream Bollywood cinema as a crucial popular culture text which has not only been in dialogue with the on-going socio- economic and political changes in Indian society but indeed strategically plays a reflexive role in producing a sense of what 'Indianness' should be. By tracing the genealogy of Bollywood cinema's investment in the Indian nation- building project and its negotiations in casting out an 'Indian' identity, stable in its present yet shifting temporally, I demonstrate the shifting portrayal of the Indian diaspora in Bollywood, from post- second world war migrants to the new migrants since the 1990s. Using Partha Chatterjee's work on postcolonial nationalism, I explore how mainstream Bollywood cinema post 1990 has strategically employed the figure of the non- resident Indian (NRI) for mapping what I call the 'new Indian modernity' in post-liberalisation India and the manner in which this is predicated upon India's own image of its changing geo-political status in the contemporary world order.

Kerr, Paul *London Metropolitan University*

Moving 'Moving Pictures': A case study of a TV series' shift from producer-unit to package-unit production.

In 1990 I started work as Series Producer of a new weekly BBC2 series about international cinema to be produced in-house at the BBC, 'Moving Pictures'. Coincidentally, 1990 was also the year in which the BBC was obliged, through the Broadcasting Act, to commission out 25% of its output to independent production companies. Companies like Wall to Wall Television, the independent production house I had been poached from, where I'd been working on a similar series for Channel 4, 'The Media Show'. After a successful first season, 'Moving Pictures' was re-commissioned in 1991, but this time to be produced outside the BBC, at an independent production company. This shift, from in-house to indie, from producer-unit to package-unit production (Bordwell, Staiger, Thompson, *The Classical Hollywood Cinema*, 1985), is one which was characteristic of much of British broadcast programming in the 1990s, (Caughie, *Television Drama*, 2000), but which was rarely experienced within the same programme or by the same production team. This paper will analyse that shift as it impinged on Moving Pictures, illustrating it with references to the move from studio to location filming (of presenter links, interviews etc), from BBC staff crews, editors and in some cases directors and production managers, to a freelance, casualised team whose contracts were limited to the production of the series itself. And it will try to demonstrate how this development influenced a shift not just in the economics of British television but in its forms and formats, its mode of production and conditions of existence.

Kim, Amie *London Knowledge Lab, Institute of Education, Univ. of London*

Building a 'private' space on a 'public' platform : young people's construction of a 'generational' space on the Internet

Recently, young people have been constructing their 'private' peer culture on the Internet, which is considered as a 'public' space. Due to the openness of the Internet, young people's peer culture based on the Internet is considered to become more visible to others, especially to adults who did not have much access to it before. However, based on the qualitative data collected from student-centred activities, this paper suggests that young people actively put generational markers on the Internet spaces to keep their online peer group culture private. Young people make use of not only the technical features (i.e. features of SNS sites enabling users to control the level of openness) but also cultural features (i.e. choice of brand; implicit rules in terms of 'right' ways of using the new media) to keep their spaces exclusive to

themselves. In addition, the textual analysis of Internet services discussed by young people in the interview (i.e. SNS and IM) shows that the generational boundaries are not only constructed by young people, but co-constructed by young people and online service providers.

Klein, Bethany *University of Leeds*

Wardle Claire *Cardiff University*

We Don't Need No Entertainment-Education (Or Do We?): Social Issues in Entertainment Television

The term 'entertainment-education' has been generally applied to media content delivered in developing countries with the explicit goal of educating the public about social issues. Entertainment-education strategies have been most successful at reaching an audience when media choices are few, a serious obstacle to rolling out similar programmes in media-saturated countries like the UK. In addition, producers averse to a teaching stance and audiences sceptical of propagandistic techniques may be resistant to the typically unsubtle E-E format. And yet there are many examples of UK programming across a range of genres that engage with social issues in provocative and unconventional ways, creating scenarios in which the goals of entertainment and education collide. Drawing on interviews with media producers, this paper explores the role of entertainment in representing alternative views of disability, immigration, crime and dying. It considers how producers understand their roles and audiences, and how they balance the goal of making entertaining television with the responsibility of providing a rare media space for unconventional representations. Media producers may be hesitant to tell the audiences what to think, but are eager to encourage audiences to think, emphasising the potential of entertainment television as not a school textbook or government pamphlet (E-E in the traditional sense) but an important catalyst for public deliberation of issues that have often been framed narrowly in mass media. The paper concludes with suggestions for reconciling the E-E approach with the one evinced by boundary-pushing UK producers to take advantage of the strengths of each.

Kopper, Akos *Peripato Research Group ELTE Univ Budapest, Hungary*

Fokas Nikos *Peripato Research Group ELTE Univ Budapest, Hungary*

The Media and Collective Memory

Our paper offers a longitudinal analysis of media dynamics and points out the capacity of the media to act as the agent of collective memory in modern societies, both by providing the representation of 'big events' but also by maintaining the collective identity of a community. We recognize that associating the media with memory is somewhat counterintuitive – in fact sounds paradoxical – given that the media is usually associated with focusing on novelty and actuality, forgetting swiftly what happened yesterday. While, indeed, the media in a sense lives in the 'present', we argue that parallel to this the media also continuously recasts events in established interpretative frames, that are easily comprehensible for the audience, and which thereby reinforce collective/social identities. Thus we suggest that the media has a dual time reference, the first being obsessed with the here and now; and the second unconsciously providing societies with what Pierre Nora calls society's milieu of remembrance. The distinctive feature of our analysis is its ontological position to focus not on individual actors of the media and the news they transmit but to focus on the news-flow, that is, the way reporting on a particular topic evolves throughout time. Our investigation and the analytical tools we apply for the analysis of the temporal dynamics of news-flow are inspired by the general literature

on diffusion mechanisms. While our empirical material rests on Hungarian sources we believe that our methods and results are valid in any media-context, and thereby we hope that with our presentation we could encourage similar studies elsewhere.

Lacey, Kate *University of Sussex*

Listening Overlooked: On Listening in the Public Sphere

This paper deals with an aspect of modern life that is ubiquitous and significant but that has been strangely overlooked – the role of listening in the mediated public sphere. It sets out to argue the case for taking listening as a critical category in thinking not just about radio and other auditory media, but about the public sphere more broadly. The main argument is that listening, as a communicative and participatory act, is necessarily and inescapably political. John Durham Peters (2006) has rightly called the association of listening with passivity ‘one of the worst ideas ever to infest cultural criticism – as if listening were not one of the most difficult things people ever do’. I want to go further, and argue that not only is listening difficult, but that it ought to be right at the heart of any consideration of public life, despite there being something counterintuitive about understanding listening as an act, let alone a political action. In fact, listening is particularly interesting because it bridges both the political realm of debate and the realm of sensory, embodied experience. Moreover, it requires a cross-media approach. I argue that the ‘listening public’ is a latent term that appears in different guises throughout the era of modern media. The point is not to produce an abstract treatise on listening, but to make a contribution to a cultural and material history of listening in Modernity and to rethink some familiar aspects of media theory from a perspective that takes listening seriously.

Lampada, Vasiliki *Aristotle University of Thessaloniki, Greece*

Stogiannidou Ariadni *Aristotle University of Thessaloniki, Greece*

Attitudes of adolescents’ parents towards computer technology and strategies of parental regulation in Greece.

The computer technology penetration into every day family life is already a fact. To this adds the high research concern to study and record this phenomenon (e.g. Haddon 2006; Livingstone, 2000, 2007; Venkatesh, Morris, Davis & Davis, 2003). The majority of researches regards this issue mainly from the children’s point of view, as the highest percentage of computer use appear at these ages (Livingstone & Haddon, in press), although parents influence this situation as well and are influenced by it at the same time. (Fraser, Rodden, & O’Malley, 2006). The present research comes to fill the gap, which is observed in bibliography in reference with the way the computer penetration affects parents’ routine. More specifically the research describes the teenagers’ parents’ attitudes towards personal computers and the strategies adopted by them in order to regulate the computer use in their homes. The sample of the present research consists of 394 teenagers’ parents, (155 men and 238 women) from different Greek cities and namely from big cities (Athens, Thessaloniki), from provincial towns (Kozani, Volos, Trikala) and from different rural areas (small towns and villages), who completed a series of anonymous, closed-type questionnaires. The influence of certain socio-demographic factors on parental attitudes and strategies will be discussed, as well as the relationship between these two variables. Generally, it appears that Greek teenagers’ parents consider these new technological means as a positive evolution in their lives, although a necessity to mediate their use emerges.

Lax, Stephen *University of Leeds*

A vision for radio. Policy and technology in the evolution of broadcast radio systems

Following a lengthy gestation, digital radio continues to struggle to find a place as a mainstream medium in more than a small number of countries. The most successful system, Eureka DAB, is both criticised and defended: criticised as being outdated by newer, emerging standards and also unsuited to today's broadcasting landscape, but defended by others as the only standard that has been proven technologically and in the market. Frequently reported as an obvious or even inevitable transition in the technological history of the medium, examination of DAB's origins reveals a history that is certainly technological, but equally driven by policies that emphasise its economic and industrial benefits as much any technical advantage. DAB is not the first technological innovation in radio: one of the most significant was the introduction of FM while others, more often overlooked, include stereo radio and the data system known as RDS. Often presented as straightforward technological enhancements to radio, the introductions of these earlier techniques demonstrate a number of similarities to the emergence of digital radio. This paper examines the development of DAB in the more general context of technological innovation in radio broadcasting.

Lee, David *University of Leeds*

Precarious creativity: emotional labour and the management of risk in the British independent television production sector

This paper discusses findings from in-depth sociological research into the working lives of twenty individuals working in the British independent television production sector. It seeks to understand the specificities of creative work within this industry, set against a context of economic and social transformation. In particular, it is concerned with the apparent disjuncture between the precarious nature of this work, which engenders feelings of stress, anxiety and loss of control, and the intense affective investment that is associated with this type of creative work. The research focuses on the material reality of the highly individualised, precarious working environment in evidence in the independent television industry. By drawing on sociological theories of emotional labour (Hochschild, 1983, 2003), governmentality (Rose, 1989, 1999) and the emergence of the 'humane workplace' (Ross, 2004), it seeks to understand these individuals' subjective responses to the working conditions they find themselves in. Through a close qualitative analysis the findings of this research indicate how creative occupations, which are highly casualised and de-regulated, and are managed through dense social networks, have become psychological sites of intense affective investment and self-actualisation.

Lewis, Justin *Cardiff University*

Sold out: the media and the end of consumer capitalism

This paper begins with the proposition that, for the richer nations of the world, consumer capitalism has now represents an obstacle to human progress. There three compelling reasons for this: 1. A growing body of research suggests that we are already past the point where consumerism improves our quality of life. 2. A debt-driven model of economic growth was always finite: continually expanding consumer economies are inherently unsustainable. 3. The depletion of natural resources and the looming catastrophe of climate change requires a shift away from

a model tied to permanent growth in consumption. What stands in our way is not any deep attachment to a consumerist lifestyle. Most people are aware that 'we've never had it so good' should mean more than 'we've never had so much stuff'. Our problem is that we have created a cultural system that binds us to consumerism and limits our ability to imagine alternatives, notably: 1. The role the media and telecommunications industry plays in the vanguard of an unsustainable – and wasteful - model of development; 2. The role of the advertising industry as the dominant political narrative for consumer capitalism; 3. The way in which news, as a concept, has been shaped by notions of built-in obsolescence, and how this commercial function impedes notions of public service. The paper will conclude with ideas for beginning to imagine other more sustainable and fulfilling models of human development.

List, Helen Manchester Metropolitan University

With Added Feminism: Communicating Gender Roles in the Online Newspaper

The persistence of stereotypical gender representations within media is an area which has attracted considerable study. However it could be argued as well, that the field's responsiveness towards those commercial and social pressures which promote stereotypes can also enable a tracing of the very mechanisms by which performed gender roles are deployed. Here, for web designers and writers working with the adaptation of a broadsheet newspaper format to the interactive screen, the re-aligning of the familiar to incorporate new patterns of usage provokes challenges. In hard copy the concept of the 'woman's page' is retained through the location of lifestyle issues within distinctively gendered central pages or separate supplements. In web versions however, a single home page dominates, rather than a linear reading pattern, and although separate sections enable numerous supplements, these require active browsing on the viewer's part. Where gendered elements are engaged here, their juxtaposition differs and their positioning is more open to commercial pressures. This paper argues that engaging the attention and participation of the online reader requires an underlining and exaggeration within established gender constructs which opens them up to active debate. In particular here, feminism as question comes under frequent scrutiny, often located within deliberately contentious articles and the reader comments which they attract. The role of the female columnist or journalist is also highlighted by a visual and conversational engagement which breaks loose of the barriers developed in hard copy. In conclusion it suggests that a disruption in media format can enable critical openings in the play of gender roles within the field.

Mabweazara, Hayes Mawindi Edinburgh Napier University

'Between the newsroom and the Pub': the mobile phone and mainstream journalism practice in Zimbabwe

Hayes Mawindi Mabweazara PhD Candidate School of Arts and Creative Industries Edinburgh Napier University There seems to be unanimity among scholars that no other technology, not even the Internet has changed lives and work in Africa as much as the mobile phone has (Mudhai 2004: 315). Indeed, the pervasiveness of the technology among the poor and elite in Zimbabwe has rendered the technology critical in 'shaping' everyday life. Against this backdrop, this paper uses a qualitative ethnographic case-study approach to investigate the deployment of the mobile phone by Zimbabwean mainstream print journalists in their everyday professional routines. The study critically examines how the mobile phone is (re)shaping the practice of mainstream journalism and, in particular, how the journalists are shaping

the use of the technology in their day-to-day professional routines. The paper's theoretical and conceptual framework draws on social constructivist approaches to technology and the sociology of journalism. Collectively, these approaches provide a direction for conceptualising the 'interplay' between journalists, their immediate context of practice and the wider socio-political and economic milieu which coalesce to structure and constrain the appropriation of the mobile phone. The paper concludes that the cultural and social appropriation of the mobile phone by Zimbabwean mainstream journalists suggests that the technology has acquired 'new meanings' in the social context of its appropriation and its pervasiveness in everyday life has facilitated the blurring of the boundaries between 'work' and 'private life' among journalists.

Mahony, Nick *Centre for Citizenship, Identities and Governance, Faculty of Social Science, Open University*

Spectacular Political Experiments

The idea that established institutions of democracy are in crisis has now acquired common sense status. This presentation highlights how many events designed to address and involve disaffected publics in politics are now being promoted and enacted as spectacular political experiments. These events are spectacular because they enact large-scale public displays and promise to invert how politics is conventionally practiced. They hold out the prospect of a politics that is quick, accessible, informal, engaging, exciting, publicly accountable, grounded in real life concerns and effective. Drawing on recent research that explored and compared three (government, media and social movement) experiments the presentation traces some of the tussles for public legitimacy and political authority being played out across this fast expanding field of practice. Identifying similarities and differences between these events, it also shows how literature on the spectacle (e.g. Debord 1992, Hetherington 2008) and spectatorship (e.g. Rancière 2007, Hallward 2006) is of value because of how it helps illuminate and theorise the seemingly contradictory qualities of these experiments. Spectacular political experiments work to produce new types of mediated politics and ways of being public; curious political spaces and temporalities; novel modes of interactivity and forms of subjectivity. These developments therefore merit more sustained academic attention, not least because they are being struggled over beyond established political institutions such as Parliaments.

Malik, Shaista *Journalist for Democracy and Human Rights*
Iqbal Zafar *International Islamic University, Islamabad-Pakistan*

Construction of Taliban Image in Pakistan: Discourse Analysis of Editorials of Dawn and The News

The aim of this research study is to investigate as to how the image of Taliban is being framed in Print media discourses. Media in Pakistan widely covered the involvement of Taliban in fanning extremism in Pakistan that forms a frame of reference in national context. The media coverage shows that the Taliban mostly carry negative images. They might have some positive gestures as well, but the overall image is clearly negative. Most of editorials in leading newspapers see Taliban behind growing extremism. This paper will discuss the difference of image building between two leading newspapers- The News and Dawn. The study will describe the coverage pattern of the two distinct newspapers on Taliban and extremism. Editorials of these two Pakistani newspapers published from 1st February 2009 to 31st March 2009 are selected to study media construction of the

image of Taliban in Pakistan. The rationales behind selecting these newspapers are: (1) Both the English newspapers have a high circulation ; (2) Both have distinct editorial policies. The paper will examine as to how the media constructs the image of Taliban and to what extent this portrayal conveys derogatory and stereotypical frames of them? Concretely, this study will focus on the frames that the both newspapers DAWN and The News apply when writing editorials while doing coverage of Taliban in order to identify the differences and similarities between them. The paper will also find the stylistic features in editorials of both the newspapers. The method used for this paper will discourse analysis.

Markham, Tim *Birkbeck, University of London*

Hunched Over Their Laptops: Phenomenological Perspectives on Citizen Journalism

Donald Matheson (2003) writes of war correspondents 'scowling over their notebooks', and this is not meant as caricature but the corporeal expression of an epistemological orientation to the world in which facts have to be wrestled into submission. This paper takes a phenomenological approach to ask whether there is a distinct orientation of citizen journalism and blogging, exploring the corporeal, temporal and spatial aspects of non-professional practices of media production. That production devices are worn by the body rather than the body being physically addressed to immovable pieces of equipment might be experienced as liberating, but this fluidity may also be connected to the increasing casualisation and precarity of media work. Likewise, the embedding and intertwining of media production and consumption in everyday life may provide the basis for more, not less, pervasive embodiment of anticipatory structures through routinisation. Hunching over a laptop suggests an epistemology in which facts and opinions are urgent and potentially subversive, though it is also tied to the romanticised individualism with which citizen journalism in particular is associated. Practices of media production are not deconstructed but restructured by new technologies: there is no tweeting from nowhere, nor is a 'third space' such as a local café unsituated. The paper ends by arguing against the myth of the citizen journalist as urban warrior, and suggests that attention should instead be focussed on the domestic, commercial and suburban contexts which structure and are structured by practices of citizen journalism and blogging.

Mattoni, Alice *European University Institute*

Activist Media Practices and Communication Repertoire in Complex Media Environments

Despite the central role that the media play in social movement processes and in the political arena in general, only a few studies attempt to understand what unconventional political actors do with the media in media saturated societies. This is also a matter, the paper claims, of lacking conceptual redefinitions when dealing with complex media environments. After a brief literature review and some methodological remarks, the paper presents and discusses two key sensitizing concepts firstly useful in the field of social movement studies, but also applicable to other types of unconventional and conventional political actors: "activist media practices" and "activist communication repertoire". The paper ground the two concepts on a systematic analysis of 40 in-depth interviews with activists and journalists, more than 100 social movement documents and a sample of 200 media texts related to five mobilizations against insecure employment occurred from 2001 to 2006 in Italy. In short, the paper argues that activist media practices are made up by three relevant

dimensions – media perceptions, media representation/recognition and media interactions – which intertwine one another when activists operate in complex media environment. Activist communication repertoires, instead, can be seen as the whole potential set of activist media practices available to a certain activist group or to an entire social movement coalition in a given space and time. The paper shows how these two concepts can be used in understanding what unconventional political actors do with the media and what, the same two concepts, add to our understanding of political participation in complex media environments.

McCurdy, Patrick *Erasmus University*
Anna Feigenbaum *Richmond University*

From Greenham to Gleneagles: Analyzing the media strategies of pre and post-Internet social movements

Although the relationship between mainstream media and social movements has received a large degree of academic attention, the specific media strategies developed and deployed by social movements have received considerably less. Through comparing and contrasting two British case studies, Greenham Common and the 2005 G8 Summit in Gleneagles, Scotland, this paper explores how social movement actors involved in both pre- and post-Internet mobilizations reacted to, and interacted with, media at the site of protest. While highlighting differences between the two mobilizations, the paper illustrates the degree to which the media-saturated culture, and specifically the tabloid culture within the United Kingdom, has led to activists within both movements to develop strategies for thinking about and reacting to mainstream media coverage. This paper both contributes to our understanding of the commonalities and differences in the media strategies used by pre- and post-internet social movements but also contributes to discourses on mediation through its view of the media as both an environment and site of struggle.

McStay, Andrew *LCC, University of the Arts London*

Commodifying Audiences in Web 3.0: the Case of Online Behavioural Advertising

From the inception of the professional marketing industries at the turn of the nineteenth to the twentieth century, the value of audiences has been understood. As Smythe (1977) and more recently Bermejo (2007) argue, audiences are the main commodity manufactured by media industries. This paper highlights recent developments in the history of audience-as-commodity by examining developments in online behavioural advertising (OBA), particularly in regards to OBA facilitated by deep-packet inspection (DPI) that has caused much consternation to policy makers in the UK, Europe and the US. However, rather than focusing on the well-trodden area of privacy issues, this paper instead offers an autopoietic understanding of OBA so as to better characterise the nature of feedback relationships (Beniger, 1986; Elmer, 2004). Whereas traditional accounts of advertising tend to focus on representation as a means to understanding advertising, this paper eschews such an approach instead examining OBA systems where advertising is served, data about audiences is generated, and advertising is again served on the basis of data generated. What is then presented is a cybernetic account of control and self-regulating systems, although not one to do with mass or niche audiences, but rather a more intimate version based on longitudinal and semantic understanding of user preferences in Web 3.0.

Mhando, Martin Richard *Murdoch University*

Participatory Video Production Research: An Ideal or wishful thinking?

Participatory Video Production: An Ideal or wishful thinking? The paper looks at the role of research in development, while interrogating the use of participatory research methods through the use of video. As a general observation we contended that the lack of understanding of the nature of documentary reception could interfere with the possible positive research outcomes thus hindering the adoption of video as a research methodology by development organs. The paper analyses the Participatory Video Research Project undertaken by the World Bank in Tanzania (under the aegis of the Economic and Social Research Foundation) and its outcomes in 1993. This paper aims at discussing some complexities arising from the production of documentaries emphasizing on issues of authorship and representation. I argue that outcomes of participatory documentary production methods are considerably distinct from what mainstream television or documentary viewers might think. This output needs to be clearly understood in order to accentuate the purposeful use of this methodology within policy-making environments where the method has been found to be of possible positive utility. The nature of storytelling and the filmmaker's desire to make an absorbing film has influenced the documentary mode of communication. Indeed there is always an attempt at hiding the representational aspects of documentary. On the other hand I would like to argue that in participatory video production it is not the final product that matters but the process through which we get to the final product. By enhancing these processes the nature of documentary is thus enhanced.

Michalis, Maria *University of Westminster*

PSBs' Digital Strategies. From Kangaroo to Canvas: innovation, regulation, and private sector pressure

Public Service Broadcasters (PSBs) have developed various strategies (e.g. launch of new channels, online presence) to modernise and stay relevant in the emerging digital multimedia environment. More recently, as demand for television content online has increased, PSBs have elaborated plans for on-demand services. The aim of this paper is to critically analyse two such plans, Projects Kangaroo and Canvas. Project Kangaroo - an on-demand video service planned by the BBC (through BBC Worldwide), ITV and Channel 4 to offer free but also paid-for content – was blocked by the Competition Commission in February 2009 on the grounds that it would restrict competition in the video-on-demand market. The subsequent Project Canvas, currently under regulatory scrutiny, again brings together the main terrestrial PSBs and aims to enable the delivery of Internet Protocol television through the development of an open platform that will offer subscription-free access to on-demand television and other internet content via broadband devices. The paper examines the rationale behind these two projects and argues that the move of PSBs to video-on-demand platforms is primarily an attempt to maintain control over their content. The paper then analyses the interplay between public service and government objectives (such as availability of free public service content and promotion of broadband penetration), private sector pressure to restrict such new initiatives by PSBs, and the new regulatory environment for PSB, in particular the new BBC governance structure and the increasing role of competition rules. This interplay manifests a strong tension between the public value and market impact of such new services and has implications for the future of PSB.

Minucci, Sara *University of Turin*

New forms of political communication in Italy: “Tocca a noi” MTV’s campaign for young people participation to political life

From the 18th of November 2008 the TV channel MTV Italia launched the campaign Tocca a noi. Le cose non vanno cambiamole ora (“It’s our time. Things go wrong, let’s change them now”) to promote activation and participation of young Italians to political life. The aim of this project is to process writing and supporting of a bill by people according to Italian Constitutional Law. Students and researchers from universities write the bill on a topic selected by MTV young spectators: so that MTV audience become active part to select the topic of the bill voting it through the campaign official Web site (<http://www.mtv.it/toccanoit>) and to elaborate contents using the MTV’s blog to share suggestions and ideas. At the end of this process, in Spring 2010, the bill will be proposed to be discussed and voted by Italian Parliament. MTV Italia will broadcast ‘live’ political debate in Parliament. This paper will analyse the MTV Italia’s campaign focusing in particular on two aspects. First of all, Tocca a noi is a tool to bias political agenda connecting old media power (influence by television), mobilization possibilities by new media (Internet) and events “on field”. Furthermore, it is an example of how the integration between ways of communication and ICTs allows the creation of brand new forms of participation.

Giles Moss *Institute of Communications Studies, University of Leeds*

Public media with or without the state

The standard liberal model of the public sphere is based on a free market economy, clearly differentiated from the state. Despite the inequalities and discontents the market generates, state intervention is widely perceived as being detrimental to the public sphere and the market is assumed to be the most effective way to ensure the freedom and critical independence of public communication. This paper considers whether and how state intervention may make a more positive contribution to promoting the public sphere. Looking empirically at case studies of recent government eParticipation policy initiatives in the UK, I analyze how the role of the state is perceived and negotiated by different groups in practice. On this basis, I make a case for the importance of those third terms, such as the communicative rights and entitlements of citizenship, which mediate between state and civil society, and, as such, refuse the stark either/or choice between the two that characterizes much thinking about the public sphere. Where these terms are effectively secured and instituted, such that actors can have a measure of confidence in them, they present a way to realize sites and practices of the public sphere that draw from the authority and support of the state and yet are not simply of it.

Murthy, Dhiraj *Dept. of Sociology, Bowdoin College, USA*

Understanding some policy implications of Twitter

Twitter, the popular social media website in which individuals are asked to respond to the question ‘What are you doing?’ in 140 characters, is increasingly becoming the first port of call for individuals to get their news. Messages on Twitter (‘tweets’) can be sent by text message or through the Internet. As even the most basic cell phone can be used, the technology is accessible even in impoverished countries. Because of this diversity of contributors, news gathered from Twitter is considered by some to be less biased and more ‘real’ than other mediums. This paper examines the site’s role in being the first to report on the Mumbai bomb blasts in 2008 and the downed

US Airways flight in 2009 as case studies. This paper also explores the question of whether Twitter has transformed ordinary individuals into empowered citizen journalists or whether their voices are merely subsumed by traditional media. In other words, has Twitter really produced a new space in which ordinary people meaningfully interact with ordinary people around the world who have rich insider accounts pertaining to diverse forms of socioeconomic life? This paper ultimately concludes that ordinary people on Twitter are producing news and consuming news produced by other ordinary people and that these changes have substantial policy implications in the UK and elsewhere, especially in terms of (1) the funding of state-sponsored media and (2) the continuing lack of access to the Internet by marginalized populations limits them from access to this increasingly important social media.

O'Neill, Brian *Dublin Institute of Technology*
Shaw Helen *Athena Media*

'Whither Digital Radio in Ireland? Policy, Technology and Strategy Choices'

This paper addresses policy-formation processes in small media markets with particular reference to digital radio broadcasting. Digital radio was formally but quietly launched in Ireland in 2008, following the publication of the Broadcasting Bill 2008 which provides for digital terrestrial sound and television broadcasting services. Following years of inaction, this long-anticipated impetus for digital radio followed a successful digital radio trial and initially augured well for a revitalised digital broadcasting strategy and a future implementation of digital radio. The timing for such an initiative could not have been more challenging however. Commercial radio operators who had supported the trial of digital radio declined to continue their involvement leading to a much truncated service on only one of two national multiplexes. The digital radio trial service was maintained and led by the national public broadcaster, and attempting to regain lost ground in digital radio strategy, decided to press ahead with a new service. Against this background, the Irish media regulator commissioned the authors to conduct a study of Irish broadcasters' future strategies for digital radio. This paper presents findings of a national survey of the radio broadcast sector. We present results of a survey and interviews with senior executives and strategists in the radio broadcasting industry on existing provision for digital audio services, as well as their interest and commitment to further digital radio deployments including terrestrial digital broadcasting and internet radio. We conclude by outlining some of the competing options in a turbulent international environment for digital radio.

Omojola, Oladokun *Covenant University*

MEDIA STAKEHOLDERS' PERSPECTIVES AND POLICY INTEGRITY

Objectivity in media practice is the journalist's ability to give every segment of the audience an equal right to be heard and seen, to read or to react. Disappointingly, such objectivity does not extend to the policies that regulate that practice. This concern is demonstrated in the incoherence and lack of judgment that exist in media policy domains where journalism is confined to a deal between only the journalist and his or her audience. This linear process conspicuously excludes those crucial stakeholders whose interests tremendously affect the destiny of journalists and their audience. The development has adversely affected policy rationality in some developing countries as media policies lack interactive planning, robust policy discourses and stakeholder dialogue, thereby undermining policy integrity. This paper attempts to argue that for a media policy to be truly in public interest,

formulators have to expand their horizon beyond government, journalists and their audience to other stakeholders. Newsmakers, which fall into a category of such stakeholders, can make the journalist's pen run dry if they go on strike. Others include media users, media owners and media scholars who teach what journalists practice. The paper discusses the process of harnessing the perspectives of these stakeholders in a manner that can make analysts consider drafting a fresh all-encompassing media policy for developing countries, especially those of Africa.

Orgad, Shani LSE

War coverage and distance: Israeli journalists' perspectives on reporting of the Gaza War

Journalists, especially during war, are expected to maintain a level of professional detachment from the events they cover. National reporters covering their communities during war are often criticized for failing to achieve this distance: they tend to move towards a "sphere of consensus" (Hallin, 1986), invoke patriotism and adopt a consensual "we". At the same time, the expectation that journalists should remain detached from the crisis on which they are reporting is increasingly challenged. Not only is there a growing recognition that journalists never stand entirely outside the community they report on, but there is new legitimacy for journalists to abandon distance, e.g. by expressing their personal feelings about the stories they cover. Further, some argue, journalism in war should not only inform, but also console and reassure. This paper seeks to explore this tension, by attending to national journalists' perceptions of distance in war coverage. It focuses on how and what Israeli journalists think about the distance they achieved, or should have achieved, in their reporting of the Gaza war. This question appears particularly pertinent in face of the international media's harsh criticism of the Israeli government's media ban, and of Israel more generally, which triggered among some reporters reflexive and self-critical thinking about their distance from the events on which they report, while fuelling a defensive approach among others. The discussion is based on an analysis of Israeli journalists' accounts in the 2009 meeting of the EU-Israel Media Dialogue between Israeli and European journalists about the war coverage.

Ortega Breton, Hugh Roehampton / UEL

Emotional populism and television feedback: a psychocultural approach to analysing public issues in popular drama and documentary

This paper analyses creative explorations of the 'war on terror' (Spooks and The Power of Nightmares). These are considered in the context of politicians', producers' and scriptwriters' attempts to connect meaningfully with a majority of the audience-electorate and the predominance of anxiety about perceived risks in news and political discourse over the last decade. Applying object relational psychoanalysis to textual analysis in this historically specific context, I will demonstrate how particular characters and recurring ideas in these and other television narratives elicit and are informed by powerfully resonant politicised emotions. The paper will argue that contemporary discourses expressing vulnerability, danger, alarm and fear influence political elite attempts to forge a new identity based upon safety, risk aversion and securitization. This taps into and constitutes fears which are nationalised through mainstream media and dominate the representation of public issues in popular drama and also in related ways in current affairs. The paper proposes a 'paranoid style' as a historically specific mode of expression in political communication and popular culture most evident in the current 'war on terror'. The style achieves

credibility through textual communicative processes which can produce emotional engagements with the characters based on dominant risk narratives. But also, the television programmes function as a conduit for broader highly-charged political discourses concerning national and individual security and identity. I will explore the difficulties in critiquing current risk sensitive attitudes and getting politicians to take seriously their contribution to the emotional dynamics of political culture.

Padovani, Cinzia *southern illinois university carbondale*

Communication @360 Degrees: Radical Communication during the G8 Summit in L'Aquila, Italy, July 7-10, 2009

In this paper I explore the conditions of freedom of information in contemporary Italy. I do that by looking at how citizens and social movements struggled to offer counter hegemonic perspectives of post- earthquake reconstruction efforts in the city of L'Aquila, which was hit by a catastrophic seism on April 6, 2009. In particular, I will focus on citizens' efforts at organizing what I define "Communication @360 Degrees:" a multiform communication strategy aimed at breaking the official coverage of events in L'Aquila, as they unfolded during the week of the G8 summit, held in this town, July 7-10, 2009. During this period, local citizens' organizations and social movements were faced with the difficulties and the opportunities to conjugate their local, domestic problems with broader issues of global significance. How did they do that? Which communication strategies did they use? How did they interact with mainstream media? And how did their experience contribute (if at all) to enrich the experience of other social movements in their struggle to foster progressive communication? My research is based on qualitative methodologies of participant observations, interviews with citizens and representatives of social movements in L'Aquila during the G8 summit, and a review of mainstream media coverage during the week of the summit. The study is framed within the broader history of rebellious communication in Italy, and builds upon the existing literature on radical media.

Planeta, Katarzyna Aleksandra *Uppsala University - Department of Informatics and Media*

COMMUNICATING DIALOGUE: MULTICULTURALISM AS A COMMUNICATION ISSUE FOR THE EU

In 2007 the European Commission included the notion of Intercultural Dialogue in its 'Agenda for Culture in a Globalising World', extended by such programmes as 'Culture 2007 - 2013' and 'Europe for Citizens'. In addition, the European Parliament marked 2008 the 'European Year of Intercultural Dialogue', thus providing various NGOs and grassroots undertakings with the EU's imprint and communication platforms. Moreover, in its fourth 'Annual Report on Migration and Integration' the Commission will include the good practices of national media in the field of multicultural policy and intercultural dialogue. All these newly introduced European initiatives visibly mark a shift in the views on what constitutes European identity and values in response to the challenges of globalization and cultural diversity, especially as the latter no longer refers only (or mainly) to differences between 'nations', but also to diverse and multicultural composition of 'nations' or societies. This paper shows how the EU policymaking and communication strategies intersect with political and cultural discourses on Europe and the European identity in the age of immigration and globalization. It combines transactionalist and constructivist perspectives on integration with discourse-historical and semiotic analyses of textual and visual media representations in order make the links

between European policymaking, normative approaches to media production and citizens' views on immigration. The data presented in the study comprise interviews with European Commission's officials, political documents and speeches, press releases, examples of TV productions and online debates.

Powell, Alison *Oxford Internet Institute*

Lessons from Hardware Hackers: Openness and the mobile Internet

Debates about openness on the Internet have inspired socio-technical interventions including free and open source software advocacy. In turn, this advocacy has created material and software products that configure further openness. As mobile devices become more widespread and Internet connectivity more ubiquitous, a worldwide movement towards Open Source Hardware (OSH) has begun to address the proprietary standards, chipsets, and handsets that form the basis of mobile devices. Like open source software hackers, hardware hackers are interested in opening up systems for future innovation. However, they engage with a different set of constraints that help to illustrate the material and social consequences of a more mobile world. Because material like chipsets and handsets have different production costs than immaterial software, hardware hacks are directed at technologies but also at institutions: licensing regimes for software (see Lessig, 2006) and radio spectrum (see OPLAN foundation, 2008); and hardware standards (de Nardis 2009). Hackers must also convince companies that building open hardware can be financially viable – an a proposition that is interesting for some emerging companies, but also enticing to pirates who want to be able to cheaply knock off hardware. This paper interrogates the social benefit of opening up standards and producing open hardware for mobile devices, contributing to ongoing debates about the nature of openness on the Internet – in the age of what Andrejevic (2007) sees as mobile enclosure.

Rumble, Jane *Ofcom*

Lennox Fiona *Ofcom*

Engaging with digital media - trends over time

Our presentation will cover the following areas: - Results and trends identified from Ofcom's Media Literacy 2009 Tracker survey and related research. Our Tracker asks adults and children aged 5-15 a variety of questions about their media and communications habits and opinions, ranging from TV and radio to mobiles, the internet and games. We ask 2000 adults per year, and 2000 parents and their children – a significant database of views and behaviour. - Specific focus on people's attitudes, behaviours and experience in relation to learning about media and communications - Discussion of the methodological challenges in asking respondents about their media literacy skills - Usefulness of different types of research including "rich picture" qualitative, showing the impact of life stage on media consumption

Price, Stuart *De Montfort University*

Disordered States: 'mediated surveillance' and public dissent

This paper comprises an analysis of the mediation of two 'public order' events: the London Poll Tax Riot of 1990, and the London G20 protests of 2009. Subsidiary reference is also made to the Greek riots of 2008/9 (based on coverage in Athens News, Kathimerini, To Bhma, etc), in order to provide a wider context for arguments about the character of coercive authority. In the course of the discussion, a number

of significant practices are identified. After this phenomenon has been described, the second part of the discussion concentrates on the process of agenda-setting and the role of news formats. The contention here is that the representation of political demonstrations is constrained by the media's alignment with the basic moral assumptions used by authoritative forces, and by the limited conceptual frames that emerge from the media's structural subservience to 'legitimate' power. The third question examined is the ambivalent depiction of surveillance, described by UK news organisations in the context of military operations overseas as a beneficial form of technology, which for example helps to save the lives of soldiers (see Savage, Independent, 20/08/08). When, however, the same techniques and equipment are deployed within the domestic context (see Barrett, Sunday Telegraph, 16/08/09), there is less certainty about its use. It is this part of the paper which gives space to the notion of 'mediated surveillance', in which the media appear as discursively complicit in the reproduction of an authoritarian mind-set, yet also as an instrument of limited critique.

Rinnert, Gretchen Caldwell Kent State University, Kent, Ohio (USA)
Lane Marty Maxwell Kent State University

Interactive Tools and Online Communities that support Media Literacy

Discussions about online media often neglect the engagement with and interpretation of these technologies. The Internet has become a primary resource for learning, but schools are often not prepared to train students to understand online content. Outside of the classroom teenagers are active online. Conversely, schools often rely on analog tools to teach this already digital generation. This disconnect may result in teenagers who are not prepared as critical digital citizens. According to research by the Massachusetts Institute of Technology and Stanford University, teenagers tend to rely on the look of online information to determine credibility. Average users can create content that looks professional and therefore trustworthy. Online content facilitates public discourse, but positions amateurs and experts at the same level. This flattening of source credibility is problematic for teenagers with limited cognitive abilities and life experiences to judge what they see. Online participation is inevitable. Students must practice communication and collaboration, activities facilitated by an educational framework that relies on online participatory communities. We cannot simply ignore participatory communities and reject interactive tools as learning strategies. We have an opportunity to encourage new media literacy by leveraging existing social participation into teachable moments. These tools will aid students in being critical of content while they engaged in and practice new media skills such as play, performance, collective intelligence and judgment. We will present prototypes that aid in critical media engagement and assessment, inspire participation, and prepare young audiences to become critical digital citizens.

Robinson, Lucas

The state of conflict journalism; a view from Kandahar, Afghanistan

This paper is a commentary on the state of conflict journalism drawing on the results of a study of the information environment in the province of Kandahar, Afghanistan. Written by a civilian employee of the Government of Canada who spent one year as a communications advisor to the Provincial Reconstruction Team in Kandahar (from May 2008 to May 2009), the paper begins with a discussion of the media landscape in Kandahar, and the roles different groups play in this complex setting. The author then tracks the activities of international news agencies who cover the conflict in Kandahar as infrequent visitors, most often as part of an international embedding

program. The paper looks at some of the challenges of these programs, historically and currently, and gives examples of the impact these outlets can and do have both locally and internationally. The paper also looks at the role of local news gathering agents, who live, work, and, all too often, die in pursuit of sharing information with their fellow Kandaharis. Finally, the paper looks at the role of international government agencies operating in Afghanistan, and the role they play in affecting the overall formal information environment in the Kandahar Province.

Rogers, Jim Dublin City University

New Rules For The New Economy? The Case of the Contemporary Music Industry

In recent years, crisis rhetoric regarding the record industry has consistently echoed among many quarters of the media. Digitalisation is forwarded as the key causal factor. Equally, the internet has also been promoted as a key radical technological innovation with the potential to restructure and reorganise the record industry order and make the production and distribution of recorded music more democratic. Such transformative hype reflects the primacy given to technological deterministic thinking in contemporary society. This paper is primarily concerned with examining the extent of the internet's disruptive potential in the record industry, and assessing the record industry 'crisis' by placing it within the context of the wider music industries. The evidence presented is gathered from a series of over forty interviews conducted with music industry personnel and key informants. I ultimately argue that as a result of 'matching innovations' is the policy sphere, primarily centred around copyright law, the overall organisation and structure of the music industries are not being radically altered by digital innovations. The paper is informed by perspectives that are attentive to the interplay of technological, economic and policy factors. It addresses how copyright has been shaping the form and extent of the disruptive potential of the internet and other digital platforms in the recorded music industry since the late 1990s. Further, I assess how the strengthening of copyright laws places the established music companies in a strong position to generate revenues from both new and traditional streams, thus serving to bolster and maintain existing oligopolies.

Patricia Roman-Velazquez City University

Night, Light and Consumption in London

This presentation sets out to explore the impact that artificial light had over the nocturnal city as a time and space of consumption. London between 1880s and 1900s will be the geo-historical focus. The introduction and commercialisation of artificial light has been important for increasing forms of productivity and consumption, and has contributed to transform the visual character of the city. The paper raises questions regarding the significance of the night for interrogating existing knowledge on consumption. Research on the history of consumption has certainly enhanced our understanding of modern consumption patterns, nevertheless, consumption still appears as a diurnal activity and very little has been said about the impact that electric forms of illumination had for the development of modern consumer culture at night, and it is this aspect that I wish to address. This approach highlights how consumption has shifted from the mere acquisition of goods to the idea of consumption as an everyday practice that includes the pleasure of seeking, watching and listening.

The paper is concerned with the illumination of the night from a historical perspective and its impact upon social issues. It will provide new historical material taken from research on specialist journals at the end of the 19th century to highlight how artificial lighting contributed to transform the street as a place of consumption at night.

Sanz Sabido, Rut M *De Montfort University*

Madrid, London and the 'war on terror': a comparative study of two bomb attacks

The bomb attacks that took place in Madrid on March 11th 2004 and in London on July 7th 2005 occurred within the context of the 'war on terror' launched in the aftermath of September 11th (Álvarez de Toledo, 2004). Both events had a significant impact on the development of national affairs as well as international policies (Gil Calvo, 2005). This paper compares original Spanish and British press material published immediately after each attack. Whereas both acts are connected, they also present a number of differences in terms of their national contexts, political repercussions and the contrasting ideological character of their newspaper coverage. The purpose of this article is to outline those differences, as well as the similarities, between these events. The analysis is based on Spanish and British newspaper front pages, and the methodology consists of a combination of content analysis and semiology (Leiss et al, 1997). Attention is also given to the salience of certain items on the pages (Kress and van Leeuwen, 2001). The paper concludes that the media responses in both countries were similar in their treatment of the events as tragedies, by creating narratives that would appeal to the audience from a human perspective (Kramer, 2000). After considering other similarities, the article is mainly interested in the disparities between both countries. Their national responses to terrorism, on the one hand, and the distinct political and social scenarios, on the other, are at the core of those differences.

Saugmann Andersen, Rune *Institute of Political Science, University of Copenhagen*

One frame to rule them all? Transnational convergence and institutionalisation of meta-frames in news coverage of the WTO Doha Round negotiations.

Based on a quantitative content analysis of the Doha Development Agenda (DDA) negotiation coverage in five countries, this article uses new institutionalist media theory to explore how the press coverage of DDA negotiations has become institutionalised around a common meta-frame, here called the 'neo-liberal development frame'. Institutionalisation is viewed as the result of a two-way homogenisation of news content, a situation where content converges across both time and space. The concept of meta-frame is introduced to denote a common narrative underlying many different framings of individual news stories. The institutionalised meta-frame depicting DDA contains stable and homogeneous accounts of the purpose of negotiations, the main problems and issues, the basic angle these problems should be viewed from, as well as (albeit to a slightly lesser degree) which actors are the villains and victims of negotiations. It can therefore be expected to exert considerable influence both on public perceptions on who should 'give in' to unlock negotiation deadlock and on the possibilities for concluding the stalled DDA negotiations. Based on these findings, the article explores how framing theory, new institutional media theory, and agenda-setting theory can help us shed light on the process of (in this case transnational) media content convergence and institutionalisation of meta-frames through homogenization of media content. Doing so, it also touches upon the wider political significance of coverage being

characterized by an institutionalized meta-frame. It argues that institutionalisation of news coverage is most likely to evolve around prolonged and technically complex negotiations dealing with unobtrusive international issue-areas such as trade or climate change.

Schoenfeld, Carl *Oxford Brookes University*

Implementing Reflective Film Analysis

During my teaching practice at a variety of institutions, discussions with students made me aware of how much we rely on extra-curricular viewing experiences when analysing and evaluating new material. In this research proposal I wish to further investigate the potential of this unexamined resource. In addition, I find in my practice as film producer that well reflected viewing experiences play an essential role for professionals not only for analysis of any media text but also for developing the aims and approach to their own films, which includes documentaries, narrative TV shows and shorts. Accordingly, in this paper I aim to build up Reflective Film Analysis as an educational theory based on D. Kolb (1984) and D. Schoen (1987), which draws on student-provided data of personal viewing experience for the dissemination, planning and production of films. Umberto Eco highlighted the double-edged nature of visual communication when he wrote that 'a democratic civilisation will save itself only if it makes the language of the image into a stimulus for reflection, and not an invitation for hypnosis' (1979:33). Whilst Reflective Film Analysis could help to professionalize education in the rapidly growing film and media related studies, it is hoped that in the context of an increasingly iterative relationship between filmmakers and audience, such a high level critical approach would filter through into the wider viewing public and help to shift the balance from mass media 'hypnosis' and towards a more critical reflection of all media content.

Schwartz, Gilson *University of São Paulo*

Plonski Guilherme Ary *University of São Paulo*

From Television to Telosvision: The New Audiovisual Paradigm

Multimedia, multiplatform and multichannel information and communication systems are accelerating a societal evolution towards an audiovisual paradigm or iconomy. From small to big screens intelligently connected to collaboratively and interoperably designed interfaces and computing clouds, the tele paradigm of previous infrastructural revolutions (centered on the conquest of space, territories and property) has evolved into a complex and flexible matrix of networks which are managed, organized and regulated in terms of different telos, purposeful projects that bring both sense and imagination to the political economy of symbolic processes. The telosvision society requires renewed and critical engagement in the mediapolis as audiovisual media bring more light and form to individual and collective desires and energies. This paper exposes a research program so as to integrate knowledge, technologies and policies into the leveraging of an emancipatory audiovisual culture. The European Commission FP7 research grid on audiovisual issues is screened and evaluated as a concrete example of audiovisual challenges and opportunities for the future of interoperable and sustainable global audiovisual platforms.

Scifo, Salvatore *University of Westminster/Marmara University*

The development of Community Radio in Britain under New Labour

The author argues that the birth of Community Radio (CR) in Britain cannot be understood unless it is placed in the context of New Labour social and cultural policies. This paper offers a background to the development of British CR between 1997 and 2009 by identifying and analysing areas of government social, urban, cultural and media policies which, arguably, shaped the context where community radio operated, and, specifically, its conception within the framework of a particular view of community life and its regeneration. Starting with a discussion of the intellectual foundations of New Labour, the first section will focus on notions of communitarianism and third way politics. In cultural policy, the arts were envisaged as a tool to promote a stronger sense of community, and plans to attract new audiences and widen participation. A 'space' for community radio then opens up, preparing the terrain for a breakthrough in media policy, leading to the approval of the Community Radio Order in July 2004. This paper will then review how, in the overall context of New Labour policies, community media representatives were able to put forward their requests to the Government in a more favourable political climate, then highlighting the main findings emerging from recent research into community radio's social impact, the relationship with the arts community and the reports submitted by full-time stations to the media regulator Ofcom. Finally, it will discuss the current tensions as well as the issues that might characterise the sector in the near future.

Scott, Alistair *Edinburgh Napier University*

Will broadcasting in Scotland set the agenda for the post-election psb debate ?

Will broadcasting in Scotland set the agenda for the post-election PSB debate? The future of public service broadcasting policy in the United Kingdom is uncertain in the run-up to the General Election, with the main parties debating differing opinions about how regulation and governance will be structured. The place of the 'nations and regions' has been at the centre of concepts of a universal service and of public service broadcasting since the foundation of the BBC. But with the forthcoming election we will move forward to a new point in the devolution settlement. It's now over two years since the Scottish National Party Scottish Government published the findings of its Broadcasting Commission. This paper will explore how the strains of broadcasting north of the border exposed in that document will impact on the agenda for the next government. Can broadcasting remain a reserved matter? How will the British Broadcasting Corporation look if much of Scotland votes for separation? What is the impact of the unequal partnership between Scottish Television and ITV? And what will be the future nations and regions ethos for Channel 4 and the implications for attempts to gain new funding? Based on recent interviews the paper will compare a number of views of the likely post-election PSB debate.

Seidl, Monika *University of Vienna*

Sublime Scenery and Spectacular Settings. Traditions of Romanticist Visualities in Computer Games

In my presentation I look at computer games with a view to considering practices of looking that have taken root in the past and are still flourishing in the present. My focus will be on visual continuities that can be traced in present day computer

games, in the Western Movie and in 19c US-American landscape painting. I will also link these stylistic tropes to romanticist notions and show how digital design illustrates the assimilation of romantic imagery into popular culture. I will, first, give reasons why settings - places and spaces - are so important in computer games. I will then briefly introduce the notion of the sublime and explore why looking for analogies in landscape paintings, movies and computer games is not that far-fetched after all, since tracing the similarities in visual conventions at the same time also traces the conventions of the popular.

Selfe, Melanie *University of Glasgow*

Film Critics in the Circle: negotiating professional standards, prestige and strength

Film criticism's entry into the Critics' Circle in late 1920s was highly contentious. As it joined the ranks of dramatic and music criticism it faced raw snobbery; nonetheless, a film sub-committee was soon formed and film critics became the fastest growing membership sector, actively seeking 100% Circle membership among UK-based film critics. By 1941, with 62 film critics on board, this was very nearly attained (barring one writer with clear industry conflicts) and Jympson Harman was elected the first film critic V.P of the Circle. However, this was not without impacts. In 1942 the Critics' Circle found itself questioning its purpose: was it a society of professional excellence, an inherently exclusive entity, or a trade union, which should aim to include and represent all of the profession. This paper draws on the trade press, records of the Circle, and Dilys Powell's papers to consider the aims of the film section and its evolving relationship with the wider Circle. In particular, it considers the ways in which the film section contributed to debates about the standards and ethics of critical practice, and how this was troubled by the membership of trade press writers. It explores how the section policed its specialist expertise within the Circle against dilettante dabbling from other critics and how it collectively negotiated with the film trade over the working practice of press shows. This provides a crucial context for understanding the notorious MGM press show bans received by Dilys Powell and E. Arnot Robertson in the 1940s.

Shivers, Kaia Niambi *Rutgers University, Journalism & Media Studies*

Negotiating Identity in Transnational Spaces: Consumption of Nollywood Films in the African Diaspora of the United States

The consumption of Nollywood films in the United States is a site of complex translational engagements and a location of disjunctured processes that illuminate how diasporas are imagined, created and performed. This study focused on how three major groups in the African Diaspora community located in the New York Metropolitan area negotiate identity within the historical, political, and socio-cultural circumstances of their locality. African-Americans, Caribbean migrants, and African migrants who interact with each other via the consumption of the popular African video films, articulate an intricate and layered understanding of each other, as well as their group's meaning of blackness. These articulations show that blackness is a concept that differs inter-ethnically and intra-ethnically.

Invisible Europe: Media's Influence on Children's 'European' Identities

Children's knowledge of and identification with Europe and the European Union is closely related to kids' media use patterns and their exposure to news and current affairs programmes as well as the content of the news bulletins. Thus, in the new entrant Bulgaria where the EU is relatively visible in the news, the majority of children has heard of the Union and can explain what it is about. In England, on the other hand, where the EU is basically invisible in the news, a minority has ever heard of the EU, and even those who have, confuse it with other international entities such as the UN. These are some of the preliminary findings in a cross-national study on the relationship between children's perceptions and media representations of the EU. The research design employs a combination of qualitative and quantitative methods. The findings suggest that media play a major role in raising awareness and enhancing knowledge of both the nation-states and their key symbols and the EU as such but its role is more disputable when it comes to influencing children's identities. In Bulgaria 71% declared they have heard of the EU from TV but only half defined themselves as European. Obviously, identity formation is linked to a plethora of factors—apart from media, parents, teachers/school, travel experience and socio-economic status all play a role. Socio-economic status is especially important in the UK where children of lower status tend not to define themselves as European in sharp contrast to those from a more privileged background.

Snelson, Tim *University of East Anglia*

'Shock - A Film to Be Shocked About': Psychiatric Solutions to the Post-War Horror Problem

With the moral certainties of wartime diminished, postwar America looked to psychologists as moral authorities to ground and anchor values. This can be seen in the 1946 media panic over Hollywood's 'reckless' representation of the psychiatric profession, and the resultant policies introduced to address this problem. The backlash reached its peak with the outcry over Twentieth Century Fox's *Shock* (1946), in which a psychiatrist who has murdered his wife drives the only witness insane through insulin shock therapy. New York Times suggested, this 'horror film represents a social disservice at this time'; PM raged that it made them 'not only physically ill, but almost tearfully angry.' It called for a 'jury of the top men and women in the field of medical care [...to] go after it in the courts, as a menace to public health and welfare.' Renowned psychiatrist Dr. Manfred Sakel (who discovered insulin shock therapy) attended a screening of *Shock*, concluding that it was 'terribly damaging to psychiatry.' Subsequently, the New York Neurotic Institute set up a commission of qualified psychiatrists to study the impact of 'horror pictures' on audiences. It also called for producers of films on 'psychiatric subjects' to obtain advice from the psychiatric profession. The paper will analyze this convergence of media and scientific policy, which brought an end to 'horror' and instigated a cycle of 'responsible psychiatric pictures.' It will focus on the reception of *Shock* and the media debates it intensified, before analyzing the discursive and disciplinary interventions of the psychiatric profession.

Starkey, Guy *University of Sunderland*

Cornering the market: ownership and regulatory influences on diminishing pluralism in news provision on radio.

Imagine a land where pluralism in newspaper ownership has dwindled to the extent that national and international news provision in that sector is controlled by just two publishers: one state-owned and the other private but controlled by a foreign national. In the UK we consider one of the guarantors of free democratic expression to be pluralism in the newspaper market, and the very notion of a cosy duopoly enjoyed by just two publishers would be considered anti-competitive and subject to regulatory action. In fact, the national daily sales of the two largest UK newspaper groups combined (News International and Associated Newspapers) amount to just 56.5 per cent of that market. Even the television sector has three main providers, the BBC, ITN and Sky, while CNN is a fourth – easily accessible – alternative. This paper considers how in 2009 national and international news provision in the UK radio sector became concentrated in the hands of a powerful duopoly that would seem intolerable in other media industry sectors of a modern democracy. It asks why, when newspaper barons are demonised, this dwindling pluralism has attracted so little attention, and whether in today's highly mediatised world diversity of supply even matters in the radio sector. The paper draws on and develops research undertaken for the recent book *Radio Journalism*, co-authored with Professor Andrew Crisell and published by Sage in 2009.

Stokes, Jane *University of East London*

Challenging the Logocentricity of Media History: The Uses of Chromolithography in C19th Britain

One very dominant etiological myth of the mass media identifies its origins, even that of modernity itself, with the introduction of movable type by Johannes Gutenberg in or around 1450. The text book story of the rise of the mass media chronicles the ascent of, first the book, then the newspaper. While the role of the printed word has been of enormous significance, this paper proposes that printed visual culture was of considerable valence in the growth of consciousness of society and of Western European identity in the 19th century. Furthermore, the growth of a bourgeois public sphere was as dependent on the printing of images and paintings as it was on the printing of news. This paper identifies chromolithography as a forgotten technology standing between painting and photography as a key technology in the history of the media. Chromolithography (literally colour printing on stone) enabled printers in the late nineteenth century to make sophisticated colour impressions of paintings and drawings. Using the archives of the Victoria and Albert Museum, The John Johnson Collection at Oxford University and St Bride's Library, this paper takes as a case study the 'Arundel Prints'. This paper is part of a larger research project investigating the impact of pictorial and non-linguistic print on nineteenth century society. The project adds complexity to claims that the advent of modernity was linked to a growth of literacy and highlights the importance of other, non-literate forms in the development of European attitudes to self and society.

Swale, Alistair David *University of Waikato*

Machinima and 'Metaverses': A Practice – led Exploration of New Forms of Art and E-learning.

Machinima and 'Metaverses': A Practice – led Exploration of New Forms of Art and E-learning. Recently, cinema and 3D computer graphic design in video games have become more profoundly integrated. Furthermore, the infusion of the aesthetics of manga and anime into the popular culture mainstream suggests that we have in machinima a mode of representation whose 'time has come'. Nevertheless, the use of Machinima for exploring the possibilities of virtual worlds (or "metaverses") has been developed within the relatively constrained environments of gaming "mods" or prefabricated worlds as presented in Second Life. The arrival of Moviestorm and a host of other pertinent Open Source online platforms has enabled the emergence of more malleable virtual spaces for real time environment and character design that have a multitude of potential applications for the arts and education. The 'game' has literally moved on and now we have the prospect of research being conducted into the possibilities of worlds that are interactively determined by 'author-players' in real time, in virtual environments that can be crafted according to completely idiosyncratic conceptions of time and space. This paper aims to discuss the practical and theoretical implications of the convergence of 'machinimatic' and 'anime-ic' worlds drawing on the earlier work of Thomas Lamarre (2002) and the philosophical systems of Benedetto Croce and Gilles Deleuze. I will also introduce projects conducted at Waikato University that were conceived to explore the intersections of anime aesthetics and cinema through the production of "movics ("moving comics).

Thorsen, Einar *Teesside University*

BBC News Online, the iPlayer and embedded video: redefining forms and practices of (online) journalism

This paper examines the BBC's role in developing the next generation online public service broadcasting, focussing on the iPlayer and embedded video on the Corporation's news website. While the iPlayer has become a remarkable success story in a relatively short period, it is the integration of this technology to stream video content (both recorded and live) from within the BBC News website that has radically transformed the BBC's approach to multimedia storytelling. By combining this with dynamic maps, text commentary from journalists, quotes from Have your say debates, external blogs and even Twitter updates, the Corporation is redefining forms and practices of (online) journalism – in particular where live reporting is concerned. This paper will begin by briefly outlining the history of audio and video on the BBC website. Attention will be on different forms, practices and technology, with particular focus on the way in which such content was integrated (or not) with text based web material. The paper will then turn to a discussion of the development the iPlayer – strategy and policy, early experimentation, through to its current incarnation. In particular the paper will focus on the integration of iPlayer technology with the BBC News website for streaming audio-visual content as part of a synthesis of news content. The paper will conclude by discussing how this multimedia journalism relates to the Corporation's public service mission, its online and digital broadcasting strategies. The research is based on analysis of policy documents, archive material, interviews and a critique of relevant web content.

Toledano, Samuel *Universidad de La Laguna (Tenerife-Spain)*

Erasing alternatives: grassroots in Spanish media coverage

Grassroots and social movements play an important role in current societies as a way of political expression apart from citizen participation in political elections. Their influence in public policies depends on their visibility. Therefore mass media become an essential tool to create a public opinion about them. To study how these social movements are covered by the media is crucial in order to understand both the importance played by journalism as a political instrument, and the possibilities of social change of these movements, due to the close relationship between media –in search of non-institutional sources of information– and social movements –in search of visibility. This paper analyses three of the main Spanish newspapers, *El País*, *El Mundo* and *Abc*, coverage of the antiglobalization summits held in Seattle, Prague and Geneva, and one of the main Canary Islands local newspapers, *El Día*, coverage of the ecologist demonstrations against the building of an industrial port in the south of Tenerife. Journalism is shown to be a relevant vehicle to neutralize alternatives and potential challenges, and to turn them into an element that clearly reinforces the system and status quo.

Tolson, Andrew *De Montfort University*

The New Authenticity? Communicative Practices on YouTube

This paper applies an analytical perspective developed in the study of broadcast talk to an analysis of YouTube. It explores the way forms of talk that have been described as authentic (conversational, sociable and directly addressed to audiences) have a significant place in much user-generated content for new media. Currently, make-up tutorials on YouTube are an interesting example of this, as a discourse analysis of their forms of talk will show. At the same time however, YouTube intervenes in old media, for instance in the circulation of television clips through its archival playlists. This paper discusses the extent to which these developments amount to a form of post-television (Lister et al., 2009) and argues that, in the context of previous studies of broadcasting, there might be theoretical substance to that term. Lister M. et al (2009) *New Media: A Critical Introduction* (2nd Edition), London: Routledge.

Tsaliki, Liza *national and kapodistrian uni of athens, faculty of media and comm studies*

The world is an oyster: research findings from the project Greek Kids Go Online

Research interest has for some time now focused on the way in which new media have become embedded in children's everyday lives, changing for ever the way they learn, have fun, or communicate with each other. Along with the opportunities, however, come risks, making the study of children's exploration and experimentation with new technologies of paramount importance. GR Kids Go Online is a Greek case study into the ways in which young children and teenagers in Greece use and interact with internet technology, and is intended as a knowledge and expertise transfer of the UK Children Go Online project (http://www.lse.ac.uk/collections/children-go-online/UKCGO_Final_report.pdf). In this article, I will draw from the research findings of this line of work, as well as the collaborative research conducted within the EU Kids Online I network in which I participated, in order to explore the relationship young children have with

pornographic and sexually-related texts and cultures through online media (be it on their mobiles, on the internet in general or in SNSs) and their coping strategies, as well as on parental perceptions of this relationship. What do children actually do when they come in contact with pornographic and sexual online content? Do they instigate and pursue such contact or are they the recipients of it? How do they actually feel and how do they react anyway? How different are these online experiences from their offline experiences regarding pornography and sexual content in the first place? These are some of the questions this article will try to answer.

Van Zoonen, Liesbet Loughborough University
Van Romondt, Vis Pauline Loughborough University

Feminist audience research revisited

In the current media and policy panic about sexualization of girls, social learning theory and experimental research have regained public prominence as providing the ultimate evidence of media effects. 30 years of feminist audience research demonstrating the active negotiation and accommodation of gendered media and pop culture have not been able to counter the renewed prominence of the powerful media paradigm. In this paper we will reflect on these 30 years of feminist audience research, providing a qualitative meta-analysis of theoretical frameworks, research designs and questions, methods and outcomes. We will conclude that since the early 90ies, feminist audience research has come to a standstill and has not managed to develop into 'normal science'. As a result, its potential to contribute meaningfully to current public debate about gender and media (sexualization) is limited.

Van Zoonen, Liesbet Loughborough University
Wring Dominic Loughborough University

Politics in UK television fiction

British television drama has always engaged a wide variety of genres to tell stories about politics, for instance, comedy (Yes Minister), thriller (House of Cards) and drama (Party Animals). In this paper we will present a historical inventory of such political television series assuming that quest, conspiracy, bureaucracy and melodrama are the structural narratives underlying political storytelling. We investigate the historical developments within and between narratives in order to analyse how the representation of politics changes through time, but also to assess whether and how the mode of address to audiences, and the kind of (dis) engagement that is invited, differs between time periods and narratives.

Wattam, Eileen University of Salford
Ben Light University of Salford

Challenging links between social disadvantage and digital exclusion: A study of community reporters and social media engagement in urban regeneration areas

Underlying much of the urban policy discourse and practice in the UK is the portrayal of people living within urban regeneration areas as socially disadvantaged and digitally disengaged. In addition, it is assumed that there is a direct link between digital exclusion and social disadvantage. This paper seeks to contribute to the discourses of digital inclusion and social media appropriation by drawing upon a qualitative study of the community reporters in deprived areas of Manchester. The

study finds that community reporters who may be labelled as socially disadvantaged by policy makers are not only engaging with advanced forms of technology but are using social media platforms to promote community activity and empower others through providing them with a voice they may not otherwise have had. The paper also seeks to contribute to the wider discussions of how and whether social media can contribute to community empowerment and regeneration, links which are only just beginning to be investigated (Byrne, 2007). The paper, located with science and technology studies, also contributes to expanding often oversimplified notions of a dichotomous digital divide by drawing on the analytical framework of domestication (Silverstone et al., 1992; Silverstone, 1994) to illuminate the social-technical processes of community reporting and thus how various technologies are being integrated and appropriated within everyday life for social change.

Webber, Nick *Birmingham City University*

The Politics of Music Consumption Research

This paper explores some of the contradictions and weaknesses of the way that music consumption has been studied in the last decade, and the public rhetoric which conditions the whole discussion. It stems from work on an AHRC-funded knowledge transfer project on new strategies for music organisations. 1999 saw the beginning of two practices which reshaped the terms of the debate on music consumption. The first of these was file sharing that year saw the introduction of the now famous Napster. The second was the attempt to relate this practice to economic outcomes, in terms of lost sales, the decline of the CD and, by association, the music business, and the resulting discourses of theft and illegality. Researchers in industry and academia have examined the practices of downloading and sharing music extensively, but there is no particular tendency to agree or to produce coherent findings which treat them in anything other than economic terms. Press releases concentrate on whether teenage music pirates will buy CDs or simply resort to illegal downloads, a music industry which claims to be in crisis influences government policy, and recent extensions to copyright laws and legislation throughout Europe against pirates show the impact that this perspective has. This paper examines the state of the discourse in which the research is set, seeking to assess how helpful it has been in telling us about people's consumption practices, and reflects upon what we have left to learn. Are we, it wonders, even asking the right questions?

Wilde, Alison *Freelance Researcher*

Troubling Images: discourses of talent, courage and abjection in contemporary portrayals of disabled women

Previously occupying marginal, infrequent, yet predictable places in popular media, disabled women have recently taken prominent places in reality television, celebrity magazines and news reports. The 'conditions of possibility' for portraying disabled women's lives will be explored in this paper, examining emergent tropes of disabled femininity and subjectivity. I will interrogate narrative constructions of disabled womanhood and investigate the spaces for the telling of disabled, gendered selves in these mainstream genres. Foregrounding issues of class, talent and morality, I will examine constructions of celebrity in the personae of Heather Mills, Cerrie Burnell, Jade Goody and Alison Lapper. These will be compared with a deliberate strategy to frame new representations of disabled femininity in BBC3's reality game show, Britain's Missing Top Model (2008)'.

Williams, Rebecca *University of Glamorgan*

Screening the Nation: Portrayal, Wales, and 'landmark television'

Issues of representation and portrayal and their links to national and regional identity continue to be widely debated. For example, the recent King Report which reviewed news and factual coverage of the four devolved nations of the United Kingdom found that Wales, Scotland and Northern Ireland suffered from a lack of coverage, with Wales being particularly underrepresented. Given that this focused on news reporting, a new avenue of inquiry is to examine how Wales, Welsh characters and 'Welshness' more broadly are represented in fictional television programmes. This paper offers some tentative findings from a research project into such issues, taking as a case study the recent BBC Wales' productions Doctor Who and Torchwood. In conjunction with the BBC Trust and the BBC Audience Council for Wales, the project examined how audiences felt that such programmes represented Wales and Welshness and their wider economic and production impact on media and tourism in Wales. The paper draws on empirical audience research to examine these issues and to suggest that audiences themselves feel that the concept of portrayal is more complex than previously imagined. For example, it considers how audiences wish to see the multiple, often contradictory, identities of themselves and their local areas, and how portrayal is not merely about quotas or representing, in a tokenistic way, specific minorities (such as Welsh characters) on TV more often. Furthermore, the paper seeks to raise issues of interest to those studying media in the regions and devolved nations of the UK beyond Wales.

Wood, Aylish *University of Kent*

Creative Situations

In this paper I draw on Lucy Suchman's and Bruno Latour's work to gain a more complex understanding of the impact of technology on the making of images, and also to think about the relationship between filmmakers, technology, agency and innovation. Though relatively unfamiliar figures within cinema and media studies, both have been significant in influencing the ways in which interactions between humans and non-humans can be both analyzed and also theorized. These approaches are interesting as they allow a way of thinking through innovation as a series of proliferating connections. For instance, choosing to use IMAX film stock in sections of *The Dark Knight* (2008) lead to series of other changes in set layout, lighting and cinematography. A question that emerges from the Suchman's idea of situations in which some actions become more possible than others is whether creative outcomes can be attributed solely to the intentionality of the director, Christopher Nolan, and/or other members of his team. Latour's insight that objects (technological or otherwise), mediate (transform, deform, etc) allows a way of bringing the role of technology in a creative process into sharper focus. Without claiming technology has agency or intentionality, I argue that within a creative situation agency is dispersed between human users and technology. From this view it follows that the limits and possibilities of image making technologies play a part in creative processes. In moving images, technology is not only involved in producing what we see, it also influences what it is possible to see.

Wray, Emma *Centre for Broadcasting History Research, Bournemouth University*
Stoller Tony *Former UK radio regulator (IBA, Radio Authority, Ofcom); Broadcasting Consultant*

The unique experiment that was Independent Radio in the UK

Between 1973 and 2003, the UK conducted a unique experiment, fusing public service and commercial radio within a single system of independent radio. This session will report on major, newly published research, which examines the history of this experiment, and throws fresh light on the interplay of social, cultural, economic and political factors in determining broadcasting policy. The first definitive history of Independent Radio will have been published in the UK late in 2009 by a former UK radio regulator. Tony Stoller's book, *Sounds of Your Life: the rise and fall of Independent Radio in the UK* traces the evolution and development of commercial radio and examines its role as an alternative and competing service to the BBC. It is likely to underpin the future study of private radio and contribute significantly to the changing dynamic of the UK at the end of the 20th century, as it shifted from a social democracy to a market democracy. The session will draw on this body of original research to examine the reasons for the present state of private radio in the UK, covering the fall and rise of the prospects for community radio, and the history and future prospects of digital radio. MeCCSA will be the first major UK academic conference to hear about and challenge this substantial body of original research. The author, together with the lead researcher Emma Wray, will present and debate their conclusions, their wider implications for broadcasting and social policy, and the prospects for further study.

Yeo, Su-Anne *Goldsmiths, University of London*

A Will to Cinema in Post-97 Hong Kong: Policy, Practice, and Minor Transnationalism

Academic orthodoxy has it that globalization is sweeping the world with its logic of deregulation and privatization. Within this paradigm, media conglomerates and downsized governments hold sway. However, this paper argues that greater attention needs to be paid to transnational processes that do not necessarily follow the logic of globalization. In the field of screen-based media, processes of re-regulation and forms of public culture have emerged in the Special Administrative Region (SAR) of Hong Kong in the 1990s that exceed the logics of the market and the neo-liberal nation-state. These processes and forms have emerged as the result of structural transformations in the film and media arts sector on the part of the SAR administration, leading to the development of a new cultural infrastructure for independent work. They have also emerged as the result of micropractices of transnationality on the part of filmmakers, media artists, and cultural workers in Hong Kong and the Chinese diaspora, leading to forms of collective agency that re-imagine, and possibly re-configure, existing social relations. This paper analyses the establishment in Hong Kong of the non-profit film distributor, Ying E Chi (*A Will to Cinema*) as a case study of what Lionnet and Shih (2005) term, minor transnationalism. It suggests that the link between globalization and media and cultural policy may not be as straightforward as it at first appears.

Reporting human rights and peace in conflict

This presentation is drawn from my doctoral research on reporting human rights, peace and violations of international humanitarian law in the Colombian internal conflict. This paper will explain war reporting in this Latin American country to test the applicability of the principles of peace journalism to the coverage of a civil war. Colombia's case study is particularly useful since it encompasses many significant characteristics – an ongoing conflict in a state with weak democratic institutions, press censorship, and multi-layered violence throughout society. The research is based on the findings from an ethnographic research project on reporting conflict involving journalists, NGOs, UN representatives, government officials, community media, professionals and academics. The empirical investigation was conducted in main cities and conflict regions in Colombia. The methodology was mainly based on qualitative techniques: in depth-interviews and participant observation of news-desk meetings, media collectives and NGOs. Finally this paper concludes with a discussion of the role of the journalist in conflict mainly from the global south with weak democratic states, particularly with local journalists, and the feasibility of peace and human rights reporting.

POSTERS

Adolf, Marian *Zeppelin University*
Rhomberg Markus *University of Hamburg*

Knowledge Society, the political system and the media. Social and political knowledge, the media and the capacities for action in a global public sphere.

Our paper is part of an exploratory inquiry into the merits of contemporary theories of society with regard to their conceptions of the role of media, communication and technology for social and political action. We attempt to bridge current theories of society with state of the art media research in order to enhance the macro-perspectival reach of communication theory. Despite their differences, both media- and knowledge- society converge at the appraisal of the immanent importance of mediated communication for the production and dissemination of public and practical knowledge for politically relevant knowledge and participation. Both knowledge and communication – the central variables of these grand theories – are fundamentally universal in essence. But do such increasing potentials for political action necessarily translate into practice? What are the new means and new impediments for media conscious, knowledge based forms of social and political action? We pose two main questions: 1. How appropriate are such conceptual perspectives for describing current political participation and action? How adequately do these macro-theories conceptualise the inherent libertarian potentials that are so often ascribed to decentralized media technologies, democratic potentials and a political voice? 2. Do the mass media systematically increase individual capacities for political action? Traditionally media have played an important role in the formation of national public spheres, which in turn became a constitutive element in the democratisation of political systems. Will they do the same for a global, political public sphere, and can the latter become the nucleus of a future world- society?

Atkinson, Sarah *University of Brighton*
Lauchlan Archie *University of Brighton*

IMPACT: Interactive resource for Media Professionals and Academics Collaborating in Teaching

Departments delivering media practice and production content within the HE sector are increasingly drawing upon the experience of, and employing media industry practitioners and professionals. In part, this strategy has emerged in response to university wide employer engagement and widening participation initiatives in order to channel and focus the professionals experience into teaching and learning. This validates and enhances undergraduate course content, and increases professional practice awareness and helps to meet career-planning guidelines. This often creates a challenging dynamic in which both academic and professionals are required to enter and traverse unfamiliar fields in which there are contrasting and sometimes conflicting professional standards, approaches and cultures. The project seeks to bridge the gap between these worlds, drawing from the best of both to create a supportive and collaborative middle ground in which processes of production are centralised. The project aims to create innovative formats for resource delivery and presentation where practices and approaches are shared, adapted, and developed to foster and improve current teaching practices. The project sits within the interface between the academic and professional worlds and seeks to unify and consolidate their respective media production methodologies and practices. The over-arching aim of Impact is to develop an environment and culture where practical teaching

methods are shared, professional advice is sought and debate is provoked to ultimately allow users to build a network of supportive colleagues, which will in turn enhance and enrich the learning experience within the field.

Das, Ranjana *London School of Economics and Political Science*

A travelling genre in a comparative frame: Social Networking Sites as interpretative contracts

[[**This poster is inspired by Robert Allen's 'To be continued...Soap Operas around the World' (1995) and Tamar Liebes and Sonia Livingstone's 'European Soap Operas: the diversification of a genre' (1998)....]] Inspired by instances of studying the travelling and diversification of televisual genres across linguistic boundaries, and also by the conceptualization of genres as interpretative contracts between media and audience, this poster presents observations from a project which involves a comparative generic analysis of ten social networking sites across the UK and wider Europe, selected across six languages (for instance, between the German studivz and the English facebook), and 5 primarily age-guided niches (for instance a pre-teen SNS and a mainstream youth SNS). The poster primarily elaborates on the two levels of comparison proposed in the broader project. The first is across textual elements, across all ten, for instance profile attributes, privacy affordances and so forth, but more importantly perhaps, the second level proposes an analysis across all of the sites via three concepts: (i) model readers (ii) intertextuality and (iii) hybridity. The form, syntax and shape of media texts, their conventions, formal norms and legibilities, have fed into the idea of genre, which has long inspired textual analysts in media and communications studies while also guiding researchers of audience reception. And, carrying similar motivations into the heart of a project with youthful literacies in interpreting web genres, the poster presents its comparative frame, with instances from all ten cases it selects, and begins to ask- What happens when a genre diversifies and travels across linguistic boundaries, retaining its recognisability, but altering everything else? More crucially, what varying demands are placed on those who make sense of these?

El-Batrawy, Soha Aly Hassan *University of Stirling*

A comprehensive investigation to behavioural changes in response to 'Avian Flu' campaign In Egypt

Keywords: Transtheoretical model of health behaviour change, health promotion, Avian Flu, Egyptian culture, bird breeders, raising awareness. Study Scope and Sample: Data used for this study were from baseline questionnaire responses collected in March and April 2009 that explored knowledge levels concerning dealing with birds and avian flu signs. Habits, behaviours, beliefs and obstacles in relation to this pandemic were investigated among 413 female respondents picked from six different villages in Egypt in response to all communication efforts exerted in dealing with this pandemic. Methodology: The Transtheoretical Model of Behaviour Change (TTM, the 'stage model') was deployed in order to assess the effectiveness of campaigns aimed raising awareness among villages' residents who dealt with breeding birds (usually females) Relations tested between study variables: The study tested the different reacting relations between various variables focusing on demographics and different exposure levels to avian flu campaign in their relation to stages of change. Results: This study presents a comprehensive understanding to reasons of willingness /unwillingness to change among female bird breeders through photographing the Egyptian culture in response to efforts exerted for raising awareness towards dealing with Avian Flu Pandemic.

Gender Identity Portrayal in Advertising and Consumer Perception

Over the past years, a lot of changes happened within the cultural environment of societies. Cultural changes were mainly due to both political and economic conditions that greatly influenced gender identities. The progress towards emancipation equal rights for men and women, rights gained by women in all layers of society, definitely changed not only male and female roles in family life but also changed the traits of gender identity. Sex roles have changed and consequently, traditional male and female conceptions have blurred. How far these new sex role patterns are reflected in advertising, and how far these changing patterns in advertising influence advertising perceptions and preferences?. The review of literature of gender identity suggests that traditional males preferences of a stimuli are associated with instrumental qualities as assertive, forceful, leader, while female preferences are associated with expressive qualities as being sympathetic, understanding or compassionate. In this research, we emphasize the relevance of studying both gender identity and change in culture. Content analysis of advertisements in two different newspapers will be administered to know the cultural values and gender identities used by advertisers. Then, a survey among a sample of two different age levels will be conducted to analyze the perceptions of gender identities in advertising. The results would shed light to advertisers wanting to address persuasive messages to men, women or to both sexes. It would also reveal the impact of cultural changes on the re- construction of the masculine and feminine gender categories.

Hughes, Vaughan *Bangor University*

Fatty

Obesity is one of the greatest public health challenges of the 21st century (WHO 2008). Why is obesity so apparent in today's society? This is a journey towards the discovery of obesity's roots and boundaries, by researching aesthetic, scientific and philosophical theories that underpin the notion of this epidemic. This poster is a framework to my novel which is intended to link readers in with a set of emotional and intellectual understandings. The notions explored in the creative writing will have been drawn from a range of scientific and philosophical doctrines, e.g. philosophies of public space and how social virtual spaces impact on obesity. I will have responded to these notions by constructing a theme behind Fatty (working title), which is topical; lifestyle, culture, the impact of financial, cultural, and human practices on the shape and style of human lives. By investigating the contemporary topic through fiction, I will have attempted reformulations of structural and formal ideas in order to communicate ideas that inform the fiction. This is also a narrative experimentation with concepts such as time, thoughts, dream and mental play. The word novel insists the world should be seen anew. My PhD practice-led research project will investigate obesity from an individual perspective, as well as contextualising societal problems that are linked to this epidemic. This project is an interesting idea to explore through creative writing because it's distinctive, topical, and relevant to the contemporary world. It could benefit from exploration from the point of view of communicating ideas.

Li, Chen University of Glasgow

Why biased? Audience Perceptions from Chinese Students towards British Mainstream Media Coverage of Tibet Riots in 2008

The year of 2008 has witnessed a series of dramatic events that has drawn massive media attention to China. Amongst them, the event of Tibet riots in the March is overwhelmingly controversial, which also led up to competing perspectives clashed from televised discussions to student protests. In this context, this poster will present the outcome of my focus group interviews with 40 Chinese students studying at British universities who were staying at the UK around the March when the Tibet riots occurred. Some of them were involved with demonstrations against 'western media bias'. The main focuses of this study are: 1) the information sources of their knowledge and beliefs toward this event and related issues; 2) any changes in belief after their arrival in the UK and the possible role of British media in this; 3) their perceived western media coverage bias [identified through 'news-writing exercise' and in-depth discussion] that will be compared with the manner in which some patterns of explanations have become dominant; 4) and also their patterns of media consumption. In addition, it will also explore the implications of China's policy shifts towards the western media in recent similar riots.

Lin, Yuwei University of Salford, UK

Methodologies and Methods in Social Media Research

This paper will survey existing methodologies and techniques used in media research for understanding behaviours and motivations of using social media. Such an overview of existing methodologies and techniques not only provides social media researchers with a better understanding of the state of art of collecting, collating, analysing and visualising/presenting "new kinds of data" (including born-digital data, data out there on the Internet, digitised and archived data), but also adds a methodologically-informed perspective to address research challenges of approaching a new field – i.e. social media. This paper will also reflect several sensitive ethical, legal and socio-technical issues related to exploitation of new kinds of data (e.g., privacy, confidentiality, informed consent, representativeness, sampling) that researchers of social media often face. Such an overview will deepen the debate about the development and implementation of these techniques and hopefully improve the practices of social media research. I will start with an introduction of the challenges that social media researchers face. Then, I will cover a range of techniques and how they have been applied. These techniques include qualitative content analysis of websites, blogs, wikis, personal profiles on social networking sites (including studies of visual images and videos), web surveys, data mining techniques, quantitative social network analysis. Subsequently, I will discuss the ethical, legal and socio-technical issues these methods have raised and evaluate these methods against the research guidelines produced by professional organisations (such as the one from the Association of Internet Researchers).

Lopes, Gonalo M F C Oporto University - FAUP

Professor Gordon Pask: Communication Systems and Media Design in the 1960s and 80s

First, an overview of British Professor Gordon Pask (1928-1996) career will indicate a clear sense of the development of cybernetics and its exchanges with design. In particular, one will highlight Pask's research during mid-1950s and late 1960s,

highlighting how his pieces, exchanges and ideas were marked by a self-organizational manner. Second, it will be necessary to point to the formulation of his own major second- order cybernetics achievement - Conversation Theory. This well-known theoretical achievement made by Pask deals with learning, cognition and epistemology; and, interestingly, it had (during Pask) some expressions in the design and architectural arena. In addition, and finally, I will focus on and detail two very specific moments of 'Pask' lifelong creative engagement with the fields of art, design and architecture. The first dates from the first decade of Pask life, when he lectured to designers alerting to the possibility of new design methodologies. The second dates from the 1980s and 1990s, when Pask manifested his intention to use his experimental psychology physical system with designers. (In addition, a parallel is necessary to make, recalling Pask's engagement with the AA units.) Of extremely importance, is that Pask then envisioned a computer generated design; it was called the architecture of Knowledge, a name that resembles his work on applied epistemology.) In short, for Pask, the architecture of knowledge was a process of coming to know which included in his own words (ca.1990s) a complementarity between life and those artefacts that are liveable.

Mason-Wilkes, Jess *University of Bedfordshire*

What affect are 'New Media' advertising methods having on publicising community and small scale or secret music and arts festivals.

This poster will illustrate research which examines how new media tools including the internet, online social networking sites and mobile phones have affected the way that community festivals are publicised. Do New Media methods allow festival organising teams to publicise events on a limited budget? Does publicising through new media methods have a more personal touch and therefore engage with potential audience members more effectively? Are New Media methods leading to a new era in festivals including secret and guerrilla events? This research looks at what new media methods community festival organising teams have employed to publicise their event. It also attempts to assess the effectiveness of each method by speaking to audience members at events and to find out if they feel structured advertising or new media advertising is more effective. New Media marketing methods are leading to a new era in festival events including 'secret' and 'guerrilla events. Using semi structured interviews with festival organising teams and PR and Marketing professionals and questionnaires with festival attendees this poster will show the research to find out the significance of New Media marketing methods used by community arts and music festivals and suggests what the most effective ways are to use these methods to draw in new audience members.

Muse, Eben *Bangor University*

Imaginary Totalizations: New visualizations of place

In *The Practice of Everyday Life*, Michel de Certeau describes the imaginary totalization produced by the eye (1984). This poster will attempt to map (or imagine a totalization of) ways that virtual places (three dimensional game environments, telephone conversations, photosynths, textual games) are being visualised. The work of social geographers Yi-Fu Tuan (1977) and Doreen Massey (2005) will be used to establish place as a spatio-temporal activity which is nevertheless frequently, perhaps typically, identified visually. The ways new media has attempted to join this tradition of visualization will be mapped into the context of the Western tradition of visual depictions of place, particularly geometric perspective and architectural design. Virtual space and place, it is argued, transcend both these technologies of

expression as they are both illustrated places and lived in spaces; they must by their nature fundamentally alter this tradition because, while insisting on bringing their subjects in through Alberti's framing window, continues to insist on that window's presence and power. By visually mapping the relations between the current attempts and the tradition, it is hoped to both present the dialectic and comment on its totalizing power in a visual way.

O'Boyle, Louise *University of Ulster*

Supporting Discourses in Visual Culture

As educators it is our responsibility to promote a culture of inclusive learning and interaction for and by all. How do we ensure that all of our learners are included and enabled to fully participate within discourses in visual culture? How can we compliment traditional teaching and learning methods with resources that enhance the learners experience both inside and outside of the classroom, while ensuring the adoption of an appropriate method of delivery or teaching style which ensures good communication and a healthy learning environment for all? This project focused on creating a reusable learning object to support year one students in self-directed study while undertaking a compulsory module which introduces them to the key discourses within visual culture past and present. Following research and consultation with staff, students and support staff this object was created to work in tandem with the current delivery of lectures and seminars and aims to create a cohesive community of learners. By encouraging enquiry-based learning that positively supports all individuals in deepening their learning, we aim to enhance not only their understanding and knowledge of the subject but ensure all students feel engaged and motivated within the module. The University of Ulster was awarded a Centre for Excellence in Teaching and Learning CETL(NI) for the development of institutional e- learning services (CIES). One of CIES' objectives was the implementation of a reward and recognition scheme and it was under this scheme that this research as undertaken and the object created.

Panday, Pradip Kumar *University of Sheffield*

Exposure Outcome of Communication channels and messages of PIACT, B on Knowledge about HIV/AIDS and the Use of Condoms for HIV Prevention among the Street Based Sex-Workers (SBSWs) in Bangladesh.

The present paper examines the outcome of behaviour change communication campaign of PIACT, B (one of the largest NGO in Bangladesh working on HIV/AIDS issue) on the SBSW's knowledge and the use of condoms for preventing HIV/AIDS in Rajshahi City in Bangladesh. Methods: Due to the purpose of the study 100 respondents from both intervention (who has the exposure to PIACT, B communication channels and messages) and non-intervention group (who does not have exposure to PIACT, B media and messages) were purposively selected for interview. Data were analyzed qualitatively supplied by quantitative information in the form of table and graphs. Results: The findings indicated that BCC exposure was strongly associated with correct knowledge as well as with misconceptions about the routes of HIV transmission and methods of HIV prevention. For instance, more than 80% respondents from the intervention group had accurate knowledge about most important routes of HIV/AIDS transmission and methods of prevention as compared to around 50% among the non-intervention group. Consequently, misconception is also high among the non-intervention group since 66% respondents from this group believed that 'sharing a meal with someone who is HIV infected' could spread HIV whereas the number is only 24% among the intervention group. Moreover,

consistent condom use rate is also high among the intervention group (72%) as compared to the non-intervention group (12%). From the open ended interview, it was found that communication channels in the form of peer educators, booklets, manuals and contents of messages of PIACT, B helped the respondents from the intervention group to be more knowledgeable. Whereas lack of information, lack of opportunity to interpret information and the inability to access to any form of mass media made the respondents from the non-intervention group ignorant about the disease. Conclusion and Recommendations: Small media along with peer educators were found effective to build up awareness and persuade to change safer sexual behaviour. Therefore, it is suggested to use small media along with peer educators to build up awareness about the disease among the high risk groups including SWs in Bangladesh.

Sabran, Rosidayu *University of Leicester*

Political Economy of Conglomeration and Its Impact on Television Programming

Since the inception of the first private television in Malaysia in 1984, the local television industry has been a duopoly market. In the 1990s television industry were mesmerized with an increasing market players until the formation of an integrated media group, Media Prima Berhad. The existence of Media Prima has reduced the number of television stations as well as was deemed to established new trend in media business specifically on its programming. What is the impact of the media group's establishment towards their television programmes and programming trend before and after the takeover? As a government-controlled media, was the move has any political influences or was it mainly a business approach? The study intends to investigate four commercial TV stations under the group, TV3, NTV7, 8TV and TV9. Semi-structured interviews were conducted among three different groups, Media Prima personnel, market members and government agencies to answer questions related to the inception of the group whilst content analysis of their television schedules were used to reveal their programming trend.

Shang, Jin *University of Leicester*

ICT and Green Innovation Policy in China

Much as having transformed the global economy and reshaped the social dimensions of modern society, information and communications technologies (IT/ICTs) have played a critical role in shaping 'green innovation' and a 'green economy'. On the one hand, effective use of IT/ICTs can help improving productivity and enhancing resource management; while on another hand, there are huge potential economic benefits associated with harnessing advanced 'green technologies'. As one of the world's largest and fastest growing economies, China has become the second biggest greenhouse gas emitter in the world. In order to solve the problem, the Chinese government has carried out a series of activities to reduce the impact of its industrial production on the environment, among which to promote wide use of IT/ICTs has become one of their major focuses, and been given full attention by the policymakers over the recent years. Basically, the paper is going to look into China's 'Green Innovation' policy, with respect of the strategic use and development of IT/ICTs. Through examining the relevant policymaking and implementing processes, the work endeavours to reveal the actual motives, activities, and achievements of the key economic agents, including both the government and enterprises, in promoting a 'green future' of China's national economic development in the 21st century.

Sørensen, Inge Ejbye *Copenhagen University*

Marttila, Klein, Eriksson, Kola Sanna, Oranit, Thommy, Petri *Audiovisual Thinking*

Audiovisual Thinking

Conveying academic ideas, research and thinking in audiovisual ways can often bring out subtleties and poignancies unmatched by the written word. This poster seeks to address this and promote academic thinking in and about this field. The purpose of this poster is threefold. To invite a wider discussion about the legacy and role of academic research mediated in audiovisual ways and the aesthetics and semantics of audiovisual academic papers. To inform about the forthcoming journal *Audiovisual Thinking*, the world's first online journal of audiovisual articles/papers about audiovisual culture, communication and media. The journal is a pioneering forum for articulating and conceptualizing media and audiovisuality using audiovisual means. To inspire academics and practitioners to contribute to this debate and journal by submitting their own audiovisual papers to the journal. The inaugural call for audiovisual papers is open now (November 2009 to March 2010). This poster will graphically showcase the interface of the journal, discuss its rationale and raise some of the issues and debates surrounding audiovisual, academic research papers. *Audiovisual Thinking* is refereed by a panel of leading audiovisuality, media and communication academics and aims to set the standard and quality of academic audiovisual papers now and in the future. Hence, to add to the discussion the poster will be supported by a series of video clips examining the need for audiovisual academic films from the journal's advisory board: Professor John Caldwell (UCLA), professor William Uricchio (MIT), professor Lily Diaz (UIAH Finland) and professor Ib Bondebjerg University of Copenhagen.

Taylor, Kate *Bangor University*

Affecting art: the photography of Nobuyoshi Araki

Nobuyoshi Araki is one of Japan's most prolific Japanese photographic artists alive or dead. His huge cult following in Japan and the acclaim his work has received on the international art market has however been counteracted by the insistence of some critics as seeing his work as pornography. These critics have often rejected any alternative meanings in his work beyond that of female subjection and masochistic erotica (Miki, 2006), however his photos can be read in a variety of less negative ways. This poster will present Araki's work through the lens of Deleuzian affect and will debate how the structures of desire are altered in the photographic moment to create an image that is both material whilst positing a corporeality that is fluid in its constructions and connotations.

PANELS

Beckett, Charlie LSE

Chouliaraki, Lilie LSE

Bovens, Luc LSE

Stallabrass, Julian Courtauld Institute of Art

Lowe, Paul London College of Communication, Panos Pictures

Images and Ethics

In a world in which photography is brilliantly at the service of consumerist manipulations ...no effect of a photograph of a doleful scene can be taken for granted. The image as shock and the image as cliché are two aspects of the same presence (Susan Sontag, *Regarding the Pain of Others*, 2004) Sontag's position is very influential in the fields of cultural studies, critical visual studies and media ethics. And yet, where does her pessimism leave us, given that all we can ever know about the suffering of far away others is inevitably mediated through images of consumer culture? Taking its point of departure on the controversy around the role of images of violence, war and famine in inspiring dispositions of responsibility and care among Western publics, this panel brings together a range of perspectives, from History of Art to Philosophy and from Social Theory to Photojournalism Studies, in order to unfold the complexities of the controversy and provide some tentative answers to the debate.

Paterson, Chris University of Leeds

Rantanen, Terhi LSE

News Agencies: Revival of a Research Strand

REVISED for new deadline) Proposed by Chris Paterson, Leeds & Terhi Rantanen, LSE. This highlights research concerning news agencies, especially that centred around London - home to a large portion of news agency production. A renewed interest in news sources and the occasion of MeCCSA convening in the global news capital: London, provides the ideal venue to revisit news agency research. S. Reardon, Cardiff University: 'Agency News Values' - The 'invisible giants' (Baker 2004) of news have been under-researched in journalism studies and under-estimated in impact. This examines how agency journalists construct their news values and how they see their role in relationship to the dual audiences of journalists and the public; M. Pignatelli, SOAS: 'Agency News - Translations and Repetitions' - In this paper I argue that news production in international news agencies is at the source of a repetitive system due to translation in different languages and into different media platforms. In news agencies, or global wholesalers (Boyd-Barrett, 1980; Boyd-Barrett, 1992; Boyd-Barrett & Rantanen, 1998) what accesses the production system of the agency travels around the globe: getting translated in numerous languages, and into different media, first within the agency's system then through the agencies' clients. One can follow the path of a news item in news agencies' media clients in various global languages, for which news agencies are reliable sources; P. Manning, Winchester: 'News Sources, News Agencies and the Banking Crisis' - This paper, drawing upon a theoretical framework for analysing exchange relationships between journalists and their sources first developed in Manning (2001), will argue for a more fully developed explanation of the ways in which a distribution of political and symbolic power shaped relationships between financial correspondents, news agencies and the key information flows operate within global financial systems; Z. Zabkova, Birkbeck College / AP: 'The Rise of Television

News Agencies' - This paper argues that television news agencies are integral to the system of news production that has shaped our common visual memory and understanding of contemporary events for over half of a century, but there has been little coordinated research of their historical development. This project fills many gaps in this history through interviews with key protagonists and document research; C. Paterson, Leeds: 'Convergence in News Agencies' - With a far higher volume of news than most media organisations, and more distinct types of news (text, photos, video, and audio), the desire to combine efforts has been all the more extreme, but also all the more challenging. This reviews recent efforts toward convergence at the leading international news agencies based on interview and observation and secondary data gathering.

Fenton, Natalie Goldsmiths, University of London

Greg, Philo University of Glasgow

Freedman, Des Goldsmiths, University of London

Petley, Julian Brunel University

Ensuring Public Service Content in the Digital Age

Public Service Missions and the Future of the BBC Greg Philo, University of Glasgow To educate and inform are both key priorities of public service. How can the BBC address these priorities in a way which makes its content radically different from that of the commercial sector? For this it needs a re-definition of its mission to become an engine of cultural production and diversity. This paper will discuss what this might be and how it could be achieved. Never again! Has the internet damaged the future of public service content? Des Freedman, Goldsmiths, University of London The institutions that deliver public service content are facing a whirlwind of political, regulatory, technological and economic challenges. The internet, in particular, has undermined the business model that allowed commercial operators to operate with a public service remit, fractured the audiences that lent public service its legitimacy and facilitated a huge increase in media output that makes it more difficult to 'protect' public service spaces. The internet, it is claimed, has the capacity to facilitate the provision of public service content without the need for special privileges. This paper examines these arguments and considers how different concepts of public service can be sustained in a digital future. Regulating for Democracy: Current issues in News and Journalism Natalie Fenton, Goldsmiths, University of London News media are in crisis: Newspaper circulation and readership levels are at an all time low due to a growth in the number of news outlets, the rapid increase in free papers, the emergence of 24 hour television news and the popularization of online and mobile platforms. A decline in advertising revenue combined with increased investment in new technologies alongside cuts in personnel has had a negative impact on journalism for the public good and in the public interest. The government have responded to this crisis through the proposal to establish Independently Financed Regional News Consortia (IFRNC). This paper will discuss what these proposals could mean and the contradictions they embody. Regulation in the Public Interest in the Digital Age? Julian Petley, Brunel University To what extent has broadcasting really been de-regulated? ITV has been allowed to shed most of its PSB obligations, BSkyB is permitted to compete as a purely commercial broadcaster, Murdoch has been allowed to buy his way in to terrestrial television, and the whole broadcasting environment is more competitive and commercially oriented than once it was. On the other hand, war footage is still heavily sanitised under the BBC's and Ofcom's 'taste and decency' provisions; the BBC refused to show the Gaza appeal citing impartiality regulations; Ofcom refuses to allow even encrypted TV channels to show material of the strength passed by the British Board of Film Classification at R18, and so on. What does this apparent

contradiction tell us about what the government and the broadcasting authorities really mean by 'de-regulation' or 'light touch' regulation? Are there certain broadcasting regulations which, in the interests of freedom of expression, should be consigned to the dustbin?

Georgiou, Myria *Dept of Media and Communications, LSE*

Chalaby, Jean *City University*

Robertson, Alexa *Stockholm University*

Powers, Shawn *University of Southern California/LSE Visiting Scholar*

Transnational Television and Cosmopolitanism

The panel brings together four scholars who debate the political and cultural implications of transnational television on national and global level. The panellists draw from their research on satellite television and examine the role of the medium in the diversification of communication spaces. They pay particular attention to the 'cosmopolitan challenges' that emerge around transnational television, i.e. the re-articulation of the relation between the global and the local; producers' and consumers' growing suspicion towards the nation-state; and the multiple cross-spatial connections that transnational television enables. Brief abstracts: Inside Globalisation: Television's Transnational Shift J.Chalaby Today, transnational TV networks count among television's most prestigious brands and rank among Europe's leading TV channels. This paper tells the story of the extraordinary journey of transnational television in Europe from struggling origins to its present day boom. It analyses the factors that produced this transnational shift, including international broadcasters' ability to deal with a multi-cultural audience and the formation of network-centric TV operations. It shows how transfrontier TV networks reflect - and help sustain - a global economic order in which the connection between national territory and patterns of production and consumption have broken down. Reporting the World Back to Itself, A.Robertson, What can and should be expected of television news in a global context? Debates about globalization tend to rehearse the claim that the media contribute to cultural homogenization. Scholars of cosmopolitanism, on the other hand, emphasise the importance of respect for difference. Regulating authorities have also assigned national broadcasters the role of major players 'in developing a society of ethnic and cultural diversity' (Swedish Television 2006). With the analysis of hundreds of news reports broadcast on national and global channels based in Europe as a point of departure, the paper asks what such a responsibility entails when the society extends beyond the borders of the nation. The Geopolitics of the News: Al Jazeera, Transnational Identity Politics and the Rise of Qatar S.Powers. This paper examines the role of identity—including appeals to identity and identity politics—in the Al Jazeera Network's broadcasting of the news. Grounded with an ideological outlook of providing a voice to the voiceless and reversing the flow of communication, Al Jazeera makes explicit appeals to particular audiences that thus far have felt disenfranchised with the Western focus of global news flows. Moreover, by providing news from the perspective of the people—typically 'locals'—the Network makes populist appeals to its viewers, transcending the traditional barriers between fragmented audiences in an effort to reshape global opinion. Seeking ontological security beyond the nation: The role of transnational television M.Georgiou. This paper examines the role of satellite television in the development of a sense of ontological security (Giddens, 1990; Silverstone, 1994) among transnational audiences, while drawing from research with Arab audiences in Europe. The paper argues that transnational subjects develop a sense of ontological security through their satellite television consumption, as this medium represents and reflects the cosmopolitanisation of everyday life, i.e. the banality and 'normality' of an everyday lived and imagined across boundaries.

Holland, Patricia Bournemouth University
Chignell, Hugh Bournemouth University
Wilson, Sherryl University of the West of England
Eglezou, Georgia Bournemouth University

‘There’s no such thing as society’? broadcasting and the NHS in the 1980s

From: Patricia Holland; Hugh Chignell; Sherryl Wilson; Georgia Eglezou This panel will be based on studies undertaken for the AHRC funded project, ‘There’s no such thing as society’? Broadcasting and public service 1979-1992 based at Bournemouth University and the University of the West of England. The project considers the ways in which policy changes made by Margaret Thatcher’s Conservative governments were reflected and mediated by the broadcast media, with a particular focus on the concept of ‘public service’ within the National Health Service and within broadcasting itself. As the Thatcherite project of privatisation and marketisation became part of the public discourse, the very concept of ‘public service’ was questioned and challenged in ways that, we argue, can be traced through the subject matter, the style and the very conditions of possibility of the broadcast programmes of the decade. The changes to the NHS are key, since, as sociologist Rudolf Klein has pointed out, ‘health policies inescapably raise questions about the nature of our society and our political system’ (1996:505). Issues of health and sickness demonstrate the ways in which public life is lived out in a powerful way, when the vulnerability and interdependence of individuals becomes an unavoidable issue. Debates around the nation’s health have been central to a national public sphere, and the UK system of public service broadcasting has provided an important space for those debates, as well as for the fictional works which have dramatised the public experience. The ‘No such thing’ project traces representations of public health and the National Health Service across the broadcast genres between 1979 and 1990. We make comparisons between the genres and between the broadcast media, as well as analysing in detail significant dramas, documentaries and current affairs series. Our case studies include Channel Four’s drama *The Nation’s Health* (1983); and two long- running current affairs series from BBC Radio Four, *Woman’s Hour* (1946-); and *File on Four* (1977-) which approached its subjects by going out into the field and getting the voices of people who experienced social problems first hand. It is of crucial importance to consider the programme output against the background of a broadcasting system which was, in the 1980s, under considerable pressure as its public service foundations were challenged, contested and transformed. We will be drawing parallels between those Conservative policies which re- structured the NHS, and those which changed the very concept of ‘public service’ within the broadcasting ecology. Thus we are aiming to document changes in ideology and attitude across the decade, and to illustrate ways in which a political project became part of popular culture as it shifted the grounds of the debate. The Panel Patricia Holland Bournemouth University will introduce the project Hugh Chignell Bournemouth University BBC Radio Four’s *File on Four* Sherryl Wilson University of the West of England *The Nation’s Health*: medical drama in the early 1980s Georgia Eglezou Bournemouth University *Health and Radio in the 1980s: Woman’s Hour*

Kerr, Paul *London Metropolitan University*
Sorensen Inge *University of Copenhagen*
Zoellner, Anna *University of Leeds*
Wellejus, Esther *University of Copenhagen*

Documentary Production in a Digital Age

Panel Submission MeCSSA 2010 Panel Title: Documentary Production in a Digital Age These four papers link developments in the European media industry to the changing practices of documentary production. The panel inquires how altered production conditions impact on documentary form and representation through commissioning, production and scheduling practices. The papers examine practices at television broadcasters, independent production companies and online in Great Britain, Germany and Denmark. Paper 1 (Inge Sorensen: The documentary business) discusses production trends for documentaries on British commercial television channels. Based on interviews with network commissioners, producers and the Chief Executive of PACT as well as analysis of commissioning briefs and budgets, the paper explores the economic factors that precipitate scheduling and budgeting trends. It further asks how these economic factors might affect the aesthetics, form and function of the documentary form as well as the topics and themes explored in future documentaries. Paper 2 (Anna Zoellner: Creative constraints in documentary development) focuses on independent producers for television documentary in Great Britain and Germany. It discusses the power relation between broadcasters and independents including its economic and creative constraints and its implications for the diversity of programme ideas that are being developed. Based on an ethnographic production study of independent production companies, the paper discusses the impact on the creative and aesthetic decisions made in documentary development and inquires about the consequences these structures have for the on-screen representation of social reality and the 'documentary contract' between viewer and documentary producer. Paper 3 (Esther Wellejus: How reality changed the documentary portrait) examines the thematic, dramaturgical and aesthetic changes of personal portrait documentary in relation to the possibilities of plural mediated self-representation through the Internet. Through aesthetic analysis of online documentary diaries on the Danish website doxwise.dk as well as the artistic result of the final films and interviews with the directors the paper discusses how documentary practice has changed not only due to production demands, but also in relation to the media itself - as the representation of reality extends itself by being more than the actual recordings in becoming a topic of discussion through the online user comments. Paper 4 (Paul Kerr: The shift from producer unit to package-unit production in British Television: the case of 'Moving Pictures'). This paper examines the shift in British television from in-house to indie, from producer-unit to package-unit production in the UK. This shift was characteristic of much TV production in the wake of C4 and later the 1990 Broadcasting Act, which imposed a 25% indie quota on the BBC. This paper will analyse that shift as it impinged on Moving Pictures, (BBC2 1990-1996) which moved from in-house to independent production between its first and second series, illustrating it with reference to the move from studio to location filming, from BBC staff crews to a freelance, casualised team whose contracts were limited to the production of the series itself.

Kyriakidou, Maria LSE

Brake David LSE

Das, Ranjana LSE

Ibrus, Indrek LSE

Brennan, Niall LSE

Methodological challenges in a transmedia environment: insights from the field

In an increasingly diversifying media environment, at a mass-to-interactive moment, methods in media and communications research demand scrutiny. Tried and tested methods sit beside unorthodox ones as researchers try to work out the perfect balance between the two, methodological combination and hybridity holds new promises as well as challenges, and countless questions remain unresolved. Inspired by a moment of flux, this trans-media panel brings together critical concerns around methods and methodology from four bodies of empirical work, that span many platforms from televisual media (and its audiences) to mobile textualities and creative reception and ethnographic research in virtual worlds. In getting together four papers that all report from the (mass and new media) field, we attempt, for the papers that deal with virtual worlds, to ask not only what is new, but also what is constant, and from mass media, to ask what questions remain unresolved for a transnational researcher-analyst who crosses linguistic, social and cultural boundaries in the field. Along these lines, David Brake will discuss definitions of virtual ethnography. In particular, he will address the issue of what kind of research should count as virtual ethnography and what distinguishes it from other methods applied on research of on-line spaces, such as ongoing textual analysis, participant observation and computer-mediated interviews. He will thus suggest a tentative typology of different kinds of virtual ethnography. Internet research methods is also the backdrop of Ranjana Das's presentation. Ranjana explores the juxtaposition of traditional and innovative research methods in relation to the study of youthful digital literacies. Reviewing selected methodological debates on the bridge between tried-and-tested and unorthodox methods, she draws on her own ongoing empirical work with young people to identify the merits of both for exploring divergence in youthful literacies. The challenges of studying the evolution of the ubiquitous and multiplatform Web in its early era of development as a mediasphere is the focus of Indrek Ibrus's presentation. Theoretically framed by Yuri Lotman's concept of the semiosphere, the paper will discuss the challenges of studying all evolving facets of multiplatform Web – textual forms of the web content, the industry structures producing them and the technical and economic aspects of the complex domain – as one empirical undertaking, through an integrated methodological and analytical framework. Finally, Niall Brennan will address issues of translation and interpretation faced by the researcher studying media texts and research material in a foreign language. The presentation will draw upon his own empirical work on the Brazilian mini-series to illustrate both the challenges and resourcefulness associated with analysing data in the Portuguese language, thereby compounding the issues of interpretation, veracity and triangulation that most researchers already face. The concerns, as are visible, shift from the definitions and purposes of selecting and naming a method (Brake), to the un/comfortable but exciting coexistence of tried and tested and unorthodox methods (Das), from the conceptual integration demanded by a multiplatform project in the earliest developmental stages (Ibrus) to the self-reflexive account of a researcher-analyst who has returned from the field to confront challenges in interpretation (Brennan). The challenges brought together by this panel, from across a wide range of platforms, are doubtless ones that researchers in media and communications confront in the design of empirical work.

Messenger Davies, Máire *University of Ulster*
Steemers, Jeanette *University of Westminster*
Oswell, David *Goldsmiths College*
Whitaker, Lynn *University of Glasgow*
Carter, Cynthia *Cardiff University*

Media and Communications Policy in Practice: Current Trends in Children's Media - Final

In a convergent media and communications industry, issues connected with the abundance and quality of content, the rise of the internet, and the desire to protect children from commercial exploitation and harmful material constitute the core of political and regulatory debate with regard to children and electronic media. Concentrating on the diversity of contemporary children's electronic media (in terms of content, target audiences, funding mechanisms, goals, distribution and consumption) this panel examines current trends in children's electronic media, comparing and contrasting the ways in which different child audiences are constructed and addressed in response to a range of political and regulatory concerns. Drawing on recent AHRC/BBC-funded research on children, young people, citizenship and news, Máire Messenger Davies and Cindy Carter discuss the BBC's current policy of an upper age limit of 12 for children's services. The re-definition of childhood is also implicit in other developments, including ITV's virtual withdrawal from children's production in 2007, and Ofcom's 'junk food' advertising ban in 2006. These developments resurrect longstanding questions about the status and definition of childhood. What are the grounds on which the child audience is deemed vulnerable and how is this construction of childhood consistent with political discourses about children's agency and rights? Focusing on British and American experiences Jeanette Steemers' AHRC-funded research considers how more formal 'educational' priorities and goals are finding their way into British preschool television in response to the educational and commercial concerns of the large and lucrative US market. Outlining the historical, regulatory, institutional and cultural differences, which have traditionally underpinned distinctive approaches to preschool content in both countries, the presentation then considers the degree to which production practices are converging in response to a more globalised and commercial production environment, where some productions are closely linked to ancillary exploitation and licensed products. Based on her AHRC-funded doctoral research on the form and function of 21st century children's PSB in Britain, Lynn Whitaker examines current programming and commissioning strategies for PSB children's content across various platforms, drawing on her experience as a participant observer in BBC Scotland's children's department. Through analysis of current BBC production practices it is argued that 'serious' children's content is being squeezed from the schedules, calling in to question the very notion of indigenously produced content as being 'public service' in nature or a 'cultural right' of UK childhood. Drawing on longstanding ethnographic research David Oswell looks at the quasi-public worlds within which concerns about images of child sexual abuse are articulated by different agencies, organisations and experts. Focusing on these worlds he looks less at what is said, than at a distribution of objects and materials. In doing so, constructions of children and the worlds that support those constructions are less to do with images or with the 'content' of the problem, than with the circulation of value and affect. An argument is made that regulation is importantly more about relationality across objects, than the programmatic statements of government.

Thynne, Lizzie *Sussex University*
McLaughlin, Cahal *University of Ulster*
Mairs, Jolene *University of Ulster*
Rughani, Pratap *UAL*

Documentary Interactions (panel title)

This panel explores the charged field of relations between documentary film-makers and their subjects. These encounters are often ones of conflicting desires and expectations around the process, meanings and intentions both on the part of producers themselves and participants in documentary films. Using case studies including from their own work as documentarists, the panel analyse how these interactions are conditioned by questions of identity and difference as well as the demands and assumptions of funders. 'Unheard Voices': healing conflict' Unheard Voices is a half hour film of six stories by those who lost someone or who were seriously injured during the recent political conflict in Ireland. The production team worked collaboratively with the participants to offer reflections on the legacy of violent loss. The stories include a police officer, a son killed in a sectarian shooting, a brother blown up in an explosion, a sister killed by a police agent, and a young man permanently disabled. Filmmakers Jolene Mairs and Cahal McLaughlin address the methodologies of collaboration with the participants, the role of audio visual storytelling in societies coming out of violence, and issues of public acknowledgement and healing. McLaughlin comments, 'While policy makers address the difficult tasks of public acknowledgement and truth recovery from our contested past, these short stories gently work their way into your thoughts by asking you to listen to the voices that are often not heard'. 'Developing stories: narrative and subjectivity' Pratap Rughani explores questions of subjectivity and documentary ethics, examining the documentarian as a chameleon figure, both part and not part of a group; necessarily aware of her/his preferred views but, as documentary research unfolds, gradually (and more critically) aware of possible problematics. The paper draws on practice-based examples of two films he directed on the experiences of Black soldiers in the British army New Model Army, (Channel 4, 2000). This paper touches on sensitive ethical and editorial challenges: is it central to any authentic documentary project to identify and feature voices that pull away from the assumed direction of a narrative or are there moments when ignoring or even self-censoring a more problematic exploration of a story is the price of creating work which coheres and creates the assumed outcome? 'Speaking through another: 'Child of Mine'' Lizzie Thynne explores issues of projection and displacement come into play in documentary filming using in a film she made for Channel 4's historic gay programming. Child of Mine (1996) followed a lesbian co-parent's attempt to win custody of a child she had had with her ex-partner. Thynne reinterviewed 'Liz', her main character, in 2009 and discusses Liz's reactions to her representation and the process of filming. Thynne argues that a desire to be seen not only on the 'Liz's part but on her own part as director oscillated with a fear of exposure and inflected what we see on the screen at both affective and technical levels.

Van Zoonen, Liesbet *Loughborough University*
Coleman Stephen *Leeds University*
Sandvoss, Cornel *University of Surrey*
Stanyer, James *Loughborough University*
Street, John *University of East Anglia*

Popular culture and the general election

In this panel, we will reflect on the use of popular culture in the general election in the UK with the leading specialists in this area: Stephen Coleman (Leeds), Cornell Sandvoss (Surrey), James Stanyer (Loughborough), John Street (East Anglia) and Liesbet van Zoonen (Loughborough). The election is expected to produce a host of new campaign strategies and methods to arrest the attention and concern of voters. These novelties are necessitated by general changes in the cultural and media context of campaigning, and specifically by the electoral fall out from the economic crisis, the expenses scandal and the results of the 2009 local and European elections. It can be predicted that these methods will tend to construct the campaigns through the codes and conventions of popular culture following earlier tendencies in British campaigning and emulating the recent Obama presidential campaign in the US of 2008, which was successful in building a presence on social networking sites, such as Facebook and YouTube; in taking its message in 'soft news' forms to popular entertainment shows; and in cultivating a network of celebrity supporters who could reach audiences traditionally inaccessible to politicians. This form of 'transmedia storytelling' in turn resulted in heightened engagement and participation among its citizen audience. In the panel we will discuss how political elites try to develop and manage these transmedia narratives, which identify social problems as a linear sequence of causes and solutions, and in which candidates appear as the protagonists who are capable of producing credible and efficient courses of action. The discussion will be based on work in progress, ongoing observations of and informed predictions about the campaign.

PRACTICE

Sammut, Emanuele *Harimann Srl*

Digital strategies and solutions for the remote rural areas development.

Orchidea is a project for the creation of a virtual ecosystem, enabling a wide-range of communications and processes favourable to the economic development of remotest rural areas (RRAs). In 2003, the starting point of this initiative was an examination of the actual resources necessary to the development of RRAs. Four basic competences emerged: 1) Knowledge of the territory and its distinctive features to employ in setting up a creative market offer; 2) Ability of the members of a community to introduce a relationship system based on trust and the ability to communicate mutually in an efficient way; 3) Capacity of local enterprises to mobilize value chains within a context of weak and dispersed structures; 4) Ability of local enterprises to develop and manage their own logistics and long-term active marketing. Based on the Web 2.0/3.0 technology, a participative, profiled and georeferenced knowledge base was created to speed up the processes of information sharing and joint decision making among the various stakeholders in the community. Other interoperable applications were integrated to improve the efficiency of production and sales processes within the clusters of small local firms, focused on agriculture and tourism. Field trials, conducted in the Ceno Valley, Italy, saw the positive participation of 67 enterprises as well as the local community (i.e. PAs, schools, cultural associations). After a second, prototype the project is now developing a fully re-usable version 1.0 which takes into account state of the art technological evolutions (semantic web, multimedia GIS, DSS based on automatic agents...)

Kan, Koon Hwee *Kent State University, Ohio, USA*

Meeting Face-to-Face = Seeing Eye to Eye?: Intercultural Dialogue via Video-Conferencing

This pedagogy and curriculum case study was based on a series of video-conferences held between two higher education institutions, one located in China and another in the United States. Students from both universities engaged in an intercultural dialogue to share ideas about art and aesthetics, education and experience and to explore the impact of globalization on education, all through their personal cultural lenses. High-speed Internet connection utilizing advanced synchronized technology allowed the establishment of a virtual platform for students to reach across continents and enjoy the unique experience of interacting with one another across time zones (7–8 p.m. in the evening in America is already 8–9 a.m. the next morning in Asia). Although participants from both sites applauded one another's efforts to share research on local arts and cultural communities to help make meaningful connections, such face-to-face meetings in virtual space did not necessarily mean seeing eye-to-eye on many issues during the discussion. Content analysis of students' research, presentation materials, and dialoguing shows how such intensified communication can expand their international exposure and promote a significant degree of intercultural understanding regarding the discussion topics. Organization and implementation guidelines as well as instructional tips for such a curriculum will be discussed. The presentation will conclude with methods of

assessing the efficacy of such practice and a discussion of the conceptualization and planning necessary for such collaboration to take place by referencing historical intercultural interactions China had with other cultures (e.g., The Boxer Indemnity Fund educational exchange programs in the early 1900s).

Iqani, Mehita Kings College London

Breaking the frame: Cultural motivation in the production of an interactive, online artwork – The case of BoyBlack

The internet hosts a variety of independent, non-commercial, creative spaces and interfaces, which provide opportunities for artists and other creatives to share their work with a wider public. This paper explores the motivations for independent cultural production in new media spaces through a specific case study: an artwork created by two young South Africans in 2003, boyblack.co.za. This site is self-described by its creators as a work of freestyle pixel art that allows each viewer to create a pseudo-unique experience through its various interactive elements. The presentation will include a brief guided tour of the artwork, before theoretically contextualising the study with reference to independent creative production and aesthetic resistance in the context of online technologies, and offering some preliminary analytical findings based on interviews and collaborative discussions held between researcher and artist in 2006 and 2009. The artwork itself enacts and provokes a dynamic, unsettled viewing experience, and challenges notions of form, framing and the materiality of the pixel as a medium of expression. The paper argues that artworks such as Boyblack.co.za enact a specific form of resistance to an aesthetic and cultural hegemony, as well as the ways in which new media technologies facilitate (and complicate) practices of artistic self-expression.

Lizzie, Jackson Ravensbourne College of Design and Communication

Researchers and Producers: Exchanging Knowledge

The paper argues the value of undertaking production studies designed to benefit the intellectual understanding of media texts, but also the quality of production and the strategic direction of media firms. It is further argued that new ways to disseminate findings can extend the impact of projects beyond traditional outlets. The case study is a three year collaborative research initiative (2006-2009) supported by the BBC's Future Media and Technology Department and the Arts and Humanities Research Council. The project aimed to bring together teams of researchers and producers to find out the value of new forms of public service media, such as user-generated content, 3D virtual worlds, and public archives. The paper will begin with a short review of selected production research around BBC programming (Ellis, 1982, Buckingham, 1987, Born, 2004), showing the barriers to knowledge exchange between producers and academics. Two recent studies of BBC content (Jackson, 2009a and Jackson 2009b) will show the current challenges when conducting such research. The presentation will conclude with an overview of the BBC/AHRC collaborative research scheme to stimulate discussion on how future collaborative research could develop, for example, through a knowledge exchange network between academics and producers.

Hornsby, Jim University of Bedfordshire

The Medietrain Project: Questions of Employability and Entrepreneurialism

The paper will outline and reflect on Going Professional and Medietrain - two recently completed, pedagogic initiatives that aim to bring vocational education to the heart of the academic curriculum by: embedding a vocational awareness programme within the core curriculum, and establishing a work experience elective for final year undergraduates. The two-year project, which has been funded by the university's CETL, has been included as a case study in an Art, Design and Media HEA report to the DCMS. The Going Professional courses aim to dispel students' pipe dreams about working in the media and equip them with a realistic understanding of the media industries and the skills to make effective applications for work experience and jobs. The courses have benefitted from contributions by Skillset and Channel 4. The new Medietrain elective combats the catch 22 of media employability that you can't get a job until you have got professional experience by providing final year students with the chance to participate in university managed, work experience opportunities within the curriculum. Some opportunities conform to the usual model of placements in media organisations while others are based on ideas of social entrepreneurship and are located in local voluntary and public sector organisations that are in need of media products. The paper will raise questions about the theoretical underpinning of developing employability and entrepreneurialism within media courses, the relationship between training and education and the challenges and opportunities of working directly with external organisations.

Bubb, Jeremy Roehampton University

Back To The Future: building strategies for story telling in new media.

'Radical breaks between periods do not generally involve complete changes but rather the restructuration of a certain number of elements already given: features that in an earlier period of system were subordinate become dominate, and features that had been dominate again become secondary.' (Jameson, 1983) We are at an important conjuncture as far as digital technological developments are concerned, and it is vital that filmmakers re-appropriate the language of the moving image to maintain some of the traditions of 'Film' as we move into an age of new media. In this paper I will be arguing that some of the solutions to visual story telling in a digital age might well lie in the film methodologies of the past. I will also be examining those parts of the process that might be in need of change, or up dating, to serve the ever-expanding requirements of new technology, such as screenplay formats, or editing. 'We want new media narratives, and we want these narratives to be different from what we have seen or read before.' (Manovich, 2001) I will be asking just what these new media narratives might look like by reflecting on the making of my latest film called 'Writ in Water', (a Practice as Research project produced in association with Farnborough College of Technology, Roehampton University, and Rivenook Films), and whether the 'Back To The Future' approach leaves film makers with 'thick accents' (Prensky, 2001),

Sutton, Jacky UNDP

Convergence under Adversity: Media Regulation in Iraq

Since 2003, the Iraqi media and telecoms sector has expanded dramatically. The sector is dynamic, complex and volatile, presenting tremendous challenges and opportunities for intervention in the fields of legislative reform and regulation, institutional development and professional capacity building based on convergent business models and local content production. Iraq is unique in the region in having an independent, convergent regulator which is emerging as a key stakeholder in a national strategy to support liberal democracy and promote sustainable economic development. The Communications and Media Commission (CMC) was modelled on the UK's Ofcom and established in 2004 by executive fiat to regulate broadcast media content and licencing, mobile telephony and frequency allocation. Although the convergent model is appropriate for the contemporary information society, the processes of institutional capacity building and legislative development were bypassed in Iraq and the CMC has been struggling to assert its mandate. The institution is not recognised by the Kurdistan Regional Governorate and the Ministry of Communication in Baghdad is also seeking to regulate telephony and internet. This political struggle overshadows the real developments in Iraq, which was isolated from technological and legal developments in ICT during the era of sanctions (1991 – 2003), which have laid the frameworks for a regional information society powerhouse. The paper will assess the attempts by the international community to support the process of legislative and regulatory reform in Iraq. It will be jointly written by the UNDP Media Project team, made up of Jacky Sutton, Salam Abdulmunem and Kamaran Jaf.

Barnwell, Jane London Metropolitan University

Production Design - Putting theory into practice

Production Design – Putting theory into practice The Production Designer is the head of the art department and it is their job to create a design concept for the film. The designer collaborates to create atmospheric screen imagery that enhances character and narrative. This paper examines my design of the domestic space in the horror film *Deadly Departed* (in post production, 2009). I will reflect on my practice and consider how the design contributes to the film. The paper works through the design process, making the choices and turning points explicit. Through this case study and specific textual examples I provide insight into the wider context of film design. With settings in London and The Lake District the construction of place is fundamental to the design concept. The home has traditionally implied a safe place often signifying stability, privacy and comfort. However it can also be used to explore fear, where danger resides in the home itself. In this example the home is ambiguous, with the issue of male identity being key and the lack of clear division between safe interior and dangerous exterior combining to create a provocative mise en scene. This paper articulates the ways in which a character's home environment may be fruitful in the wealth of information that conveys personality via volume, shape, texture and colour through to fine dressing and props. However it will explore how the deliberate absence of these can also indicate a strong sense of character, when information is deliberately withheld to create suspense or intrigue. Jane Barnwell Sep 2009

Interrogating creativity theories through an AVPhD in documentary practice.

The primary aim of my practice-led research PhD was to apply creativity theories to documentary film-making practice. This practice-led research took a reflective and empirical approach, using a Practitioner Based Enquiry methodology (PBE) (Murray & Lawrence, 2000). A reflective journal, combined with the documentary production paperwork formed the 'data' that was collected across the four years of production. Two completed documentaries were created. A low-budget 50-minute documentary, *Using Fort Scratchley* commissioned by Local Government, using oral history interviews to capture the military, maritime, coal mining and Awabakal usages of the Fort Scratchley site situated in Newcastle, NSW, Australia. A second data-based documentary, *Fort Scratchley a Living History* (www.fortscratchley.org), was created using the same content and was re-worked as an interactive online documentary. Using the Fort Scratchley documentary production context, the research was designed to interrogate the effectiveness and appropriateness of a particular creativity confluence model (Csikszentmihalyi, 1999), a group creativity model (Paulus, 2003) and some staged creative process theories (Bastick, 1982; Csikszentmihalyi, 1999; Wallas, 1976). While it can be assumed, because of the word 'creativity', that these models can be easily applied to documentary production practice, in fact, the data analysis reveals layers of complexity within these creativity theories that account for collaborative practices as well as a practitioner's internalized and tacit knowledge. This paper will discuss how theories about creativity help to demystify my creative process, specifically how I mediated internal and external skills and knowledge through out the Fort Scratchley documentary production context.

Bibliography: Bastick, T. (1982). *Intuition, how we think and act*. Chichester; New York: Wiley. Csikszentmihalyi, M. (1999). *Implications of a Systems Perspective for the Study of Creativity*. In R. Stenberg (Ed.), *Handbook of Creativity* (pp. 313-335). Cambridge: Cambridge University Press. Paulus, P. N., B (2003). *Group Creativity: Innovation Through Collaboration*. Online: Oxford University Press. Wallas, G. (1976). *Stages in the Creative Process*. In A. Rothenberg, & Hausman, C., (Ed.), *The Creativity Question*. Durham, N.C.: Duke University Press.

Nanda, Satyajeet *MICORE*

Galtung – Ruge's Model Examined in view of Media on Development issues in India

The positive flow of news can make the population aware of shared vulnerability through news values embedded in them. Among others, Galtung & Ruge Model (1965) clearly advocates that it is crucial for media practitioners to scrutinize their role as proactive or harbinger of social development. This study examines the forms of news flow in India on specific development issues in the twelve-point criteria of Galtung & Ruge model and organise the India specific contexts out of it. Very often media in its representations is responsible for generation of perceptions among its users. Methods used in this study are meta-analysis of 200 news coverage on specific development issues in major National dailies of India and in- depth interview of media professionals on certain news values, during Jan.2008 to June 2009. We found that there is some amount of resonance of India specific news values to that of Galtung & Ruge model, but at the same time there are contrasting differences. Our study leave a few criticism of the studied model that the lists of values are not exclusive, not always befitting and not so disaggregate. For example the frequency, threshold and continuity of issues in news does not always qualify for newsworthiness, rather discrete and clustered reporting may be successful. Similarly,

Galtung's criteria of elite nation and elite people in Asian context work more as elite institutions or organisations rather. The differences between global or western and Asian news value are decided by level of cultural individualism or collectivism among people.

Hearing, Trevor *Bournemouth University*

The Things We Remember, The Things We Forget

In this video paper or film essay I use the routine of my daily journey to work by train to reflect on the collision of personal and public histories in the life of a researcher. In my fifth academic film I continue to strive to let go of my professional television past and towards the application of a performative auto-ethnographic academic methodology, as I seek to extend the language of documentary as a form of academic discourse. The literal and metaphorical track I travel along en route to the academy allows me to engage with memories performed through architecture and the shaping of the land, and takes me into the neglected siding of an unperformed history, whose embodiment in an unmanned station I discover has had international consequences for the world today and for my PhD tomorrow. At the conclusion of my journey, I question whether universities might offer a new space for creative documentary practice in the context of a retreat from public service broadcasting.

Jackson, Vanessa *Birmingham City University*

Researching Television Industry Practice, Through Practice

I have a television industry practice background, and am therefore keen to use practice methods as tools in conducting research. The long-term aim of my research project is to create an accessible digital video archive of interviews with television programme makers from the English regions. This project has been started by interviewing key members of the English Regions Drama Department, which was based at BBC Pebble Mill, in Birmingham, in the 70's and 80's. The Department produced memorable dramas such as 'Nuts in May', 'Gangsters' and 'Boys from the Blackstuff'. The interviews explore how the editorial staff went about producing the dramas: how they worked with regional writers new to television, how they innovated both in terms of subject matter (depicting aspects of society such as multiculturalism), and in terms of production techniques (such as using lightweight multi-camera outside broadcast units). The emphasis of the department was on new work, new talent and new working methods. They were able to experiment and take risks that would be impossible in today's television climate. The videoed interviews intercut together will form an interesting narrative of how the dramas were created, allowing the viewer to understand the processes in an accessible fashion. Recording the interviews on video allows the voice of the producers to come through clearly and directly to the audience. The paper will consist of excerpts of the edited interviews, interspersed with observations and conclusions drawn from the process of carrying out the research, and documenting the history of English Regions Drama Department.

Daniels, Jill *University of East London*

Not Reconciled: ghosts of the Spanish Civil War

My 41 minute video, Not Reconciled, traces memory and place in Belchite, a ruined town in Northern Spain, which was blasted to pieces in the Spanish civil war, and where the town's population was resettled only meters away in a new town. While

Spain begins slowly, 70 years after the civil war, to look at its past, the bodies of the dead still lie under the rubble in Belchite and in mass graves throughout Spain. *Not Reconciled* focuses on the history of the bloody battle and its aftermath through texts and diaries of fighters, nationalist and republican, to bear witness to the past and bring it into the present. It explores the brief lifting of the clouds of women's oppression. Wandering through the ruins of Belchite with the wind singing in your ears, you 'hear' the soft whispering voices of the once-living and the lost. Rosa and Carlos are the voices of the ghosts of two young republicans lying in an unmarked mass grave, feeling the weight of the bodies crushing them. They are 'dying' to be found, not to be laid to rest, but to tell of the liberation they felt in the short period before and during the war. Interweaved with their voices is observation of the daily lives, and conversations with the villagers, living next door to the ruins, the tourists who wander the ruins and the 92 year-old Pilar, who 'haunts' the place where she lived as a child.

Ruiz, Pollyanna *University of Sussex*

Revealing Power: Masked Protest in the Public Sphere

Revealing Power: Masked Protest in the Public Sphere Disguise hides its 'masks'...Only if a disguise is uncovered can its 'masks' become known Johnson, 2001, p.96 This paper focuses on protest movements' use of masks as a means of articulating polyvocal dissent. Jurgen Habermas maintains that the public sphere should be an inclusive and universally accessible discursive arena. Moreover he argues that political debates within this space should be characterised by reason, sincerity and transparency. Consequently the wearing of masks in public spaces has traditionally been interpreted as a duplicitous and/or frivolous barrier to communication. However this paper will argue that rather than eroding traditional enlightenment ideals, masks can reveal the tainted power dynamics which underpin the façade of political inclusivity. The first half of this paper will deploy Kevin Hetherington's notion of the Blank Figure and explore the ways in which masks create transformative in-between space. It will argue that these blank spaces facilitate the possibility of thinking differently by signifying the presence of a deliberately unspecified absence. The second part of this paper will analyse the ways in which organisations committed to armed resistance, protesters willing to provoke the violence of the state and activists engaged in non violent direct action have deployed masks to expose the usually invisible boundaries of the public sphere. It will conclude by arguing that the mask creates a mechanism through which a plethora of previously excluded voices can articulate a range of nuanced (and sometimes contradictory) protest positions.

Opoku, Ernest *National Media Commission, Ghana*

The State of the Media in Ghana, Challenges, Policies and Practices and the role of Regulatory Agencies – National Media Commission

The 1992 Fourth Republican Constitution of Ghana made provisions to guarantee the freedom of expression. In response to the changes in the political landscape, Ghana Journalists Association (GJA) in 1992 ratified its code of ethics. However, in a politically charged environment in which lines of divisions are sharply drawn, it is curious to find out how a few distinguished journalists in this historic and cultural milieu successfully negotiate the influence of politicians and other power holders to present their reportage in a fair, truthful and balanced manner. The gloomy picture of the situation of the African journalist seemingly suggests that they are constrained by pressures such that they can hardly carve out respectable space in which to exercise

their freedom in their reportage. Remarkably, the public is asserting their right by questioning journalistic irresponsibility, sometimes through the law courts. It is a new form of horizontal interaction between the press and its publics. These factors and more necessitated the establishment of the National Media Commission of Ghana as a regulatory and insulation agency pursuant to the provisions in the 1992 Constitution. The question this paper seeks to address is how the adoption of professional code of ethics and objectivity interact in neo-liberalised democratic culture like Ghana. It also seeks to inquire into the state of the media in Ghana. As well as the policies, challenges and practices and roles of regulatory agencies like the National Media Commission of Ghana

He, Jia Renmin University of China

Analysis on the “Secondary Trauma” Problem in Natural Disasters News Reporting - A Study based on Wenchuan Earthquake Reporting

The 2008 Sichuan earthquake or Great Sichuan Earthquake was a deadly earthquake that measured at 8 Mw occurred at 14:28 on May 12, 2008 in Sichuan province of China and killed at least 69,000. Strong aftershocks, some exceeding magnitude 6, continue to hit the area even months after the main quake, causing new casualties and damage. Chinese government gave a quick response to this disaster, and launched the ‘full journalism freedom’ policy for media to cover this event. Soon after the earthquake, Chinese media assigned large group of journalists to the disaster zone to do on spot reports. While journalists suffering the pain upon seeing the extremely serious disastrous damages, they had tried their best to provide stories as much and soon as possible. Admittedly, the integrated efforts made by Chinese media had aroused the most sympathy of Chinese people to work together to help victims rebuild their home after the disaster. However, the over-reporting activities can cause “secondary trauma” of disaster victims and hurt the feelings of the public. The so-called “Secondary trauma” can occur when people see or hear about a traumatic event. Secondary trauma or vicarious trauma does not happen to the victim directly, but people can feel its effects. One might have experienced secondary trauma when he or she watched the news reports after an abrupt natural disaster. More recently, many people were rightly disturbed in the aftermath of Sichuan Earthquake. People can even experience vicarious trauma from watching the news or graphic scenes in movies. People who work directly with trauma can also experience secondary trauma. Nurses and physicians, emergency personnel, therapists, can all be deeply affected by what they see and hear. It is important to make a priority of mental health of disaster’s survivors, witnesses and rescuers. This paper examines the behavior of the journalists when they are covering the news stories during the “5•12 Wenchuan Earthquake” from the perspective of journalism ethics. The negative behaviors are listed, and most talked- about interviewee types are identified and categorized. Based on the discussion of Chinese and foreign media best practice in covering natural disasters, the paper provides some suggestions on how to reduce “secondary trauma”. Emphasizing the importance of journalism ethics, the paper suggests a model for future disaster news reporting. From the perspective of Psychology, journalists who try to interview the people in disaster zone should be aware of the psychological status of their interviewees. Experiencing the abrupt disaster, most people have crush- syndrome, which differs them from interviewees in the normal atmosphere. Although interviews that caused “Secondary Trauma” do not belong to “News Infringement”, the “Intrusion into Grief” is the kind of behavior that may cause significant damage to the individual or the society. Therefore, Media should try their best to avoid that behavior; From the perspective of Journalism, this paper discusses how to reduce “Secondary Trauma”. First of all, journalists should bear in mind some

knowledge of Post-Trauma Psychology, when they tend to interview people in disaster zones, and design the right questions to ask. Secondly, the media world as a whole should work together to make sure disaster is not overly reported, which means the media should have a balance between intensity and frequency of disaster stories, so as not to disturb the public; Given the limited experience in reporting “victims’ life” in and after Abrupt Natural Disaster, Chinese media can learn from the related experience and regulations of foreign media. From the perspective of Journalism Ethics, the paper brings into question three dimensions of Journalism Paradox, namely the conflict between media interest and public interest, the conflict between news drama and public cultural demand, and the conflict between Right to Know and Privacy. Based on the “Potter’s Box”, this paper suggest a model of reducing the problem in reporting a disaster when “Secondary Trauma” is unavoidable.

Harris, Trevor *University of Wales, Lampeter*

Embedding employability into the curriculum - a case study of Media Production at Lampeter

The BA Media Production degree was created by the Department of Film and Media at University of Wales, Lampeter in 2004 in order to focus on production in the multi-platform, multi-skilled contemporary media industry. The course focuses on production across and between genres with creativity, theory and practice being the key drivers of the course. It is not a training scheme for the Creative Industries but one that prepares students for a flexible production and/or managerial role in the industry of the future. Claire Heat of Creative Business Wales notes, “Lampeter is clearly producing some very talented individuals. I particularly like the fact that you encourage the students to get involved with as many different delivery platforms as they care to, this is 100% what companies / commissioners etc are looking for and is certainly in keeping with industry trends.” This paper will explore the way that the course embeds soft skills and an entrepreneurial ethos into the curriculum without compromising traditional educational values.

Gonring, Gabriel Menotti *Goldsmiths University of London*

Executable Cinema: Demos, Screensavers and Videogames as Audiovisual Formats

The digitization of the multilayered cinematographic apparatus turns the cinematographic image into an extension of the projecting system, making the movie impossible to be separated from the rendering mechanism in both physical and logical levels. As Friedrich Kittler puts it, in the processing core of the computer, programs and data (i.e., the media player and the movie file) are but the same thing: a stream of bits. Sometimes, the “movie” is just a small series of instructions manipulating huge graphical databases that are a constituent part of the operational system itself. Even when the data file consists of a standardized series of pixelized images and quantized sounds, it depends on specific software and libraries (codecs) to be running on the computer, in order to be properly reproduced. Thus, graphical user interfaces and digitized movies would share a similar nature, in which every image is a real time manifestation of the computer as a surface effect. So, the definition of the limits between the audiovisual work and the rendering system becomes somewhat arbitrary, conditioned by economical and cultural standards that are not directly related to the qualities of cinema itself. In order to further investigate this hypothesis, we analyze three different computer-generated visual systems as audiovisual genres: demoscene videos, screensavers and videogames.

The Ideas of Enlightenment in the Novel LETTERS by John Barth

The paper The Ideas of Enlightenment in the Novel LETTERS by John Barth is aimed at showing the classical ideas, arisen in Europe in XVIII century, as being developed nowadays in various cultures and scientific knowledge. The belief in reason, conveyed in the philosophy of the German thinker I. Kant (1724-1804), is compared with the thoughts embodied in the fiction by American postmodernist classic John Barth (b.1930). His novel LETTERS (1979) is written in the epistolary form created by the English writer S. Richardson. Having renewed it for composing the interdisciplinary model of the American Literature, Barth, like the transcendentalist Kant, beholds space and time, which underlie mathematics and are a priori forms of sensuality. Increasing the logical vision of serenity in the novel, the American writer depicts the disintegration of the old and the birth of the new spirituality, assuming the genre communication – The Peace Bridge – between the literary process and the advanced achievements in sciences. Developing Kant's views on the problems of breeding and education, Barth invents the epistolary form of a new type and teaches to distinguish the main thing from the minor one. And this is the postmodernist sensitivity which the author comprehends as manifestation of creativity and reasonability attributed to each person, as it was understood by Richardson. Regarding respect for literature as man's moral feeling that transforms the person into a free individual, Barth, like Kant, expands the space-time of the school thinking till the sizes of all social and cultural integrity.

Kerrigan, Susan *Susan.Kerrigan@newcastle.edu.au*

Interrogating creativity theories through an AVPhD in documentary practice.

The primary aim of my practice-led research PhD was to apply creativity theories to documentary film-making practice. This practice-led research took a reflective and empirical approach, using a Practitioner Based Enquiry methodology (PBE) (Murray & Lawrence, 2000). A reflective journal, combined with the documentary production paperwork formed the 'data' that was collected across the four years of production. Two completed documentaries were created. A low-budget 50-minute documentary, "Using Fort Scratchley" commissioned by Local Government, using oral history interviews to capture the military, maritime, coal mining and Awabakal usages of the Fort Scratchley site situated in Newcastle, NSW, Australia. A second data-based documentary, "Fort Scratchley a Living History" (www.fortscratchley.org), was created using the same content and was re-worked as an interactive online documentary. Using the Fort Scratchley documentary production context, the research was designed to interrogate the effectiveness and appropriateness of a particular creativity confluence model (Csikszentmihalyi, 1999), a group creativity model (Paulus, 2003) and some staged creative process theories (Bastick, 1982; Csikszentmihalyi, 1999; Wallas, 1976). While it can be assumed, because of the word 'creativity', that these models can be easily applied to documentary production practice, in fact, the data analysis reveals layers of complexity within these creativity theories that account for collaborative practices as well as a practitioner's internalized and tacit knowledge. This paper will discuss how theories about creativity help to demystify my creative process, specifically how I mediated internal and external skills and knowledge through out the Fort Scratchley documentary production context. Bibliography: Bastick, T. (1982). Intuition, how we think and act. Chichester; New York: Wiley. Csikszentmihalyi, M. (1999). Implications of a Systems Perspective for the Study of Creativity. In R. Stenberg (Ed.), Handbook of Creativity (pp. 313-335).

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Devereux, Eoin *University of Limerick*

You're Going To Someone on Your Side: Morrissey, 'Moz Angeles' and his Latino Fans

The resurgence of interest in Morrissey's musical career has been explained by some commentators by reference to his cult-like following amongst Latino immigrants in East Los Angeles. Morrissey's status as a second-generation Irish immigrant in the UK; his sexual ambiguity; his (lapsed) Catholicism; his interest in rockabilly as well as his positioning as the 'outsiders outsider' have all been cited as reasons for explaining his appeal to a growing number of diasporic Latino fans. While some media commentary about this phenomenon can be accused of exoticizing Latino fandom, this development has resulted in the emergence of a new hybrid sub-culture centred on Morrissey and The Smiths. This paper will examine Latino fan writings about Morrissey and it will argue that there is a recurring theme of redemption and salvation in evidence within fan discourses.

Wall, Tim *Birmingham City University*

Creating British Jazz Archives: Experimenting With Online Media

This paper reports on practice-based research undertaken within an AHRC-funded knowledge transfer project. Starting with a working partnership with veteran British jazz drummer Tony Levin, to produce a prototype web presence to share details of his career and recordings, the Interactive Cultures research team at Birmingham City University then developed Levin's site as a means to experiment. In particular, we were interested in ways in which narratives could be constructed within online interactive media, how historical documents could be presented for interrogation and interpretation, and how the story of one individual musician could be related to wider social and musical historiography. Although firmly based in a practice-based exploratory mode, in which we tried out different ways to present and structure content to encourage user-interaction, these experiments were rooted in our theoretical concerns with the mediation of popular music's history, ideas of online fan culture, and the transformation of narrative, authorial voice and hierarchies of discourse within new media. The paper will draw on examples that proved successful, those that did not, and those that continue raise interesting questions about online media, popular music historiography, and the nature of practice-based research.

Sutherland, Heather *University of Reading*

'For an Irish actor, doing the Troubles is like doing Lear': Acting the Real in Troubles Docudramas.

This paper takes as its starting point the Channel Four broadcasts Bloody Sunday and Omagh. Such productions cannot be labelled 'bio-pics' in the conventional sense and generally there remain differing opinions as to where the focus in them lies. Whereas, for example, Sheehan has argued that the overall effectiveness of such works lies in 'conveying the communal tragedy of the day and its legacy', others, such as dramatist Graham Reid, suggest, rather, that 'It's politics in the

background, people in the foreground, never the other way around'. What, then, does this mean for the actors charged with playing the real characters in such depictions of the Troubles? This paper considers, in particular, how Irish or Northern Irish actors view and approach such work. Drawing on archival research, interviews with docudrama actors, and the broadcasts themselves, this paper examines the idea of 'reality' with regard to the on-screen recreation of 'Troubles events'. Through asking such questions as 'how do the actors prepare to take on and research these 'real roles'?', and, 'to whom or what is the actor responsible?', this paper draws particular attention to the acting choices and processes behind these docudramas. Overall, this paper seeks to establish how far the proximity of the real events covered to the actors' own lives affects their approach, choices and final performances, and what this may ultimately mean for the focus and 'reality' of the final event-reconstruction broadcast.

Hallay, Samm *Teesside University*

Theme not plot driving narrative

This paper will address how theme rather than plot can drive narrative and how the casting of non-professional actors as a method can enhance performance and engender meaning. The research draws upon my experiences as the producer of the feature film BETTER THINGS, which constructs a challenging and honest interpretation of rural England, a cinematically underused area. Our intentions are however, not social realist but rather more internal. BETTER THINGS describes the individual's need for emotional stability and happiness; all the things we associate with companionship. We further investigated reactions to this need for security and search for lasting relationships by following multiple characters, allowing the theme rather than any notions of plot to drive the narrative. The themes will be familiar to audiences, but normally within an urban setting and a socio-political context. The themes here are utilized within a new environment to explore the actions of separate generations in the pursuit of happiness, the success and failure of love; and the use of artificial substitutes to the same ends. This presentation will demonstrate how the rendering of the themes to engender meaning and drive narrative forward eschews the need for plot and clearly separates BETTER THINGS from almost all contemporary UK cinema. World Premiere: International Critics Week – Cannes 2008 Winner: SIGNIS Award for Best Alba Film Festival 2009 Winner: Best Cinematography, Kiev International Film Festival 2009 Winner: FIPRESCI Critics' Award for Best Film, Stockholm International Film Festival 2008

Dias, Patrícia *Catholic University of Portugal*

Best Practices for Organizational Communication in New Media: How to Stand Out while Being Consonant with a Digital Context

This research aims to identify best practices of organizational communication mediated by the new media (namely Web 2.0 and the mobile phone), thus outlining a new organizational communication theory. Our main argument is that the perception and understanding of a particular message depends on a socially negotiated background of shared meanings. We also argue that this background is, in contemporary society, strongly shaped by the intense and frequent use of new digital media and their effects on human cognition. Thus, we suggest that being in consonance with today's digital context is crucial for the success of organizational communication. Adopting an interpretivist approach, our theoretical framework combines contributions from the communication sciences (such as the thought of Marshall McLuhan and his followers' concepts of media ecology and mcluhanian

management), the cognitive sciences (for instance, digital immersion and distributed cognition) and sociology (drawing from symbolic interactionism and several accounts of modernity). Our empirical research aims to identify best practices in organizational communication (i.e., the most successful) and to determine if contextual consonance relates to its success. We consider five organizational communication campaigns as case studies, resorting to ethnographic participant observation at the organizations, in-depth qualitative interviews to members of the organizations, and quantitative surveys to the targets of the campaigns. We intend to contribute to the field of organizational communication, firstly by identifying best practices relative to new media, and secondly by beginning to outline a new organizational communication theory that emphasizes the need for consonance between the communication and its context.

Bujokas de Siqueira, Alexandra *Federal University of Triângulo Mineiro*

Media Literacy and Web 2.0 tools for Astronomy Teaching: an experience with teachers of Physics

We report the results of a teacher training course held at the Universidade Federal de São Carlos, focused on the usage of Web 2.0 tools to share knowledge of Astronomy. Firstly, 19 Physics teachers from Primary, Secondary and Undergraduate levels attended a series of seminars where topics of Astronomy were discussed. After that, we promoted a five-day workshop where four abilities were worked out: 1) how to edit a blog; 2) how to produce a webvideo using classical narrative structures and some professional screenplay techniques; 3) how to share pictures and create social bookmarking; and 4) how to play a Role Play Game themed on Astronomy. The teacher's production was evaluated according to three categories: quality of content produced; ability to shape information and motivation. Results suggest that the group was able to select meaningful topics, but they were not still prepared to make good use of the interactive tools.